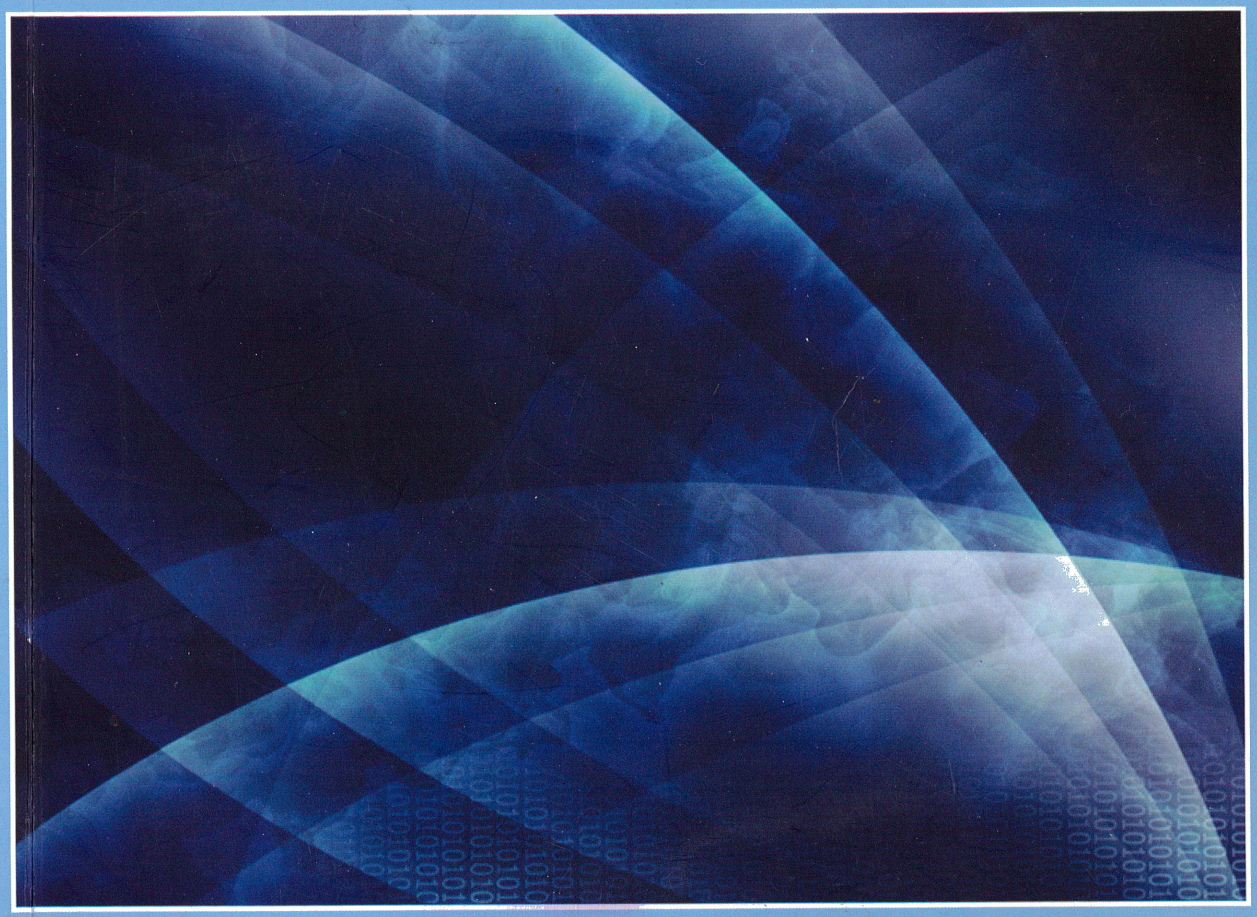
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International Students in the U.S.A.: Portrayals in South Asian and Middle Eastern Diaspora Novels

Maria Staton

Abstract

During the 2014/15 academic year, the U.S. had 974,926 undergraduate and graduate international students, which is ten per cent more than in the previous year. Considering the growth of international enrollment, the subject of foreign students' acculturation on U.S. campuses is becoming prominent in research and at times appears in creative literature as well. The purpose of this paper is to explore how making friends among international students is portrayed in four novels written by South Asian and Middle Eastern Diaspora authors: *American Dervish* by Ayad Akhtar, *The Reluctant Fundamentalist* by Mohsin Hamid, *The Girl in the Tangerine Scarf* by Mohja Kahf, and *An American Brat* by Bapsi Sidhwa. The author comes to the conclusion that the portrayals generally correspond to the findings in psychological research and include three predictable scenarios: complete acculturation on campus; living in relatively isolated communities with other international students which suggests little interaction with non-belonging students; and individual aloofness from all fellow students, domestic or international. The portrayals in Bapsi Sidhwa's novel, however, do not conform to any of the mentioned scenarios; the author consistently places her character in unique non-stereotypical situation and makes her find the way out largely on her own. Due to the accuracy with which the four novels portray international students' experiences, the author makes a recommendation that the novels should be included in the curricula of American colleges and universities, specifically, in the Common Freshman Reader Programs. These programs were launched to help bridge different kinds of divides, including that between foreign and domestic students. Popular fiction, like the four novels in question, discussing the interactions between international and American students could be a perfect fit for Freshman Reader Programs.

Keywords: *international students, diaspora literature*

Introduction and Background

During the last two decades, internationalization has become one of the most ubiquitous terms in higher education around the word. It is gradually becoming one of the major strategic components of a college's or university's activity because it touches directly on questions of curriculum relevance of an institution, its quality and prestige, as well as its

national competitiveness and innovation potential (Rumbley, Altbach, & Reisberg, 2012). Although internationalization means different things depending on the contexts in which it is used, it is broadly defined as "the process of integrating an international dimension into the teaching, research, and public service function of the institution" (as cited in Hudzik & Stohl, 2012, p. 67).

The most visible feature of internationalization is the increasing numbers of foreign students on college and university campuses, and the United States still remains the destination of choice. Its colleges and universities enroll more of the world's 4.5 million mobile undergraduate and graduate students than any other country in the world, almost double the number hosted by the United Kingdom, the second leading host country (IIE Releases, 2015). In 2014/2015 academic year, U.S. colleges and universities enrolled 974,926 students from abroad - ten per cent more than in the previous year, which makes it the highest rate of growth since 1978/79 (Open Doors Data, 2015). Students from China, India, South Korea, and Saudi Arabia represent fifty eight per cent of all international students in the U.S. While China remains the top country of origin of international students in the U.S., India's growth outpaced China's in 2014/15, and the increase of students from Saudi Arabia is more than six per cent compared to the previous year and about eleven times more than in 2000 (Open Doors Data, 2015).

However, to be successful, internationalization of US campuses requires more than enrolling increasing numbers of international students. It requires that international students become integral to campus life, which the involved faculty and staff work together to build a learning environment that prepares students for a local society. For this to occur, colleges and universities must be committed to making their campuses more globally aware and willing to adapt to the needs of students coming from abroad (Brannan & Dellow, 2013).

The choice to study in the U.S.A. may present many challenges including the experience of acculturative stress and difficulties with adjustment to the environment of the host country (Smith & Khawaja, 2011). Research in psychological science distinguishes several predictors of psychological adjustment of international undergraduate and graduate students, such as stress, social support, English language proficiency, region/country of origin, length of residence in the United States, acculturation, social interaction with Americans, self-efficacy, gender, and personality (Zhang& Goodson, 2014). The closely related factors of stress and social support, the latter being of paramount importance in coping with stress, have received significant attention in psychological literature. One particular avenue of research has focused on friendship formation, a

variety of social support; specifically, it investigates the role friendship formation plays in the international students' experiences and the unique friendship combinations made possible by this experience (Severiens & Wolff, 2008; Wilcox, Winn, & Fyvie-Gauld, 2005). International students can form friendships with individuals from their own countries, from other countries, and from the host country. Research has found that international students often have more friends from their own country (Wu, Garza, & Guzman, 2015); however, research has also demonstrated that there exist a direct link between having more host country friends, on the one hand, and satisfaction, contentment, decreased homesickness, and social connectedness, on the other (Hendrikson, Rosen,& Aune, 2014).

However, when it comes to establishing relationships with American peers, international students often find such relationships short-term and shallow (Glass, Wongtrirat, & Buus, 2015). Many international students whom Glass, Wongtrirat, and Buus (2015) interviewed

> spoke specifically about examples of American friendliness, such as inviting an international student to one's dorm room for coffee, that international students mistook for a sign of interest in developing a closer relationship. When this proved not to be the case, many students . . . spoke of dashed expectations, hurt, and the feeling of having been duped or even betrayed by their American peers. (p. 57)

In this connection, it has been often noted that that people who live and study abroad often have more in common with one another than with U.S. students (Bhatia & Ram, 2009; Fong, 2011). Researchers even argue that the formation of friendships across cultures on university campuses has a double effect: it intensifies the sense of a student's own national identity and at the same time opens him or her up for a more global identity not exclusively tied to a specific nationality or location (Bhatia & Ram, 2009; Phelps, 2013). In any case, international students' friendship with same-institution peers is an important means of academic and social advancement (Poyrazli, Kavanaugh, Baker, & Al-Timimi, 2004); it is also a significant factor in international students' adjustment on campus (Smith & Khawaja, 2011). Research conducted by Glass, Wongtrirat, and Buus (2015) concludes that U.S. universities often serve as unique "cosmopolitan spaces in which international students who are otherwise worlds apart find themselves at home together" (p. 55). They help one another through bureaucratic processes and share information about public transportation, grocery and clothing stores, and other everyday necessities.

Another trend of research that has been noticeable in the last fifteen years emphasizes the international students' resilience rather than their susceptibility to hardships and stress. Lee (2013) analyzed international students' stories and came to the conclusions that their stories "indicate not only their vulnerability, but, just as important, their endurance, adaptability, and will to succeed" (as cited in Glass, Wongtrirat, & Buus, 2015). Several years before Lee(2013), and Montgomery (2010) conducted a similar research project with an emphasis on the international students' personal ways of navigating through the system of U.S. higher education; she noted that the students' adaptation process might in fact lead to personal growth (as cited in Glass, Wongtrirat, & Buus, 2015).It has been also claimed that stress experiences by international students in the process of adaptation may not necessarily be a negative factor and individuals who have experienced stress often display significantly higher health and performance scores as compared with other people (Rudmin, 2009).

Regardless of whether researchers put an emphasis on the vulnerability of international students or their resilience, the general agreement is that U.S. colleges and universities should invest more time, thought, and resources in increasing the quality of their international students' education and living experiences. By strengthening their commitment to international students, institutions will make a lasting impact on international enrollment and make more global the experience of all students, both international and domestic (Glass, Wongtrirat, & Buus, 2015).

Statement of Problem and Purpose

As discussed above, friendship formation has been identified as an important factor in the acculturation process of international students on American campuses. Research has also distinguished three patterns in such friendship formations: making friends with students from the same country, with students from other countries, and with domestic students. As a teacher of relatively large classes consisting of both international and domestic students, I have had a chance to observe how these patterns work. I currently teach English Composition classes at Ball State University. The university enrolls over 1000 international students, which comprises about 12 per cent out of its entire student population. I typically have two to four international students, usually from China, in each of my core curriculum classes. The most common scenario is when my foreign students keep together. They sit next to one another in class, prefer to choose one another as partners for group work, and, as a rule, seldom interact with American students. A different scenario, much less common, is when an international student becomes an accepted member of the

class from the very beginning, freely interacting with his or her American classmates. Such student typically has an excellent command of English, is vocal, has good social skills, and has been residing in the country for considerable time. Interestingly, such student rarely interacts with other international students in my classes and prefers to work and socialize with his or her Americans classmates.

Given the separation between the two populations of students in my classes, I have been trying for several years to bring the two groups closer together. One means that I have been practicing to achieve the purpose is to effectively organize group work that would encourage international and domestic students to share knowledge and experiences, build confidence, and develop collaborative skills. The organizational challenges of group work as a mechanism for integrating international and domestic students is a separate topic of research which is beyond the scope of the present discussion. In this paper I will be concerned with the academic substance for such group work, specifically, what reading materials educators can use in their courses as a platform for organizing teamwork and leading discussions which would be meaningful and engaging for both their international and domestic students.

The purpose of this paper is, first, to examine how international students' interactions with their American peers and faculty are reflected in bestselling novels by contemporary diaspora writers. Second, it is to recommend how these novels may be included in colleges' and universities' curricula to raise awareness about the challenges international students meet on American campuses and to create a sense of community among different groups of international and domestic peers.

Methodology

I selected three novels written in English by American writers of Pakistani origin and one novel written in English by an American writer of Arabic (Syrian) origin: *American Dervish* by Ayad Akhtar, *The Reluctant Fundamentalist* by Mohsin Hamid, *An American Brat* by Bapsi Sidhwa, and *The Girl in the Tangerine Scarf* by Mohja Kahf respectively. All four novels describe at different lengths the experiences of their protagonists as students at U.S. schools of higher education; the religion and ways of bringing of all four protagonists are portrayed as significantly different from those of domestic students.

I base my selection of the four bestselling novels on the assumption that popular literature contains themes that have potential of creating significant social implications. Popular literature is so well liked because it often addresses current issues and answers the readers' misgivings and anticipations; it even may at times prompt a way out of an

unpleasant or threatening situation. It is always up-to-date and evolving, and as such can offer material for consideration and discussion within a community.

Analysis

The main character of *American Dervish* (2012) is Hayat Shah, a young American of Pakistani heritage growing up with his Pakistani parents. The novel opens with a scene in which a grown Hyat, a student in a large American university, is watching a basketball game with his friends. He sees a vendor approaching their row with brats and wieners and asks his friend whether they want anything. They order three bratwursts, and he orders a wiener for himself, but the vendor mistakenly sells him four bratwursts. After a minute's hesitation, Hayat eats the bratwurst, just like his American friends.

This scene of camaraderie among friends is followed with a classroom scene. Professor Edelstein teaches a class on Quran. In his interpretation, Quran, like the Bible, is a historical documents rather than a revelation from God. One of the students begins a hostile argument and shortly leaves the auditorium in anger. Another Muslim student follows. Professor Edelstein addresses Hayat, the only Muslim student left:

> "That leaves you, Hayat."
>
> "Nothing to worry about, Professor. I am a true and tried Mutazalite."
>
> Edelstein's face brightened with a smile. "Bless your heart." (p. 5)

Hayat completely fits in with his American friends; he also comes to an understanding over a culturally controversial issue with a faculty member. A different scenario is presented in Mohsin Hamid's *The Reluctant Fundamentalist*. The main hero, a young Pakistani Changez, is a student at Princeton where students come "from around the world, sifted not only by well-honed standardized tests but by painstakingly customized evaluations . . . until the best and the brightest of [them] had been identified" (p. 4).Among his well-off American classmates in the elite school Changez behaves generously and cordially; however, he is close to none, although he is "friendly with one of the Ivy men, Chuck, from [his] days on the soccer team, and [is] well-liked as an exotic acquaintance by some of the others . . ." (p. 17). Changez is not wealthy as his fellow students are; he cooks his meals in the basement of his dormitory, yet in pubic he assumes the air of a young prince. His attitude towards his fellow students is that of polite aloofness, another possible scenario of an international student's behavior, although it may be more typical of an Ivy League school and not so common in regular public universities.

Yet another scenario, especially familiar to those teaching freshmen core curriculum classes, is depicted in Mohja Karf's novel *A Girl in the Tangerine Scarf*. The heroine, a Syrian immigrant Khadra Shamy, enrolls in Indiana University. She and her brother, also a student, are "not a part of the mainstream campus scene of frat houses and tailgate parties. Most of the 'practicing' Muslim students stayed away from all that" (p. 181). The social interaction of Muslim students at IU is a continuation of their parental communities' lifestyle: henna parties, baby aqiqas, religious seminars, and social activism (p. 234).

There is no mention that Khadra ever gets close to any of other students at IU except perhaps her classmate Joy Shelby, or Shalaby, a third generation American Arab. At one point Joy invites Khadra to visit her family in Mishawaka, Indiana, where Khadra experiences the life of an Americanized Arab family who keep their own traditions, yet have adapted much of the lifestyle of Americans.

> [Khadra] had never seen Arab folks like this; women called Rose who mangled Arabic with an American accent and played Arabic music on American guitars, and men who looked like Hoosier farmers in denim overalls but a shade or two darker. All sitting around eating kibbeh nayyeh of an Indiana evening . . . (p. 191)

However, this friendship with Joy ends in frustration; the two women could not agree on too many things, from insignificant to more serious, such as whether or not to enter a sushi bar because it is a "bar" or whether a Muslim woman has a right to abortion.

With her professors, Khadra does not achieve much understanding either, although with one of them she seems to begin establishing a more candid connection. Dr. Eschenbach is an Islamic Studies professor who in her lectures leads Khadra to a new understanding of Islam.

> . . . Khadra began to admit to herself that that there were whole areas of Islam that all her Dawah center upbringing and Masjid Salam weekend lessons hadn't begun to teach her. All the Islam she knew before, she'd looked at from the inside. In Professor Eschenbach's class, she began to see what her belief looked like if you stepped away and observed it from a distance. (p. 231)

At times this new vision of Islam is terrifying to Khadra, but she steadies herself against the rift that occasionally opens beneath her feet, so that this challenge becomes less of a menace and more of an intellectual and personal fulfillment. It seems that this nascent fascination with a professor could lead to a long-lasting friendship, yet this does not happen. At one time Khadra drives to Professor Eschenbach's home to hand in a late paper

and unwittingly witnesses an eclectic religious ceremony in the basement of Eschenbach's house.

> The lit basement was full of people. Five, ten, more, she could see the tops of heads, men, women, scarves, hair, caps, braids, locks. How odd! They were swaying in time to the rhythm of words weirdly familiar: All-lahh, All-lahh, All-lahh, All-lahh, sang the chorus. Ba-boom, ba-boomba-boom, ba-boom, beat the drums. (p.238)

Khadra flies the scene in terror, and there is no mention of Professor Eschenbach again.

While the characters in Akhtar's, Hamid's, and Kahf's novels follow three different, but predictable scenarios of international students' behavior in the U.S.A., the college life of the heroine of Bapsi Sidhwa's novel *An American Brat* defies any stereotypes. The Pakistani Feroza Ginwalla is sent to the U.S.A. as a 16-year-old for a three-month visit which eventually turns to be a fully-blown college career. First, Feroza enrolls in a junior college in the small city of Twin Falls in Idaho. Her encounter with the first person she meets on campus, a counselor, puts her at ease and creates a favorable impression of the college.

> The counselor smiled and stood up when Feroza and Manek [Feroza's uncle] entered her small, sun-lit office crowded with file and books. "You must be the new Pakistani student. I am Emily Simms," she said, extending her hand. She looked admiringly an Feroza's embroidered shirt and came round her desk to examine it. "Now isn't that pretty?"
>
> The alert, short and comfortably slender woman put Feroza at ease at once. Feroza guessed she must be her mother's age. After a few pleasant remarks Emily said, "We don't get many foreign students but we are sure happy to have you with us." (p. 146)

One would imagine that this warm and welcoming reception by the first person Feroza meets on campus helps her to get through the difficulties of her subsequent stay on campus. One such difficulty comes in the form of Feroza's roommate, Joe. Joe has "a large, sullen face and a wary, hostile air"; she looks at Feroza and Manek with "insouciance that borders on disdain" (p. 147).Yet she is honest and open, which Feroza's uncle Manek recognizes and acknowledges. He says to Feroza: "You're lucky you've not been palmed off with some Japanese or Egyptian roommate. Jo's a real American; she'll teach you more than I can" (p. 148). Manek is right; Joe teaches Feroza to say "'Gimme a lemonade. Gimme a soda,' and cure[s] her of saying, 'May I have this – may I have that?'" (p. 154). She also

teaches Feroza to shoplift which to her is both an adventure and a revenge on the unjust society.

> . . . living with Joe helped her [Feroza] to understand Americans and their exotic culture – how much an abstract word like "freedom" could encompass and how many rights the individuals had and, most important, that those rights were active, not, as in Pakistan, given by a constitution but otherwise comatose. (p. 171)

After graduating from the junior college, Feroza gets admitted to the University of Denver where one of her roommates is Gwen, a 25-year-old black girl who goes with a much older white man who pays for her studies. Feroza enters a social circle of international students and becomes intimate friends with Sushi from India; he often gives her his assignments and she hands them in as her own. Being in her last year at the University of Denver, she falls in love with David, a practicing American Jew. The book ends with Feroza getting accepted in a graduate school in anthropology at a large American university.

Feroza's college life is complex and defies any stereotypes. Each time she finds herself in an unfamiliar, often difficult, situation, she has to find solutions on her own. But gradually the learning curve becomes less steep as Feroza continues to negotiate the college life terrain. One positive factor in this negotiations is undoubtedly the favorable first impression created by a college administrator; another is the friendship with an American student; yet another is the social circle which includes both American and international peers. Bapsi Sidhwa's novel gives an insight into living abroad on a college campus and accurately presents the factors that would make such living successful.

Conclusion and Recommendation

The goal of this paper was to discover how international students' interactions with American peers and faculty are depicted in four contemporary bestselling novels. I chose four works by South Asian and Middle Eastern diaspora writers– *American Dervish* by Ayad Akhtar, *The Reluctant Fundamentalist* by Mohsin Hamid, *The Girl in the Tangerine Scarf* by Mohja Kahf, and *An American Brat* by Bapsi Sidhwa –which feature international students as their main characters, and analyzed the portrayals of the interactions of these characters with American students and professors. My conclusion is that in such portrayals one can identify predictable scenarios that have been identified in psychological research on friendship formation among foreign students: one such scenario is becoming completely acculturated on campus, another is living in their own tightly knit communities with little interaction with non-belonging students, and the third is polite, but firm aloofness which keeps fellow

students at a distance. The portrayals in Bapsi Sidhwa's novel, however, do not conform to any of the mentioned scenarios; the author consistently places her character in unique non-stereotypical situation and makes her find the way out largely on her own.

Due to the accuracy with which they portray international students' experiences, the four novels can be recommended for inclusion in the curricula of U.S. colleges and universities. Specifically, they can be made part of the Freshman Reader Program. In this Program incoming students are assigned "common reading" – the same book which is distributed to them in the summer before they arrive on campus. The goal of the Program, which has gained much popularity in the last ten years, is to create a sense of belonging among freshmen. The rationale behind the Program is that reading the same book brings people closer together as a community by creating common ground for discussion. The mechanism of the Freshman Reader Program is as follows: during orientations, new students are divided into discussion groups typically lead by volunteer faculty. The content of group discussions depends upon the selected book, but facilitators are encouraged to touch upon broader political, social and cultural contexts which are prominent nation- or worldwide, such as diversity, multiculturalism and globalization. Other popular themes are "initiation" and "belonging." For example, some of the books Ball State University (BSU) has selected as its Freshman Common Reader since it launched the program in 1998 are: *Life on the Color Line* by Gregory Howard Williams (1998, 1999), First *They Killed My Father* by Loung Ung (2006), *A Long Way Gone* by Ishmael Beah (2009), *Where Am I Wearing?* by Kesley Timmerman (2012), and *Funny in Farsi* by Firoozeh Dumas (2015).

Freshman Reader Programs also supplement group discussions with other activities, such as panel discussions and films. Some colleges and universities make a point to invite the authors of the common reading book to campus. Thus, in September 2015 BSU hosted Firoozeh Dumas, the author of *Funny in Farsi*, who gave a large well-attended presentation at the University's auditorium and participated in small-group discussion with faculty and staff. Currently Ball State University is getting ready to host Anand Giridharadas and Rais Bhuiyan, the author and main character of *The True American* which has been selected at the 2016 Common Reader. Concerning the importance of the authors' visits, the Freshman Common Reader webpage at BSU says:

> Having the author of the Freshman Common Reader visit campus for both a large public lecture and small group discussions with new students helps to enforce the principle that ideas take life when they are discussed among readers. Often this is the first time

new students have had the chance to meet with and directly question a book's author about the ideas they have read.

Some campuses seek to continue conversations about the reading throughout the fall semester or even the academic year. The administrators of the Freshman Reader Program encourage, although do not require, faculty to use the reading as part of their courses. The effectiveness of this approach depends on how well faculty members involved in the Program coordinate their efforts to make students consider the same reading from different perspectives. To make this coordination easier, BSU organizes a Summer Planning Group in which colleagues involved in the Freshman Reader Program share their ideas and class materials. The organizers of the Summer Planning group also provide the participants with general resources on the book: information on the author, study guides, samples of assignments, and so on.

Below is the description of an assignment that was discussed in the summer Planning Group and later implemented in my English Composition (Rhetoric and Writing) class:

We began with a discussion of what students liked and did not like about the book. Many students agreed that the humor and the episodic organization of the book would much benefit from comic-book like illustrations. I directed the discussion towards the significance of the visual element in understanding a textual message nowadays and showed the students several pages from Persepolis by Marjane Satrapi. We talked about the compatibility of written text and visuals, and I demonstrated to them on examples the common basic principles of written and visual communication. The homework assignment they received was as follows:

Assignment 1, Creating Comics

1. Create a comic book episode (a sequel of two or three pictures accompanied with text) illustrating an incident in your life. When working on the episode, please keep your audience in mind (us, your classmates and instructor); you need to get us interested (moved, amused, pleased, etc.) in what you have to say. The comic book episode can be created electronically or on paper.

2. Write a paragraph about the choices you made about your visual representation of the event to ensure it is rhetorically effective (interesting) and will reach your audience in the way you want.

All twenty five students created comic book panels. Some reflections on the assignments were as follows:

1. My comic strip depicts my trip to Italy, Germany, Switzerland and France because it had such a huge impact on my life. It opened the door to travel which I have since come to love. In my comic strip, I used the charachters (sic!) *faces to show how happy I was as I traveled through the Swiss Alps. I also used the sun as a way to show how beautiful the scenery was throughout my trip. We concluded our trip in Paris where I fell in love with the Eiffel Tower's size and structure. I wanted my audience to see the beauty of Europe as much as I did by showing not only the landscape but my reactions to the landscape through happiness and joy.*

2. The reason I made the choices I did in my visual representation was that I was summarizing the large life events I've experienced. Many people cherish family so I drew my family. Many people can sympathize with the hurt a family is put through in a divorce. There are also others that can understand moving away from home. I also drew my life headed towards a college, specifically Ball State.

3. I felt like most people liked puppies, if not all baby animals, so i (sic!) *decided to start out with a nice sunny day while holding up my new puppy, Manfred, for my first square. I wasnt* (sic!) *able to show how much he mattered to us, but I was sort of able to show the relationship he and our family had built. The element of security is what he provided for us, and that's all that we could have asked for from him. He would always come by name and let you pet him. So then finally to achieve my goal of grabbing at my audiences emotions I showed the end times of his life. How he just walked off one day and didn't come back. It was better that way, although I wish it had never happened.*

4. I chose to illustrate a short synopsis of my life to capture two main points that mean a lot to me. Deomonstrating (sic!) *my past as being a volleyball player, I then decided that the sport wasn't for me and that I'd focus on school. This is important because volleyball was a huge part of my life, but school means a lot to me. I also drew my parents saying that they were proud of me which also means a lot. My family's support brings me to where I am today. I chose this depiction to demonstrate my sense of morale through finding my intellectual path and what I want to do in life. This can evoke a reader's inspiration to find what they enjoy doing in life.*

5. In my two drawings I decided the symbols of both my life timeline and all the shows that I had been in needed something special to make them come to life. I decided to color my images because studies have shown that people would more likely read a sign that is in color rather than one in black and white. In my comic book strip, I show the timeline of my life. This includes where I was born, all the places I have lived, my interests, and my education. The second page is an array of symbols that represent all the

musicals and shows I have done and on the top is the word "Broadway" which represents my love of performing and the stage.

Funny in Farsi was a successful introduction into my class on rhetoric which emphasizes the significance of combining written, oral and visual elements in today's communication.

I hoped to demonstrate with the description above that if the integration of the Common Reader in the curriculum is successful, it may go beyond the goal of creating a sense of belonging in freshmen; it may help introduce them to the intellectual life of the academy by demonstrating its interdisciplinarity (e.g., written text – visuals) and critical thinking.

Common reading programs, just like the four popular novels discussed in this paper, help bridge different kinds of divides: between different populations of students, including foreign and domestic ones, between high school and college, and between faculty and students. They can both enhance the freshman year and offer ways of bringing life experiences closer to the intellectual endeavors of college. Popular books discussing the interactions between international and American students could be a perfect fit for Freshman Reader Programs.

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Conflict between Internationalist Cultural Exchange and Market Realism in World Literature

Mazhar Hayat

Teaching at Columbia University over the past quarter-century has not only given me the opportunity to refine ideas on reading world literature; it has brought the world into my classrooms. (David Damrosch)

From New York to Beijing, via Moscow and Vladivostok, you can eat the same junk food, watch the same junk on television, and, increasingly, read the same junk novels . . . instead of 'socialist realism' we have 'market realism.' (Tariq Ali)

Abstract

Works of world literature have immense potential to outlive historical and cultural boundaries of their local frames of reference to pave way for international literary culture. They also offer the readers a vast set of literary and aesthetic pleasures and cultural experiences. A survey of the historical trajectory of the academic discipline of world literature and its major tributaries – comparative literature and translation studies – informs that world literature which commenced as a way of looking at literatures of various regions and cultures from global perspective has been virtually identified with European literature and has been used to project Europe as cultural capital. For a work of literature to gain entry into the society of world literature, it has to adopt Europe-oriented international writing style and patronage of key publication centers. Resultantly, trendy approaches in writing gain international fame even if they are of little cultural significance. So world literature is a matter of reading and circulation. In reality, market realism is more pervasive than socialist realism. With the rise in multiculturalism and glocalized perspective in literary relations, it seems understood that the sources of literary horizon have expanded beyond European frontiers and cannot be measured through the yardsticks of binaric approach. This research article investigates how Europe-oriented circulation of literary works has affected the growth of a genuine internationalist cultural exchange in world literature. It also intends to explore the ways in which the works of world literature can best be read and circulated, particularly the works of marginalized cultures.

Keywords: cultural exchange, market realism, glocalization

Introduction

Internationalist cultural exchange in world literature refers to the task of preserving world literary system extending over five millennia

which overrides and yet does not obliterate the specificities of various cultural and literary traditions. In recent years in the wake of globalization, the idea of world literature has gained much attention in the two fields of critical enquiry – comparative literature and postcolonial studies. Comparative literature which has virtually taken over the domain of world literature visualizes the possibility of an integrated world through literary globalization with its emphasis on Europe-centered "difference obliterating standardization" (Prendergast, 2004, p. ix). Postcolonial studies considers literary globalization as a Eurocentric enterprise and international literature as a modest intellectual activity confined to Western Europe and in the words of Moretti, "mostly revolving around the river Rhine" (2000, p. 148). This West-based literary enterprise does not incorporate into the domain of its study the folk literature of the world which remains even today the most fundamental source of human self-expression.

Market realism refers to the literary culture of consumerism and market oriented circulation of literary works. Eurocentric literary Globalization and publishing trade has greatly complicated the idea of world literature and the plurality of human cultures. To gain entry into the realm of world literature, literary works require to be circulated beyond their cultural location, either in their original language or in the form of translation. Metropolitan literary works gain easy access as their culture and languages find familiar readers across the globe whereas the literary works of marginalized cultures and languages depend on translations for their circulation beyond their native culture. To add to it, world literature is not simply a library, it is intimately linked with the intellectual and historical processes. So, the task of world literature is to preserve world literary system with its convergences and divergences resulting from the occurrences of historical and cultural transformations. Under literary globalization and its poetics of genre, Oriental oral literary tradition is not read as literature. Furthermore, for writers from peripheral cultures to gain circulation, they are to be embraced by the Western key centers of publications whose publishing patronage is determined by the phenomenon of the best sellers and the trendy approaches popularized by global literary agents and opinion makers. This hegemony of European publishing market affects the outlook of the writers compelling them to write in conformity with West-sponsored international standards. "Writers themselves may find it hard to resist going with the global flow, producing work that fits foreign stereotypes of what an 'authentic' Indian of Czech novel should be" (Damrosch, 2009, p. 107). Alternately, diluted forms of trendy approaches continue to gain circulation even though devoid of any vital cultural value.

Glocalization in literature refers to the literary practice of respecting and accommodating the local and the global perspective to achieve internationalist cultural exchange. Under this literary strategy, writers treat indigenous matters for global readership or they present global material for a local audience, setting their locality as a microcosm of universal value. Glocalization is taken as a resistance strategy to a globalized planetary unification. For the critics of globalization, Glocalization is a highly viable literary trend for writers of less known cultural regions because for them representation at international forum is a matter of survival. Furthermore, glocalization in World Literature and comparative discourse offers an opportunity to represent our own voice in accordance with indigenous tradition and allows us to identify our own place in humanities and social sciences. "Comparative studies could and should be a critical meta-theory for all the humanities, for not only globalized but rather glocalized times" (Kola, 2013, p. 39).

Nexus between Literary Globalization and Market

Under capitalism, culture and commerce are intertwined. Globalization is at once a cultural and materialistic enterprise as is evident from its history. "Culture operates as a sub-set of capitalism in general, in that it 'feeds on itself and is limitless,' is inevitably impelled toward global circulation and is the mechanism for its own subsequent growth" (Simpson, 2007, p. 157). West-based literary globalization is a business which is flourishing by the profitable reproduction of Eurocentric genres and motifs. It is a unidirectional enterprise which promotes cultural transfer from Europe to the peripheral world. "That there are satellite dishes in Nepalese villages, the opposite is never true. The everyday cultural detail, condition and effect of sedimented cultural idiom, does not come up into satellite country" (Spivak, 2003, p. 16).

Agents of literary globalization maintain satellite-culture through publishing market. Western major publishing centers i.e. London, Paris and New York acquire cooperation of electronic and print media and film to popularize and determine best-sellers of the year. The role of "The New York Times" and "The Guardian" is a case in point to promote the culture of best-seller and that of consumerism. To contextualize the discussion on nexus between globalization and market in the meteoric rise of the writers following trendy approaches and international writing styles, I have selected a number of writers from non-Western societies whose works have gained international fame in recent times. Khalid Husseini's *The Kite Runner*, a debut of an American Afghan author, is an instance of market realism. The novel was published by Riverhead Books – a publisher of bestselling works, with over almost seven million copies sold only in U.S.A. The reason of work's exceptional popularity in West is nothing other than

the author's pro-Western perspective on Soviet invasion and the rise of Taliban regime in Pakistan.

The exceptional popularity of Milorad Pavic's *Dictionary of the Khazars*in West, Eastern Europe and Asian markets in 1990s is a classic example of market dominance in world literature. Before the publication of this debut novel of Pavic in 1984 in Serbian language, the author was a poet of little fame. Since the fall of Berlin wall, Western publishers and translators are vying to capture Central and Eastern European market. Furthermore, there is a growing interest among European readers to read East European literature. A study of the art type of magical realism is in vogue. Capitalizing on these trendy approaches, *Dictionary of the Khazars* which equates Khazars with Serbs in magical realistic vein was translated into English in 1988.

> Milorad Pavic's sudden success was remarkable, but it wasn't exactly random. His dictionary of the Khazars was aided by a confluence of two market forces: a vogue in the 1980s for Eastern European writings, plus the broad popularity of the "magical realism" associated with writers like Gabriel Garcia Marquez. (Damrosch, 2009, p. 106)

This meteoric rise of Pavic in European market and consumers was followed by its translations in Eastern European and Asian languages. "In the newly marketized countries of Eastern and Central Europe a book can be consumed just like a McDonald's hamburger" (Ali, 1993, p. 140). To add to it, international literary standing of 19th century Brazilian writer Machado is exceptionally high today. This meteoric rise of Machado which took place in 1950s in the form of unprecedented scale of translations was not incidental. It was mainly due to the interest of American scholars in Brazilian author from the perspective of Cultural Studies and New-criticism. "Machado's work, created in another time and another country, not only offers no resistance to such literary theories but almost seems specifically designed to illustrate them" (Schwarz, 2007, p. 86). Furthermore, Machado was admired for his discrete irony and distance from Brazilian provincialism and from the tensions of young Brazilian nation due to its colonial legacy. Malala Yousafzai's *I am Malala* and Sharmeen Obaid's *Face Saving* are the most recent examples of exceptional popularity of non-European works in Western market due to the aforesaid reasons.

World literature circulates through translations. Even hegemonic languages of West are spoken by a minority of readers. So, literary works in global languages as well as in less known languages are passed on through translation. "Without translation, the novelist Orhan Pamuk would

be unknown outside his native Turkey" (Damrosch, 2009, p. 65). The Turkish novelist also owes it to translations to have won Nobel Prize in literature in 2006. Translation studies is a relatively new phenomenon as an academic discipline yet the practice of translation dates back to the antiquity and is widely acknowledged as a Roman invention. Cicero and Horace – the Roman pioneers of translations envisioned the practice of translations of other nations as a source of enrichment of Roman language, culture and literature and emphasized upon "sense for sense approach." It was in the nineteenth century that translations became Euro-centric. European translators did not consider translations of non-European texts as a source of cultural enrichment. Rather they translated Oriental texts to construct Euro-centric vision of Oriental cultures and histories. So, translation was viewed as a tool for imperial domination because the subaltern societies had no voice of their own. In the words of Anuradha Dingwaney, "the processes of translation involved in making another culture comprehensible entail varying degrees of violence especially when the culture being translated is constituted as that of the 'other'" (1995, p. 4). In postwar era, translation studies, which is elevated to the level of an autonomous discipline, remains ethnocentric.

Non-European works of literature are selected for circulation on the basis of their market value, not on the basis of their cultural value. While American and Western academicians are busy in anthologizing world translations in lieu of large advances, great classics of non-Western society which are widely acclaimed as true representatives of their culture are non-existent in these anthologies. "Typically, the entire literature of China, say, is represented by a couple of chapters of *The Dream of the Red Chamber* and a few pages of poetry" (Spivak, 2003, p. xii). This marginalized representation of Chinese classic is notwithstanding the fact that *The Dream of the Red Chamber* is recognized as the pinnacle of Chinese fiction and is valued very high for its graphic representation of social structures of 18th century Chinese aristocracy. Such instances of under-representation of non-Western literary works establish that North is promoting unidirectional cultural transfer through Machine Translation (MT) and Language Service Providers (LSPs). In the words of Tony Hartley, "it is not uncommon for a large multinational to be processing 1.5 billion words per annum for up to 500 products in over 30 languages, with the requirement that the different language versions be released simultaneously in their respective markets" (2009, p. 106). As a result of unidirectional policy of Western translators, European readers and intellectuals remain ignorant of the cultural capital of Asian-African and Latin-American societies.

This discussion on the nexus between literary globalization, publishing market and translation studies establishes that the relationship between West and non-Western cultural zones is lopsided. It is structured with Europe as cultural icon and the Oriental world as periphery. "With regard to cultural exchange in world literature, the periphery, out there in a distant territory, is more than taker than the giver of meaning and meaningful form" (Hannerz, 1997, p. 107). This asymmetrical relationship between West and the rest of the literary traditions is antithetical to the vision of plurality of world cultural system through world literature.

To further proceed on the topic and to historicize the "conflict between internationalist cultural exchange and market realism," we need to trace historical growth of the idea of world literature. In the ongoing discussion and analysis, world literature and comparative literature are used as mutually alternative terms because comparative literature provides a practical model of study in comparative mode for looking at national literatures from international point of view.

World Literature –Idealistic Perspective

Since antiquity, works of literature have been in circulation across the cultures. Apuleius –a writer of North African language, Punic – was read across distant regions of Roman Empire. "He wrote his *Metamorphosis* or *Golden Ass* in Latin, so as to entertain Roman readers with his asinine hero's adventures in Thessaly and Egypt" (Damrosch, 2009, p. 105). Furthermore, Abu Nuwas – Arab writer – was readily circulated and read around Islamic world. "The classical Arabic poet Abu Nuwas was read across a wide swath of Islamic cultures from Morocco and Egypt to Persia and North India" (p. 105).So, literary interactions have long been global. However, European intellectuals and comparatists locate the origin of world literature in the literary works of the intellectuals of pre-imperial Germany. The term "The Republic of Letters" was a commonplace use in the writings of Voltaire, J. G. Harmann and Herder. In the words of Abbe Prevost, the aim of the Republic of Letters was "to bring together into one confederation all the individual republics into which the Republic of Letters can be divided up to the present time" (as cited in Guillen, 1993, p. 37). To add to it, Goethe had, by coining the term "weltliteratur" (world literature) acknowledged international dimensions of modernity which was living through its phase of nationalism. Goethe's idea of world literature was rooted in the existence of national literatures – hence establishing the possibility of a dialogue between the local and the universal, a dialogue that has gained momentum as a multiple perspective approach in comparative literature today. For German intellectuals, comparative literature was a historical process that would facilitate the historical movement towards more enlightened, more tolerant, self-conscious

human society. In France, the emergence of comparative studies was mainly indebted to the appearance of the works of Al Phonse de Lamartine and Victor Hugo – the pioneers of French Romantic literary tradition. French Romantics at once glorified the simultaneity of the indigenous and the cosmopolitan element in literature and an awakening of national consciousness and a lowering of territorial boundaries between neighboring societies. In the words of Edward Said, "the idea of comparative literature not only expressed universality and the kind of understanding gained by philologists about language family, but also symbolized the crisis-free serenity of an almost ideal realm" (1993, p. 45). So, the discipline commenced as a framework of looking at literatures from international point of view to emphasize supranational harmonies among cultures and societies. "Reading world literature gives us an opportunity to expand our literary and cultural horizons far beyond territorial boundaries of our own culture" (Damrosch, 2009, p. 46).

Shift from Internationalism to Eurocentric Cultural Homogenization in World Literature

Parallel to the idealistic perspective of cooperation between cultures, existed a completely different notion of cultural exchange. According to the literary accounts of Lord Byron (1817), "national identity and cultural inheritance" are closely linked. Pointing to the national turmoils of Italy and Germany in 19th century, Byron argued that nations and societies struggling for independence and national identity jealously protected their cultures against cultural influx. Imperialistic perspective of the cultures also runs counter to the idealistic perspective of cultural relativism. In the nineteenth century, under the influence of imperial mindset, comparative discipline became Eurocentric. Invoking Pierre Bourdieu's literary account of cultural capital in *La Distinction* (1984), comparative studies promoted European cultural pride in the wake of nationalistic uprisings in the colonies. The discipline indulged in the practice of epistemic violence of colonial discourse to affirm European cultural competence and cultural absolutism. This narrative of ethnocentricity which finds its philistine manifestation in the infamous comments of Lord Macaulay lives up to the recent times. In the words of Macaulay, "I have never found one among them (Orientalists) who could deny that a single shelf of a good European library was worth the whole native literature of India and Arabia" (as cited in Bassnett, 1998, p. 17). Similar cultural pride is reflected in Eric Auerbach's *Mimesis* (2013) in which the author glorifies European politics of cultural competence and hostility. The author glorifies Greeco-Roman Western literary tradition from Plato to Virginia Woolf for its true representation of reality. He invokes analogies between Homer's Odyssey and Bible on representation

of the world – popularizing the myth of universality of Western literary canon. He does not mention a single instance of literary contribution outside Europe. Even W.B. Yeats, a cultural bard of Ireland against British imperialism, reflects same European cultural pride against the Orient when in *Sailing to Byzantium* (1995) he calls Istanbul an exotic place.

To proceed further on the topic, it is appropriate to analyze the strategies which the European intellectuals and comparatists used to promote Eurocentric cultural homogenization and the politics of hostility towards subaltern linguistic and cultural heritages. Western literary scholars and comparatists played the politics of genre. They classified literary texts into three genres i.e. epic, drama and prose fiction and proclaimed the author as the center of the meanings. Non-Western texts which were predominantly in the form of oral narrative were declared as non-generic and were excluded from the domain of comparative mode. "Comparative literature during the nineteenth century was author-centered, therefore, oral literature, anonymous literature, folk literature were outlawed" (Bassnett, 1998, p. 28). British comparative model was dominated by the "touchstone method" of Matthew Arnold which used Greek and Latin literary classics and their English counterparts that is, the works of Shakespeare, Spenser and Milton as models for evaluation and dismissed Asian and African texts as non-canonical and inferior. In the words of Said, "to speak of comparative literature, therefore, was to speak of interaction of world literatures with one another but the field was epistemologically organized as a sort of hierarchy, with Europe and its Latin Christian literatures as its center and top" (as cited in Behdad & Thomas, 2011, p. 7).

American comparative model which was mainly inspired by Hugo Meltzl de Lomnitz's vision of world literature was an improvement upon its European counterparts. De Lomnitz, a Hungarian comparatist, is acknowledged as the pioneer of comparative literature as an academic discipline. In the inaugural essay of the first journal of comparative literature, De Lomnitz (1877) criticized chauvinistic approach of European intellectuals. He sets out three tasks for the comparatists:

1. a revaluation of literary history as an autonomous discipline
2. a revaluation of translation in the development of comparative literature
3. a revaluation of multilingualism in comparative mode

Extending non-generic approach of De Lomnitz, American comparatists particularly Henry Remak (1961) who is considered as the pioneer of American comparative school proposed:

1. descriptive and synchronic approach in comparative study, and

2. interdisciplinarity (comparison of literature with other spheres of human intellectual enquiry)

Later on, Remak's view of ahistorical approach in American model provoked criticism among New Historicists who questioned the validity of synchronic study while comparing texts across cultures. "It was this deliberate avoidance of socio-economic or political issues that was eventually to produce a reaction and lead to the birth of New Historicism in North American criticism in the 1970s and 1980s" (Bassnett, 1998, p. 36). Rene Wellek (1970) who criticized French factual positivism of Paul Van Tieghem, advocated open-ended approach and tried to resolve the controversy on synchronic approach by affirming that history was central to comparative studies but it was cultural history and not any other kind.

However, in post-war era, comparative literature receded into the background due to growing interest in literary and critical theory.

> The great wave of critical thought that swept through one after the other from structuralism through to post-structuralism, from feminism to deconstruction, from semiology to psychoanalysis – shifted attention away from the activity of comparing texts and tracking patterns of influence between writers towards the role of the reader. (Bassnett, 1998, p. 5)

So, American comparative model with its fervor for open-ended approach and interdisciplinarity could not practically move beyond Western frontiers. Charles Bernhemier (2004) in his report on comparative discipline says that the "impulse to extend the horizon of the literary studies that had motivated post-war comparativism did not often reach beyond Europe and Europe's high cultural lineage going back to the civilizations of classical antiquity" (p. 40).

This overview of the historical ambit of comparative discipline and translation studies establishes that ethnocentricity in world literature runs counter to the pluralistic vision of Goethe, Herder and Hugo who emphasized on

1. comparative study of literary history of world literatures
2. promotion of translations as core areas of comparative mode, and
3. comparative study between oral, folk literatures and generic poetry

This asymmetrical relationship between topical and historical trajectories of the discipline has provoked criticism about the prospect of glocalized approach among writers particularly of less developed societies.

Beyond Global Babble and White Noise – A Case for Glocalization

Glocalization in world literature is a vital prospect for our age in the wake of the rise of multiple perspective approach in Cultural Studies. We need to move "beyond Global babble" (Abu-Lughold, 1997, p. 131) because under Euro-centrism, world literature will wear out its utility without being refreshed by the contribution of non-Western tradition. Even Western literary and critical discourse is not lacking in those who think that due to the occurrences of certain historical and intellectual processes in 20th century, world cannot be demarcated into the "cultural capital" and the "cultural void." Ours is the age of demographic shifts and hybridization. Eurocentric view of history, identity, class and nation is historically and culturally bound and that universality is a myth. "Demographic shifts, diasporas, labor migrations, the movements of global capital and media, and processes of cultural circulation and hybridization have encouraged a more subtle and sensitive reading of areas' identity and composition" (Volkman, 1999, p. ix).

To initiate discussion on the need for glocalized perspective in world literature, it is appropriate to briefly highlight historical and intellectual processes of the 20th century i.e. global citizenship, democratization, decolonization and deconstruction etc. which have brought to focus multiculturalism. The historical process of global citizenship refers to an increased interaction between people belonging to diverse cultural, linguistic and religious backgrounds due to advancement in science and technology, electronic and social media. This historical process has brought to light the issues of cultural pluralism and relativism. It means we need to deal various cultures relationally. The historical process of democratization refers to the availability of enormous opportunities like education to those sections of society particularly women and colored-people in West who were hitherto excluded from the body politic of Western world. This process has not only posed challenges to the traditional perspectives on gender and race but also has brought forth cultural variants of critical theories on gender and race. For instance, West-based feminism has its cultural variants like postcolonial feminism, black feminism and Islamic feminism. While Western feminists consider Islamic veil as a symbol of male authority as well as a symbol of monolithic entity of Muslim women who are forced by their male tormentors to wear *hijab*, Islamic feminist writers like Mohja Kahf present women protagonists who relish *hijab* which provides them safety against incursions of the outside world. The historical process of decolonization refers to the liberation of colonized societies from the colonial rule in post-war era. Decolonization has generated post-colonial critical discourse which

challenges imperial representation of history and culture of the colonized world. It has initiated a dialogue between West and postcolonial societies to accommodate latter's perspective on history, culture and nation. The critical theory of deconstruction which has challenged centuries-held assumptions, transcendental signifiers and centers of truth on which entire Western intellectual and philosophical tradition is based, has brought to fore new vistas of meanings about language and text.

Furthermore, there is a renewed interest in Marxism in the aftermath of neo-liberalist drive for unchecked consumption of nature and environment for its capital value and its preoccupation with the idea of same currency system in the whole world. Marxism disapproves of consumption of resources for the sake of profit and approves all those economic and cultural patterns of behavior and thought of various cultural zones which ensure the principle of self-sufficiency of the individual. "There should exist several different Marxisms in the world of today, each answering the specific needs and problems of its own socio-economic system" (Jameson, 1974, p. xviii). Moreover, there is growing interest in eco-critical theory and environmental literature in the aftermath of the dangers of ecological imbalance. Eco-criticism and environmental literature promote bioregionalism and advocate return to eco-systems, strict use of regenerative agriculture, renewable energy resources and ecologically-based policies, paving way, on the one hand, for a cultural and social organization that inhibits power and property-seeking and, on the other hand, a society of planetary subjects rather than global agents. "Bioregionalism offers the best hope we have for creating an interdependent web of self-reliant sustainable cultures" (Aberley, 1993, p. 4).

This growing consciousness in favor of cultural pluralism and multiple perspective thinking in literary and critical discourse invites a dialogue between the universal and the local, the modern and the medieval and the metropolitan and the native. Glocalization with its respect for the local and the global is better poised to promote plurality of cultural tradition as there is no fetishization in it either for the local or for the universal. To achieve glocalization and cultural plurality, we need to cross borders. Spivak argues that it is easier for metropolitan countries and writers to cross borders because peripheral countries and writers have to encounter highly structured bureaucratic frontiers to gain entry into the metropolitan centers. We need to decolonize and depoliticize the processes of translation, production and marketing of works of literature. We need to give voice to the subaltern cultures through translations in the wake of Western canon of Dead White European Males (DWEMs). Ethnocentricity in world literature is illogical because it promotes

bureaucratic view of humanity and nature and opposes life-producing role of native cultural systems. European comparatists and translators should abandon monolingualism and undue care for language and idiom. They ought to benefit from global citizenship by accommodating people having multicultural and multilingual backgrounds into its domain. "I am advocating a depoliticisation of the politics of hostility towards a politics of friendship to come and think of the role of comparative literature in such a responsible effort" (Spivak, 2003, p. 13). Up till now Europe has been perceived in terms of bigoted nationalism. Due to her Euro-centrism, West has been taken for a society claiming cultural, lingual and intellectual snobbery resulting in ethnic prejudice and divide. Metropolitan writers need to expunge the notion of foreignness and exoticism in their works while referring to native cultures. Instead of presenting foreign culture as mysterious and awesome, European writers should depict it as an exciting world of new possibilities.

As far as postcolonial world is concerned, one of the major obstacles in the way of glocalization is lack of communication across subaltern cultures of the world. This lack of communication within subaltern cultures can be streamlined through structured coordination in the discipline of translation studies by acquiring translators having proficiency in more than one regional language. Furthermore, efforts are required for a reorientation of publishing market in postcolonial countries. Many postcolonial writers abandon their commitment with indigenous cultures to win favor of the metropolitan publishing centers and Western media. They are induced to write for Western readers rather than their national and native readership which perverts their experience as well as expression. "There are enough nations in Asia and Africa to make any writer international without any Western certification, if he is recognized in one or both continents" (Faiz, 2008, p. 52). This requires rectification not only in the attitude of postcolonial writers but also in the attitude of indigenous readers. This reorientation in the outlook of non-Western writers and readers will not only help recuperate subaltern cultures but will also help revisit asymmetrical relationship between Western and non-Western cultural and literary traditions.

Conclusion

World literature along with its tributaries – comparative literature and translation studies – is still largely influenced by Western literary Globalization. Production and circulation of literary works are dominated by European publishing houses. However, multiculturalism and multiple perspective approach in literary and critical studies are on the rise. Glocalized perspective in World Literature is widely acknowledged as the most suitable reading and writing strategy to conceptualize internationalist

cultural exchange through literatures of the world. So, Western poetics of exclusion and hostility towards non-Western literary traditions and its strategy of market manipulation can no longer continue to contain and marginalize pluralism. The way out for Western intellectuals and comparatists seems to be to value the participation of all nations and societies in further unfolding cultural and intellectual processes of the entire world. By accumulating the vast set of cultural experiences, we can visualize an international cultural and literary system envisioned by the most mature thinkers since antiquity. So, properly read and circulated, world literature is not at all doomed to relapse into the antagonistic multiplicity of national literatures nor be overwhelmed by the white noise.

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Sherman Alexie's Discursive Reconstruction of the Native American Subject

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Abstract

Sherman Alexie's literary discourse counters the white-washed essentializing misrepresentation of the Native American socio-cultural practices as primitive and uncultured. Alexie's poetry and fiction reactivate discursive life patterns of communitism, ritualistic significance of the objects like eagle-feathers, salmon, buffalo, deer, corn and love for Earth with a view to reasserting and imaginatively gaining what the Native Americans have lost in the modern McDonaldized institutionalized environment of the U.S. Alexie incorporates and reinterprets the central metaphors of the West and Christianity like Moses and Jesus Christ from Native American perspectives. Native American subject adjusts itself in the contemporary American milieu. Alexie's Discourse – a system of institutionally supported chain of statements, in Foucauldian sense – is in conscious conflict and competition with the Euro-American Discourse, both with capital "D" because discourse with small "d" focuses on textual features and their coherence and cohesion whereas Discourse with capital D includes institutional support, approval and cognition. Alexie reactivates Native American discursive practices with their original pre-Columbian cultural context in which human beings lived with animals and plants in a horizontal relationship in which there was nothing for man to capture and subjugate. Native American subject caught up in the web of dual bindings of traditional cultural roots and modern socio-cultural patterns passes from straightaway rejection of the white culture to gradual acceptance of the modern cultural compulsions, after recovery of his soul wound resulting from the shock of loss of "everything." Alexien subject in poetry is concerned with recovery of the past to put it back together whereas in fiction it concerned with moving forward to the future through partial acceptance of the present.

Keywords: Discourse, Native Americans, constructionism

Posing a challenge to the assumption that subject[1] is a meaning-making entity that constructs meaning and then transcribes it into discourse, Foucault theorized a discursively constructed subject. Subject does not exist prior to discourse; it is in and through discourse that the subject thinks, behaves and is constituted. The Euro-American white-washed discourse of history, literature and criticism allows no place to the

Native American subject; Native Americans have been constructed as uncultured and primitive cannibals to find a justification for their genocide. This project excluded Native Americans from the human circumference of representation. . Euro-American discursive life with its modern institutionalization has no place for the worship of eagle-feathers, salmon, buffalo, deer, corn and love for Earth. Alexie's poetry and fiction reactivate pre-Columbian discursive life patterns. It is naïve to criticize that he wants to push back the Native peoples into their "primitive" culture. His objective is to demonstrate to the world the Native American culture, values and history from the Native perspectives, to show what the Natives have lost and that they still value their past and cherish their roots. Creative efforts of Native American authors like Marmon Silko, N. Scott Momaday, Joy Harjo, Louis Erdrich to name a few, have transformed the Natives scattered in various regions of the Southern states into a resistant communal consciousness. As it is ontology[2] that shapes agency,[3] the Native American literature reconfigures the reality to adjust Native identity. The Euro-American ontological position is that the whites are the centre of the universe and Nature is to be used, exploited, administered and subjugated for (the whites')"progress."Emerson's concept of ethical ascent places Nature and darkness at the lowest position. Native American ontology believes in a horizontal relationship of man, Nature, and the supernatural powers: nothing is to be subjugated, sold, purchased and conquered for "progress." In this ontology human beings are in a linear relationship with all things in existence. Alexie's reinterpretation of Christ, Moses, Columbus, buffalo, deer, and eagle serves to frame the ontology that suits the Native purpose and approach to life. For instance, Christ and Moses are given new signification to adjust their meaning for the Indians: "Jesus Christ had already come back for the second time and got crucified again. He called himself Crazy Horse[4] and never said anything about the third attempt" (p. 11).Significance, thus, is not neutral; it takes a perspective. In Alexie's work, canonical figures of western history, religion and politics are appropriated to the Native purpose. Moses, for instance, is appropriated to the Indian context so that instead of communicating the revealed Ten Commandments to the Israelites, he wants to

> memorialize every Indian who died in war, fighting for this country and against this country during the last five hundred years, so he began the task of capturing swallows, one for each of the dead, . . . to his mouth and breathed out the name of a fallen Indian: man, woman, child. (Alexie, 1993, p. 12)

And he had to release millions of them into the air over the reservation.

Foucault is concerned with resistance to power, not with oppression since he does not consider power as only oppressive or repressive. It is also simultaneously productive, and something that shapes events and patterns of behavior rather than simply putting constraints on the individual's freedom. For instance, Corliss, the female protagonist of "The Search Engine" in *Ten Little Indians* is made to act within the sphere and demands of technological and academic institutions. She is placed actually within the double binding force of the parents and uncles pulling her to tribalism and her own academic training pushing her to the westernized white mode of thinking. The text does not assert any sweeping sentimental representation of Native American identity. Out of the double bond of association a mixed/hybrid identity emerges.

Euro-American discourse essentializes Native Americans as unchangeable primitive race that is doomed to extinction for its inability to adjust itself to contemporary civilization and for their alcoholism, dependence on public welfare, tobacco and primitivism. The anthropological work of Franz Boas (Jaimes, p. ix), the study of cartoons by Robert Fischer (Kent, p. 78), the sponsoring of such literature through officially sponsored prizes, like the Pulitzer Prize for *Laughing Boy* (1945) by Oliver La Farge, *Hiawatha* by Longfellow, Curtis' (1972) book of pictures of Indians in their "natural" clothing, and the whole plethora of Euro-American discourses constructed the myth of the "vanishing" Indian through literature. This discursive construction presents manufactured authenticity. Alexie's poetic and fictional discourse is blamed to strengthen this manufactured truth because he too refers to the alcoholism and primitive Indian cultural patterns. But this view misses the point of critical literary challenge: the alcoholism of Indians is a truth of their daily life that pervades Native American literature. It has been facilitated and consciously planted amongst Indians but its destructive impact is not ignorable. The focus on the "primitive" cultural patterns of Indians especially in *The Summer of Black Widows* and *First Indian on the Moon* serves to assert and re-establish what has been lost and degraded through Euro-American discursive assault. Another purpose of this focus is to present the alternative version of American history from the Native perspectives as well as insistence on the cultural diversity which is the legitimate right of all communities. It also rebuts the Euro-American single white cultural identity as the only and possible option for "civilized humanity."

This article studies Alexie's literary discursive reconstruction of the Native American subject misconstructed by Euro-American history, media, literature and anthropology. Gee states ". . . it is not just us humans who are talking and interacting with each other, but rather the Discourses we

represent and enact, and for which we are *carriers*" (p. 35).Discourses function through the coordination of verbal and non-verbal expressions, tools, symbols, things, actions which betoken cultural identities and related activities. These elements of discursivity constitute mind-maps to make social practices intelligible. Human beings act as carriers of discourses with capital D and through them discourses interact performing the seven discursive functions: Significance, Activities, Identities, Relationships, Politics, Connections, and Sign System and Knowledge. Alexie's literary discourse demonstrates communal and discursive contestation with the white context and discourses. In "Do You Know Where I Am?" the protagonist, Sharon's explicit abrogation of and heartrending repentance over her short term relationship with a white man signifies a total breakdown with the white community and return to the Native husband, but, significantly, within the white surroundings and scenario. But Atwater in "The Search Engine" is in a hybrid relationship with his tribal past and white present but when he does find his mother coughing miserably, walking bent backed along the road, he withdraws and opts for the white present. This kind of characterization may give the feeling of complicity[5] of Alexie's discourse (and Native American discourse in general) with the white discourse which has criminally white-washed the whole tribal native past, present and identity. It is not complicity but realistic acceptance of the inevitable white socio-cultural surroundings inescapable for the natives. Corliss is the other side of the coin: Atwater withdraws to his white identity; Corliss arises from total immersion into Euro-American institutionalized academic context, searches for and finds Atwater and infuses into him true Indianness. The medium also has its own logic and compulsions as poetry may afford greater passion, *The Summer of Black Widows* and *First Indian on the Moon* present more challenging subjectivity of the Native Americans. For example, the subject (buffalo) in *The Summer of Black Widows* can stare back into the eyes of the white visitors with fixity strong enough to disturb their gaze. On the contrary, prose has to work with a relatively greater tilt towards "realism" and has to be more analytic. Hence the subject that emerges from *Ten Little Indians, Flight,* and *Absolutely True Diary of a Part Time Indian* is more conscious of the contemporary context and need for adjustment. For example in these fictional works, when the characters "talk the talk" and "walk the walk" to construct their Native identity, they live and work and do it in the white institutions, interacting under a double compulsion: adjustment in the all pervasive Euro-American socio-cultural governmentality[6] and bio-force[7] in Foucauldian sense, and assertion of their tribal identity. The former is inevitable and established through centuries of physical and epistemic/discursive violence; it is the latter that has to change, harmonize and adjust itself. Hence the subject in Alexie's

prose works is not less Indian nor indirectly supporting white claims and motives; the Native American subject, is rather all the more realistic in finding a new shape and place for it spontaneous Nativity in the Euro-American context. Kent remarks:

> While the Middle Passage served as the overt government-sanctioned project to separate Africans brought to the Americas from their culture and past, the Dawes Act[8] and the boarding schools served as the overt government-funded effort to dislocate Native Americans from their homelands and cultures. (p. 76)

Kent has referred to the two white institutions – academic and constitutional – that have contributed to the destruction of the Native culture. Otherwise it has been the entire Euro-American discursive life including fictional, literary, cartoons, advertisement, army, academic and constitutional reforms and treaties that have been marginalizing and suppressing the Natives for the last five centuries. It is this context that necessitates the reconstruction of the identity of Native Americans through their interaction with their white and Native counterparts. In February 1973, the leaders of American Indian Movement (AIM)[9] and the Oglalas captured many buildings near the original sight of Wounded Knee Massacre[10] and held off armed American Marshals and law enforcing agencies for seventy one days. Joseph M. Marshall tells us of the significance of Wounded Knee II as an international event since it demonstrated "the courage and commitment that Indian men and women could bring to a cause, to the point of dying if necessary to bring about a positive change for their people" (p. 699). Lundquist (2004) observes that out of 800 treaties between Federal government agencies and tribal societies, 400 were ratified by the American government although very few of these were honored. "Such neglect led to land loss, disgraceful legal treatment as well as loss of hunting and fishing rights; educational opportunities; passable health care; and mere survival provisions for thousands of people" (p. 286).

Gee says that any utterance, oral or written, has meaning "only if and when it communicates a who and what" (2011, p. 30). By who he means a "*socially situated identity*, 'the kind of person' one is seeking to be and enact here and now" (p. 30). The identity of a "real Indian," an insiders' term, involves "appropriate accompanying objects (props), times and places" (32).[8] Powwow, ghost dance and basket ball, eagle feathers, buffalo, sun dance – to name a few – are significant Native American cultural activities. The woman traditional dancer has such beads on her dress as "affect the weather" (p. 17). The male traditional dancer has such feathers "as will not fall." The children also participate as dancers. Even for

them it is not mere practice (rehearsal); rather it is a discursive cultural practice in which all the members of the tribe participate in the performative ritual that demonstrates the conviction in an ideal future as well as attachment with the past.

Archive is a "system of enunciability" (Mills, p. 29) and "cannot be described in its entirety" (ibid., p. 130) and Alexie's poetry through various poems formulates some possible poetic situations to cover maximum socio-cultural dimensions of Native American archive. Alexie's discourse presents through literary narratives the practices shared by the Native American community as they demonstrate and evoke inter-discursive connections with political maneuverings, cultural values, religion and White discourses. His poetry serves the purpose of consciousness-raising "necessary to realize the liberation of North America from the grip of its Nazi heritage" (Jaimes, p. 9).It creates knowledge from the Native perspectives, the knowledge that is power and the power that is the only source of social transformation. In his poetry, Alexie poses a clearer challenge to Euro-Americanism because here he is not "bogged down in the euphemistic academic sterility that has plagued so much literature about the native people of this hemisphere" (ibid., p. 10). The entire collection of American cultural, academic, judicial and media discourses have been contributing to the construction of the truth that suits the capitalistic agenda of the United States at the cost of the life, culture, property and resources of Native Americans (Deloria, 1997; Jaimes, 1992; Kent, 2007). The purpose of the reiterated discursive assertions of the cultural pretentions of legitimacy was "natural dominance" in North America entailing the Rights of Conquest and the Doctrine of Discovery which, according to Locke's philosophy of Natural Law, is

> that any Christian (European) happening upon "waste land" – most particularly land that was vacant or virtually vacant of human inhabitants –not only has a "natural right," but indeed an obligation to put such land to "productive use." Having assumed thus performed "God's will" by "cultivating" and thereby "conquering" the former wilderness," its discoverer can be said to "own" it. (Jaimes, p. 28)

Along with this philosophical rationale of subjugation, juridical discourse also played its role in the construction of legitimacy of exploitation of Native lands and resources: John Marshall, the Chief Justice of the Supreme Court observed in the case of Johnson v. M'Intosh that the U.S. holds "inherent and preeminent rights" over Indian lands and it has ever been "*moral and legal basis*[emphasis added]for American territorial

existence" (Jaimes, p. 28). The limits of reactivation are one of the most relevant rules of archive, concerned with retaining, valuing, import and reconstitution of older discourse(s). The cars standing on the road, in "Grandmother, Porcupine, Traffic" in *The Summer of Black Widows*, Porcupine, thus, are representation of the modern, white, technological capitalist discourse which is countered by Grandmother who goes out on the road, in the middle of traffic, to bring away the dead porcupine. The dead porcupine has two connotations: first, it is the older discourse reactivated by Grandma; secondly, it is dead and bound to be discarded. Natives live in a horizontal relationship with Nature but the whites have a vertical relationship with Nature. In the latter case, domination is the only desirable response to Nature. Cars, therefore, ran over the porcupine and crushed it. The Grandmother, in the poem, rejuvenates the older discourse: horizontatlity is suggested by the Grandmother and the porcupine both being on the road, and if the porcupine is dead, the Grandmother, by implication of the weight of years, is a soon-going-to-die value. It is partial reactivation of the older discourse because the subject is conscious as much of the older discourse as of the older one.

Epistemological resources constitute collective mental archives and define the limits of the sayable in a given discursive space. Native American literature through its counter-discourse reconstitutes the mental archive wherein the Native subject performs its activities within its own culturally specific significance of things and systems of signs and knowledge. Native American character, however, is subject to the dual responsibility of loyalty towards the existing traditions and the grand-parental attachment. The issue of subjectivity is not a simple reversion to the past for Sherman Alexie: the Native American subject has to adjust itself in the globalized westernized Euro-American socio-cultural scenario that compels him to come up to the standards and requirements of modern civilization. The subject that emerges out of Alexie's fictional work – *Ten Little Indians, Flight* and *Diary*– is more conscious of the modern realities and keeps hanging between the old and the new identities.

The Native American subject that emerges out of *The Summer of Black Widows* and *First Indian on the Moon* is proud of its identity as an Indian, not complicit with the theoretical representations and practices of the Euro-American ideology. It is strongly subversive and challenging. It expresses adequate consciousness of the communal context and the need to preserve it with a sense of pride and respect. Therefore, even the narrative of individual first person singular repeatedly shifts towards the larger perspective of American history to encompass the five centuries of atrocities and suppression since Columbus, at times going back to pre-Columbian era helps assert cultural richness and diversity.

In "A Twelve-Step Treatment Program" in *First Indian on the Moon,* the protagonist meets an Indian college fellow who tells him that his degree is in danger and he has to complete his semester in two weeks. The advisors have sent him a letter saying: ". . . discard your cultural baggage and concentrate on the future" (1993, p. 33). This cultural baggage is "his braids dragging on the floor" (p. 33). The letter shows Euro-American institutionalized favor for the white culture in conflict with the Indian culture which can be exercised only at the cost of the future. Education is an activity in Paul James Gee's sense but it also involves cutting off the braids as these are unwanted cultural baggage.

The Indian subject that emerges out of Alexie's works is not evasive towards history or towards its temperamental problems like heavy drinking and Judas Complex, the desire to betray one's friends and relatives. The subject constructed here admits its drinking hamartia but finds different reasons from those offered by whites: The whites present it as an expression of the Indian self-destructive inevitability but the student in "A Twelve-Step Treatment Program" puts it as: ". . . maybe all of us Indians don't drink so much because we're Indians. Maybe we drink so much because all of you are so white" (p. 33). This is an indirect reminder to the whites and how they have historically planted alcohol amongst them.

Alexie's discourse re-situates and re-contextualizes the set of inter-subjective relationships between and among Native and white communities to address the issue of power imbalance. Here the subject undergoes anguish and suffering but its humor and power of imagination enable it to endure the trauma and preserve its identity. Thomas Builds-the-Fire, a well-known character in *Smoke Signals, Reservation Blues,* and *The Lone Ranger,* uses story-telling as a strategy to connect the present with the past and the future. He revitalizes the traditional cultural forms, mixes laughter with tragedy and refuses to yield to suppressive forces. The subject has to live on the reservation, bear the problems of disease-carrying blankets, drinking, the issue of survival, burning of houses and institutional alienation. But he is able to laugh amidst the dismal life of the reservation and the crises of community, identity and self to make the agony bearable.

Ten Little Indians (2003), *Flight* (2007) and *The Absolutely True Diary of a Part Time Indian* (2007) offer solutions to the nihilist vision presented in *Indian Killer* (1996) where the subject is entangled in historical trauma, colonization, alcoholism and racism while the optimistic subject in *Flight* and *Diary* realizes the need for healing the traumatic inheritance of colonialism and genocide. Forgiveness, compassion and empathy emerge as a solution to the imbroglio of agony and suffering.

Sherman Alexie places Native Americans in a literary context with their own cultural signification and social practices, activities and relations. If culture imposes various practices on subject, a literary discourse may impose a very different set of practices on the individual to make him the subject in a new and transgressive way. The subject in *Flight* demonstrates gradual movement from his soul wound, anger and frustration at the colonial ravages against Indian culture and race, spanning centuries, to the recovery and healing of the soul wound's growing ability to merge into the Euro-American culture. The first phase finds expression in facial deformity as the very name of the protagonist, Zits, shows because of the uncountable zits on his face. Like Gregor Samsa in *Metamorphosis*, Zits' physical deformity is a metaphor of socio-economic compulsions and cultural deprivations. He dismisses everyone and everything with "whatever!" – a protective shield against fusion into society, an expression of general indifference. He has lived in twenty foster-homes and attended twenty two schools because he is rootless: the father from whom he inherited his ugly bodily features left him in his childhood, while from his mother, an Irish woman, he inherited his green eyes. He never got respect from members of his own community who were in a relatively better social position: the educated and well-to-do Indians consider the drunkard Indian "a racist cartoon . . . a ghost in a ghost story" (Alexie, 2007, p. 7). Out of twenty foster-parents, two were Indian and they provided greater disillusionment.

The recovery of the soul wound of Zits becomes possible, ironically, through his interaction with a white character who introduces him to western thought. Resultantly, Zits gradually comes out of his narrow frustrated sphere and assimilates into the richness of Euro-American thought. This subject is different from that of the *First Indian on Moon* and *The Summer of Black Widows* grumbling about the blankets bearing small-pox germs, that he had been fishing there for 15000 years before the arrival of the white man, and that the eagle came much earlier than Columbus to the so-called "newly discovered" land. Of course this is not meaningless babbling; it is very significant in asserting the roots of the Indian subject in its own culture and tradition and to interpret history from the Native perspectives. Without this realization, Indian identity is an unrealizable dream. But this subject is unable to coexist with the whites in US and its wounds would never have healed and it would never have been prepared to live in the multi-cultural modern environment: recovery and healing become possible only in *Flight* and *The Absolutely True Diary of a Part Time Indian*.

The Indian woman in Alexie's poetry and fiction is also a challenge to the construction of the Indian woman as exotic, uncivilized and naked as

stated by Columbus in his letters to the Spanish king and queen, Ferdinand and Izabella (Zinn, 1980) and as the picture book by Curtis implies (1972). Corliss, the protagonist of "The Search Engine" in *Ten Little Indians*, for instance, studies Euro-American literature in a Euro-American university but she sets off in quest of Harlan Atwater who is the embodiment of her traditional Indian identity. In *The Summer of Black Widows* and *First Indian on the Moon*, Indian women of various ages and contexts are presented, from a small girl to the old grandmother who is trying to pick up the dead body of a porcupine, from young girls at the powwow dance to the girls on the reservation who have lost their beauty and youth in drinking and gambling, from a dying mother ignored by a son well-adjusted in the Euro-American capitalist culture to a young mother who can put the whole hospital into ecstasy by an Indian song sung to her dying newborn son. The hospital is one of the normative bases of the society in which the doctor-judge is appointed to maintain surveillance of the subjects (patients). In spite of all this the machinery of observation and supervision is flouted to assert the deviant mode of treatment-cum-entertainment. All these are authentic images of women who are living and dying, enjoying and pining, celebrating and suffering in the real Euro-American world, on the powwow dance ground, on the reservation, in the family life, in love and hatred, in various natural human ambitions. Alexie's literary discourse does not make them exotic and primitive under the guise of paternal discourse; but presents them as they are, as the flesh and blood figures of day-to-day existence living their life in misery and joy, not as artifacts to be preserved through pictures and popular literature before they vanish.

Arnold Krupat says that "sovereignty is the result of complex negotiations and encounters between cultural practices and the practices, impossible to circumvent or ignore, of Euro-American cultures" (p. 16). The protagonists of *Flight* and *Diary* are conscious of the complex negotiations between traditional Native culture and contemporary Euro-American culture. Zits admits the goodness and nobility of the white doctors and nurses who saved him despite his being a murderer of many innocent men and women. Alexie has re-constructed the subject and its situation and placement in the world not only to understand the socio-political reality of the world but to change it.

One implication of *Flight* is that one is what one is because of the body one lives in. This body places the subject in a particular socio-political and cultural and ethnic context and one cannot help behaving accordingly. This is the Foucauldian sense of discursive determinism of the subject. When Zits is in his Native American body he thinks differently than when he is in a Euro-American body. As he has received only hatred, indifference and violence, he learns from Justice that violence is the right response to

violence. He therefore goes to the bank and shoots people blindly, not caring who gets hit and who escapes, calling it his Ghost Dance in the hope that it will help to throw away all the whites from wherever they have come to occupy Indian land.

Arnold Krupat as a non-Native critic states the risk: "The danger I run as an ethnocritic is the danger of leaving the Indian silent entirely in my discourse" (Ethnocriticism, p. 30) and this risk mars most Eurocentric discourse. The Native subject in Alexie challenges this risk and speaks candidly of living situations of socio-cultural life of America. Bateson argues that contact is not limited to contact between two different communities but it can also occur within one community. He "even extend(s) the idea of 'contact' so widely as to include those processes whereby a child is molded and trained to fit the culture into which he was born" (as cited in Sarris, p. 43). Alexie's subject experiences "contact" in both these senses. Corliss (*Ten Little Indians*), Zits (*Flight*), Arnold (*Diary*), the unnamed protagonists of *Summer of Black Widows* and *First Indian on the Moon* speaking through first person singular pronoun "I," are all in multi-layered relationships with the tribal members as well as the members of the white community and they consistently reach a fair balance rather than evading either form of contact or titling the balance on either side. The balance does not imply thoughtless equal proportion of both aspects of identity; they are assertively Native Americans adjusting themselves in the scenario of White control and domination.

Reservation, the land base of community, is a consistent motif in Alexie. Choice of reservation is an exclusionary and counter-strategy. Non-Native writers mostly refer to the pre-reservation era to essentialize the Native American subject in earlier, imaginary times and places and to ignore and blur the present-day reality of the Native American experience. Confining the Natives to the reservation was an exclusionary strategy, the white solution to the Indian problem, whereas Alexie's focus on this excluded place reverses the Euro-American position and strategy. The subject in *Summer of Black Widows* and *First Indian on the Moon* experiences reservation life away from mainstream America. This is not resilient preference for circumstances contrary to "civilization," the reservation is the day-to-day Native American reality ignored or misrepresented by Euro-American fictional and media discourse. In the poem "After the First Lightning," the protagonist wants to weave his hair with the hair of his beloved on the mountain near the reservation. It is a counter-balancing imagined alternative to the white institutional de-formative oppression. In *Diary*, the subject feels confined in institutional subjection but gradually emerges from it through relationships with the

white companions through social interaction and academic interaction at school.

If the circle and the line are the metaphors of the Native and the white epistemologies respectively, Krupat believes that the lines and the circles "can meet only tangentially" but Alexie's subject tends towards understanding and harmony even though it has to undergo transformational operations as in *Flight,* and zealous and successful effort at adjustment as in *Diary* and *Ten Little Indians*. Alexie makes use of Native myths like sun dance, powwow, salmon, eagle and coyote because he seems to second Paula Gunn Allen's stance that "[m]yth is a kind of a story that allows a holistic image to pervade and shape consciousness, thus providing a coherent and empowering matrix for action and relationship" (pp. 104-105). Alexie never isolates the mythic expression from contemporary white discursive reality: the eagle's presence questions Columbus and the consequences of his arrival; the Ghost Dance is performed in the bank with a pistol killing innocent people and questioning both the Euro-American history of violence, the mythic function of the Ghost Dance (*Flight*), and/or ascertaining the powwow (*What You Pawn, I Shall Redeem*). However, even this ascertaining does not take place in isolation, the protagonist finds his grandmother's powwow regalia in a pawnbroker's shop and authenticates it to be his grandmother's from the bead sown into it. The recovery involves police, newspapers, McDonaldization, the whole of the Eurocentric institutional context of America in opposition with Native American values, ethos and problems. When the regalia is recovered, the protagonist performs the powwow dance on the road, blocking the traffic and the protagonist of *First Indian on the Moon* claims that towards the end of the world powwows would be performed throughout the world for forgiveness, not for revenge.

The subject that emerges out of *Flight* and *Diary* is simultaneously conscious of and attuned to the dialogic cultural exchange. Hybridized dialogic discourse of these works is a meditational strategy that bridges two conflicting worldviews. As cross-cultural encounter is a pre-condition of Native American literature, Alexie's construction of interfusional subject is acceptance of an unavoidable truth. The environment in which Alexie's subject breathes finds its cohesion and unity in the inevitable blending of Native and white discursive patterns. Louis Owens and Greg Sarris in *Mixed blood Messages* and *Keeping Slug Woman Alive* respectively favor multigeneric, hybridized discursivity of cross-cultural nature (Pulitano, p. 14). Instead of staying in the margins and blaming the centre for the marginalizing tendency, Alexie's discourse in *Flight* and *Diary*, in keeping with Owens and Sarris' critical stance, places the subject in the network of intercultural life to redefine the new sense of Native identity. The poly-

vocality of Alexie's discourse challenges the Euro-American authoritative essentializing construction of the Native American subject. The positioning of the subject in the cross-cultural situation is what Vizenor calls "the hermeneutics of survivance" (1994, p. 68). Similarly, Paula GunnAllen's discourse with its separatist stance about female-centered worldview tries to find a separatist solution but proves problematic because it legitimizes the Eurocentric binaries. Alexie's woman, on the contrary, actively participates in the white institutional, socio-cultural and academic life and emerges as a subject rooted in traditional Native American identity as well as conscious of contemporary demands. The parents in *Do Not Go Gentle* are in a hospital, a Euro-American institution, westernized in its sign system and knowledge and practices but the woman with her husband transcends the institutional constraints and disrupts the whole suppressive scientific episteme by playing upon a drum with a dildo, thus asserting the arbitrariness of the culturally enforced patterns. Despite everything, it is within the hospital with its artificially pulsating paraphernalia, that the child gets treatment. The mother, however, connects the recovery of the child with the Native American music, not with the Euro-American medicine. New connections are developed inside the white context, not out of it. Alexie's subject does not find any separatist solution to its predicament; it places itself in the thick context of the metropolitan centre and asserts a bridged subjectivity in the contact zone. Corliss, Zits (*Flight*) and Arnold (*Diary*) are good examples of the interfusional subject, functional simultaneously in both white and Native American worlds and worldviews. Corliss' fascination for Hopkins is counter-balanced by her uncles' satiric dismissal of Hopkins as a nonsensical poet and a hypocrite; her intercourse with Atwater also serves the same function: retrieval of her roots in the white context. Eysturoy says that the function of the Native American discourse is "to get back our origins . . . remembering the past and putting it back together, recovering, knowing who we are and who we have been" (p. 100). Alexie's concern for going back to the roots finds expression in *Summer of Black Widows* and *First Indian on Moon*, whereas in *Flight, Diary* and *Ten Little Indians* he is concerned with going forward to the contemporary world but, of course, not at the cost of the past. The arc of intellectual insight and cultural critique from poetry to fiction is from insistence upon roots to realistic acceptance of the Euro-American institutional reality. Both observations, however, need to be qualified: insistence on roots does not mean that the subject is unmindful to the contemporary reality even as going forward does not mean that it is indifferent to the traditional identity and communitism[11] that is the spirit of the Native American mode of life.

Notes

[1]Subject: Subjectivity and identity are roughly synonymous but they carry different connotations. Identity consists in one's beliefs and specific characteristic traits that define one's consistent personality. Subjectivity on the other hand implies a degree of self awareness of identity despite unavoidable constraints on one's ability for complete comprehension of identity. Subjectivity involves critical consideration of the issue of the origin and the process of the formation of identity, its intelligibility and the extent of human control on it.

[2]Ontology is the science of being that deals with such issues as the nature of existence and the structure of reality.

[3]Agency: The issue of agency is "the question of who or what acts oppositionally, when ideology or discourse or psychic processes . . . construct human subjects" (Ashcroft et al., 55).

[4]Crazy Horse, Oglala Sioux, and one of the most iconic Native American tribal leaders, fought against the US government's encroachments on Native territories and culture. He was murdered but even dying; he refused to lie on the white man's cot and insisted on lying on the floor, thus remaining true to his Indian identity.

[5]Complicity of Alexie's discourse: Atwater in "The Search Engine" is in a hybrid relationship with his tribal past and white present but when he finds his mother coughing, he withdraws and opts for the white present. This kind of characterization may give the feeling of complicity of Alexie's discourse (and the Native American discourse in general) with the white discourse which has criminally characterized the entire Native American tribal past and present identity. But it is, I believe, realistic acceptance of the inevitable white socio-cultural milieu that is inescapable for Native Americans.

[6]Governmentality: Foucault's concept of governmentality has a complex relationship between men and things, and is concerned with multi-dimensional socio-economic human relationships involving territory, means of living, resources and wealth. Secondly, these relations involve cultural interaction, habits and customs. Thirdly, these include human relationship with "the accidents and misfortunes of social existence" (Foucault, 1991, p. 93). His concept of government involves who governs, who is governed and how someone else's activities are shaped (Mills, 2003, p. 47).

[7]Bioforce/Bio-power and governmentality are inter-related. Foucault defines it as the "increasing organization of population and welfare for the sake of increased force and productivity" (Dreyfus & Rabinow, p. 8). It is increasing "subjugation of bodies and ... control of populations" (Foucault, p. 140) for the generation of greater productivity, utility and efficiency through governmentality and pastoral power.

[8]The Dawes Severalty Act: American Congress passed Dawes Severalty Act in 1887awarding the US citizenship to the Indians who renounced tribal allegiance granting them 160 acres of reservation land under certain conditions. Unprepared for life off the reservation, Indians leased their lands to white settlers for a few cents an acre and by 1906 about 60% of reservation lands were in white hands. Burke Act was passed in 1887 to make amends for the problems of Dawes Severalty Act and to encourage homesteading by Indians and protect their

holdings, but its provisions for close supervision of Indian life were resented and soon proved self-defeating. The Burke Act was significantly amended in 1924, when all Indians were granted citizenship. The Wheeler-Howard Act was passed in 1934. It returned to tribal ownership surplus lands previously open to public sale.

[9]AIM: The American Indian Movement is a Native American advocacy group in the United States, founded in July 1968 in Minneapolis, Minnesota. AIM was initially constituted to address American Indian sovereignty, treaty issues, spirituality, and leadership, while simultaneously addressing incidents of police harassment and racism that forced Native Americans to move off to reservations and give up their tribal culture.

[10]Wounded Knee Massacre(1890) occurred on December 29, 1890,near Wounded Knee Creek on the Lakota Pine Ridge Indian Reservation in the U.S. state of South Dakota. By the time it was over, more than 200 men, women, and children of the Lakota had been killed and 51 were wounded (4 men, 47 women and children, some of whom died later); some estimates placed the number of dead at 300. Twenty-five soldiers also died, and 39 were wounded (6 of the wounded died later).

[11]Communitism: In *That the People Might Live: Native American and Community and Native American Community* (1997), Jace Weaver observes that the single thing that most defines American Indian literatures relates to a sense of community and commitment to it. He terms this phenomenon "communitism" which blends the words community and activism.

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False Friends in Urdu and Russian

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Abstract

This article belongs to a series of articles about the loanwords, cognates and false friends in Urdu language. Cognates are words in two different languages which present similar spelling, phonetics and meaning. Cognates usually facilitate a second-language learner on the tasks of vocabulary acquisition and expansion, reading comprehension, as well as in their learning process. Cognates in two or more languages, usually, have a common origin due to their diachronic relationship, which in turn, makes them share some sort of semantic affinity. However, false friends are those words that have had a dissimilar development and, as a result, may be deceptive in meaning and can also confuse the learners and students of L2, as the learners usually assume that they know the meaning of both words, which actually, misleads them. The learner needs to pay attention to pairs of words that appear similar but are, in fact, false friends: they have different meaning in some contexts or in all contexts. In this research we propose study of pairs of words which are false friends in Russian and Urdu. We use measures of phonetic similarity as a basic feature for classification, since Urdu and Russian present different scripts. In addition, we study their level of similarity through their lexical distance (Levenshtein algorithm). Semantic criterion is also utilized as a common framework for the analysis of false friends. The inferences of this study will provide Russian as well as Urdu language teachers with new understanding into the development of intercultural communicative proficiency in FLT as well as assist them with the development of teaching and learning strategies.

***Keywords**: false friends, similarity measures, lexical distance, SLA*

Introduction

Everyone who studies a foreign language is faced with the issue of false friends. The term "false friends" was introduced by Koessler and Derocquigni in 1928 in the book *Les Faux-Amis ou Les Trahisons du vocabulaire Anglais*. False friends (from French "Faux amis" – interlanguage homonyms (interlanguage paronyms) are a pair of words in two languages, similar in spelling and/or pronunciation but differ in meanings. Partial false friends are those terms with similar spellings in two languages and at least one meaning in common, but not all.

> A generally accepted classification of false friends consists of two types such as total false friends and partial false friends. This categorization is based on the semantic differences existing between two similar word pairs in two different languages. Total false friends imply an obvious semantic difference between the L2 and the L1, English and Russian in this case (e.g. English magazine-meaning a periodical vs. Russian магазин-meaning a shop, English gymnasium-meaning a sports hall vs. Russian гимназия-meaning a special type of school). (Yaylaci & Argynbayev, 2014)

Traditionally speaking, false friends are commonly seen as interlinguistic phenomena affecting different languages (Chamizo Domínguez & Nerlich, 2002; Hill, 1982; Koessler & Derocquigny, 1928; Prado, 2001; Shlesinger & Malkiel, 2005). False friends can be defined as:

1. Two words in two languages designate utterly different things; the words in question usually have different etymologies; the similarity between the words is rather accidental.
2. Two words in two languages have common (related) etymologies and something common in their meanings.
    a. The meanings of the two words differ in certain semantic details.
    b. The meanings are more or less identical, but the differences are stylistic.
    c. The meanings are more or less identical, but the words in question have different syntactical valences (Готлиб К.Г.М. ,1985).

Class 1 presents difficulties in distinction and learning only for beginners in learning a foreign language. Although advanced learners are not confused by them. The ones that really cause difficulties are the ones that belong to class 2.

Etymology of false friends can be absolutely different in case of accidental similarity of their pronunciation or spelling. Then, the similarity is purely coincidental. These meanings can be quite different through synchronic analysis. Moreover, sometimes there was no borrowing and words are derived from a common root in some ancient language (e.g. Greek, Latin) but have different meanings which developed with the passage of time and language evolution.

Other studies have facilitated the learners of L2 through the identification of cognates and loanwords in Urdu and other languages (Maldonado Garcia, 2013; Maldonado Garcia & Borges, 2013; Maldonado

Garcia & Borges, 2014). False friends are and will continue causing all sorts of difficulties to learners of L2.For example the violation of lexical combinability or stylistic compatibility, matching words in the utterance. These aspects complicate the perception of speech – during reading (written perception) and especially during listening (oral perception of discourse) and can seriously complicate the work of those involved in the translation, as false friends can lead to misunderstandings of the text or speech and in fact, delay the process of language development and acquisition.

In order to distinguish cognates (true friends) from "false friends," first of all a learner of L2 must rely on the assistance of dictionaries. It is really difficult to choose which meaning of a word exactly appears in the context as the reader/listener has to take into account the subject matter, field specifics, and the whole context. Urdu speaking learners of Russian language are not immune to the problems that false friends create for the new learners. The same will occur with the Russian speaking learners of Urdu language. These errors are produced due to the interference from the L1. For this reason, awareness of Urdu-Russian false friends is necessary as it is one of the sources of learners' errors.

In many cases it is not possible for the learners to distinguish the exact meaning of a term just on the basis of personal language experience, since this can be deceptive for the learner of an L2. Due to this personal language experience, L2 learners try to establish correspondences between their L1, on the one hand, and the L2 they are trying to learn, on the other. False friends can mislead only beginners of L2. In fact, false friends often lead to incorrect translations as well as misunderstandings.

Comparison of Urdu-Russian False Friends

In this particular case, the terms that will be compared are a set of words in Urdu and Russian languages. Urdu is an Indo-European language of the Indo-Iranian, Indo-Aryan family of languages which Ethnologue characterizes as Central zone, Western Hindi, Hindustani (Lewis, 2009). Furthermore, with the English language, by virtue of article 251 of the Pakistan Constitution of 1973, Urdu is the national language of Pakistan. In addition, Russian language belongs to the Indo-European family, Balto-Slavic branch, Slavic, East (Lewis, 2009). In addition, Russian language is the national language of Russia according to the Constitution of 1993, article 68(1) which states: "The Russian language shall be a state language on the whole territory of the Russian Federation."

This paper addresses only the problems of Urdu speakers learning Russian, due to the establishment of false semantic correspondences. Once the vocabulary has been identified, the semantic comparison will be

performed to clarify the doubtful correspondences and identify the real meanings of both terms. The phonetic comparison of the terms will be performed through lexical distance analysis (Levenshtein algorithm) and later their etymology will be obtained from the respective dictionaries.

Identification

It has been observed that Pakistani students of Russian language are experiencing problems when it comes to the identification of false friends. In this matter, although automatic methods of cognates and false friend's identification exist (Mitkov, Blagoev,& Mulloni, 2007), a list of phonetically similar terms in both languages was established according to the students input during the Russian language class that takes place at the Institute of Languages, University of the Punjab, Lahore, Pakistan. The terms were identified during students' written and oral exercises, dialogues, reading samples and other activities that take place during the teaching of the courses of the Russian Language Diploma, which has the duration of one year. Other terms were also identified through interactions with other colleagues, speakers of both languages, in this way the list was expanded.

Results

In order to assist learners of L2 avoid the most common mistakes, a list of such "false friends" is given below. The list includes the Russian term with its phonetic representation (IPA) and its meaning in English as well as the Urdu term with its phonetic representation (IPA) and its meaning in English. The similarity level has been performed through the phonetic representation due to the fact that both languages use different script. The Russian language uses the Cyrillic script and the Urdu language uses the Nastaliq script.[3] Therefore, both languages needed to be compared through an equivalent comparison method just like in Maldonado Garcia & Yapici (2014). The lexical distance comparison was performed through the Levenshtein algorithm.

The table below shows two different and significant aspects which can be analyzed; those aspects are the following:

1. Level of phonetic overlap
2. Level of semantic overlap

Furthermore we will consider the etymology of the Russian terms as well as the etymology of the Urdu terms with the purpose of revealing a common root or different root. At the end the results will be analyzed.

Table 1: Phonetic-Semantic Comparison of Russian-Urdu False Friends

Sr. No.	Russian	IPA	Meaning in English	Urdu	IPA	Meaning in English	Lexical Distance through Leven-shtein
1.	диван	dʲɪˈvan	sofa, a collect-ion of poems, a minister	دیوان	ḍi:va:n	cast, collection of poetry, room	3
2.	Фон	ˈfon	back-ground	فون	fɔ:n	phone, tele-phone	1
3.	ластик / эластик	ˈɬastʲɪk / eˈɬastʲɪk	rubber, eraser, kind of synthetic thread	الاسٹک	ɪla:sʈɪk	elastic	4
4.	ша́баш + шаба́ш	ˈʂabəʂ / ʂaˈbaʂ	witches` enough	شاباش	ʃa:ba:ʃ	well done	4
5.	кофта	ˈkoftə	jersey, knitted jacket	کوفتہ	ko:fʈa:	name of a dish, balls of mince meat	3
6.	где	ˈgdʲe	where	گدھے	gəḍʰe:	donkeys	3
7.	газета	gɐˈzʲetə	news-paper	گزٹ	gəzəʈ	gazet book of records, telephone numbers news-paper	5
8.	масло+ pl. масла́	ˈmasłə / mɐsˈɬa	cooking oil, butter	مسئلہ	məsəla:	problem	4
9.	лук	ˈɬuk	onion	لک	lʊk	hot blast (of a furnace), hot wind	2
10.	закат	zɐˈkat	sunset	زکوٰۃ	zəka:ʈ	giving money to poor people	3
11.	деньги	ˈdʲenʲgɪ	soney	ڈینگی	ḍæŋgi:	virus of mosquito	5

12.	давай	deˈvaj	let us, come on	دوائی	d̪əvɑːiː	medicine	4
13.	дуб	ˈdup	oak	دھوپ	d̪ʰuːp	sunshine	2
14.	школа	ˈʂkoɬə	school	کولا	kɔːlɑː	cola (name of drink)	4
15.	Я	ˈja	i	یا	jɑː	or	1
16.	для	ˈdlʲa	for	دلیا	d̪əljɑː	porridge	5
17.	два	ˈdva	two	دعا	d̪ʊʔɑː	pray	4
18.	вода	veˈda	water	وعدہ	vəʔd̪ɑː	promise	4
19.	рука	rʊˈka	hand, arm	رقع	rʊqʔɑː	small letter, stop	3
20.	страна	streˈna	country	ترانہ	t̪ərɑːnɑː	anthem	5
21.	давать	deˈvatʲ	give	دوات	d̪əvɑːt̪	inkpot	4
22.	дорога	deˈrogə	road	داروغہ	d̪ɑːrɔːɣː	guard	5
23.	быстра	bɨstˈra	quick (feminine, short form)	بستر	bəst̪rɑː	bed dressing: pillows, sheets, etc.	3
24.	куда	kʊˈda	where	خدا	xʊd̪ɑː	god	3
25.	мир	ˈmʲirₒ	world, peace	میر	miːr	cast name	3
26.	мысль	ˈmɨslʲ	thought	مثل	mɪsl	example	2
27.	Брат	ˈbrat	brother	برات	bərɑːt̪	wedding	3
28.	мало	ˈmałə	a little bit	مالا	mɑːlɑː	necklace	3
29.	мера	ˈmʲerə	measure	میرا	meːrɑː	my	3
30.	база	ˈbaʑə	base	باز	bɑːz	hawk	2
31.	ладно	ˈɬadnə	ok	لادنا	lɑːd̪nɑː	to load	4
32.	карта	ˈkartə	map, card	کرتا	kərt̪ɑː	he does	3
33.	печь	ˈpʲetɕ	oven to bake	پیچ	peːt͡ʃ	screw	3
34.	Баба	ˈbabə	un-civilized village woman	بابا	bɑːbɑː	old man	2
35.	канал	keˈnaɬ	canal, channel	کنال	kənɑːl	unit of land measure equi-valent to 20 marlas	3
36.	узкий	ˈuskʲɪj	narrow	اس کی	ʊskiː	his, her	4

						(for female things)	
37.	завал	zɐˈvaɬ	gorge	زوال	zəvɑ:l	decline, fall	3
38.	камера	ˈkamʲirə	cell	کمرہ	kəmrɑ:	room, cabin	3
39.	компания, кампания	kɐmˈpanʲ ɪijə	company	کمپنی	kʌmp(ə) ni	commer-cial business/ pleasant people to be with	6
40.	Композитор	kəmpɐzˈɪ tərₒ	compo-ser	کمپوزر	kəmˈpə ʊzə	a person who writes music, especially as a pro-fessional occupa-tion	5

An initial look at the table indicates that the phonetic comparison of the terms demonstrates an elevated level of phonetic similarity or overlap. The words in Russian and Urdu can be actually misunderstood in one or the other language, especially those which include nasal sounds. Furthermore, it seems that the semantic comparison will prove a nil semantic overlap or correspondence. This means that while the phonetic overlap is elevated, there is no semantic overlap or shared meanings, which is typical of a false friend situation.

With the purpose of corroborating the previous mentioned assumption, an etymological analysis will be performed in order to compare the origins of both terms; the Urdu term as well as the Russian term. This etymological analysis will actually reveal the origins of the terms which in turn will prove that the terms are in fact false friends. The etymologies of the words have been taken from Этимологический словарь русского языка (2004) *and Urdu Dictionary. Urdu Encyclopedia* (2011).

Table 2: Etymology of Russian and Urdu Words

Sr. No.	Russian word	Russian Etymology	Urdu Word	Urdu Etymology
1.	диван	Most probably western Europe loan word (French – divan) rather than Turkish-Persian word دیوان (diwān)	دیوان	Arabic
2.	фон	Came to Russian from German "Fond" and "French "fond". Origin– Latin "fundus"	فون	From English and this one from a shared root of tele from the Greek τηλε- and phone from the Greek gr. φωνο- y ‑φωνος
3.	ластик	Latin "elasticus"	الاسٹک	From English and this one from Latin "elasticus"
4.	шабаш	Came to Russian through Polish "szabas" Origin – Hebrew "šabbāθ"	شاباش	Persian
5.	кофта	Origin – Eastern European Languages (Swedish and Danish "kofta", Norwegian "kufta").	کوفتہ	Persian
6.	где	Came from Old Slavonic "къде". Also related to Old Indic "kúha" and "kútrā"	گدھے	Prakrit
7.	газета	From Italian "gazzetta" and French "gazette"	گزٹ	From English and this one via French from Italian "gazzetta"
8.	масло	Came from Common Slavonic (Proto-Slavic) Language *maz-slo.	مسلہ	Arabic
9.	лук	Common Slavonic (Proto-Slavic) Language *lukъ. Loan word from Old German *lauka-	لک	Persian
10.	закат (катить)	Common Slavonic (Proto-Slavic) Language *kotiti, *kotiǫ.	زکوٰۃ	Arabic
11.	деньги	Came from Old Russian	ڈینگی	From English and

Sr. No.	Russian word	Russian Etymology	Urdu Word	Urdu Etymology
	(деньга)	"деньга". Loan word from Turkic languages (compare: Tatar Language "täŋkä", Chuvash Language "täŋgə", Mongol language "teŋge", Kalmyk Language "tēŋgn̥")		this one from West Indian Spanish, from Kiswahili "dinga" (in full "kidingapopo"), influenced by Spanish dengue "fastidiousness"
12.	давай (давать)	Came from Common Slavonic (Proto-Slavic) Language*dā́tī; *dājā́tī; *dāvā́tī and related to *dōu̯- (compare: Latvian "dãvât", Lithuanian "dovanà", Old Indic "dāvánē")	دوائی	Arabic
13.	дуб	Came from Common Slavonic (Proto-Slavic) Language *dombros from *dom-ros and related to Greek "δέμω", Old Norse "timbr", Anglo-Saxon "timber", Gothic "timrjan"	دھوپ	Sanskrit
14.	школа	Came to Russian through Polish "szkoła" from Latin "schola" and Greek "σχολή"	کولا	Sanskrit
15.	Я	From Common Slavonic (Proto-Slavic) Language *azъ.	یا	Persian
16.	для	From Old Russian "дѣля" through Old Slavonic "дѣлѧ".	دلیا	Sanskrit
17.	два	Came from Old Russian "дъва" through Old Slavonic "дъва". Related to Lithuanian "dù", Latvian "divi", Old Indic "duvā́u", "duvā́", "dvāù", "dvā", Greek "δύω", "δύο", Latin "due", "duae", Gothic "twai",	دعا	Arabic

Sr. No.	Russian word	Russian Etymology	Urdu Word	Urdu Etymology
		"twōs"		
18.	вода	From Old Russian and Old Slavonic "вода". Related to Lithuanian "vanduõ", Gothic "watō", Greek "ὕδωρ", "ὕδατος", Old Indic "udakám", "uda-", "udán-"	وعدہ	Arabic
19.	рука	From Old Slavonic "рѫка" through Old Russian "рука". Related to Lithuanian "rankà", Latvian "rùoka"	رقعہ	Arabic
20.	страна	From Old Church Slavonic Language and Old Slavonic "страна" through Old Russian "сторона". Related to Common Slavonic (Proto-Slavic) Language*storna	ترانہ	Persian
21.	давать	From Old Slavonic "давати". Related to root *dōu̯-:Latvian "dãvât", Lithuanian "dovanà", Old Indic "dāvánē", Greek "δοέναι", "δοῦναι"	دوات	Arabic
22.	дорога	From Old Church Slavonic Language "драга". Related to Indo-European *dorgh-	داروغہ	Persian
23.	быстро	From Old Slavonic "быстръ". Related to Old Icelandic "bysia", Norwegian "buse", Swedish "busa"	بسترا	Persian
24.	куда	From Old Slavonic "кѫдоу". Related to Latin "quandō"	خدا	Persian
25.	мир	From Old-Slavonic and Old Russian "миръ". Related to Old Lithuanian "mieras",	میر	Arabic

Sr. No.	Russian word	Russian Etymology	Urdu Word	Urdu Etymology
		Latvian "miêrs", Old Indic "mitrás"		
26.	мыслить (мысль)	From Old Slavonic "мыслити", "мышлѣ"	مثل	Arabic
27.	брат	From Old Slavonic "братръ", "братъ". Related to Lithuanian "broterẽ-", Latvian "brātarītis", Old Indic "bhrā́tā", Greek "φρᾱ́τηρ", "φρᾱ́τωρ", Latin "frāter", Irish "brāthir", Gothic "brōþar"	برات	Arabic
28.	ма́лый (мало)	From Old Slavonic through Old Russian "малъ". Related to Greek "μῆλον", Latin "malus", Old Irish "míl", Gothic "smals", Saxon "small"	مالا	Sanskrit
29.	мера	From Old Slavonic through Old Russian "мѣра". Related to Indo-European root *mē-: Old Indic "mā́ti", "mímāti", Latin "mētior", Greek "μῆτις", "μητιάω", Gothic "mēla"	میرا	Sanskrit
30.	база	Through German "Base" or French "base" from Latin "basis" and Greek "βάσις"	باز	Persian
31.	лад (ладно)	There is no reliable etymology. Scientists see relations (connections) with gothic "lētan" rather than with Irish "laaim" and Greek "ἐλάω", "ἐλαύνω"	لادنا	Sanskrit
32.	карта	Through Polish "karta" or German "Karte" from Italian "carta", Latin "charta" and Greek	کرتا	Persian

Sr. No.	Russian word	Russian Etymology	Urdu Word	Urdu Etymology
		"χάρτης"		
33.	печь	From Common Slavonic (Proto-Slavic) Language *pektьthrough Old Slavonic "пештъ" and Old Russian "печь". Related to Old Indic "paktíṣ", Greek "πέψις"	پیچ	Sanskrit
34.	баба	Fromold Church Slavonic Language "баба". Related to Lithuanian "bóba" and Latvian "bãba"	بابا	Persian
35.	канал	Through German "Kanal", Netherlands language "kanaal" or directly from French "canal" from Latin "canālis"	کنال	Punjabi/English If derived from English it did from Late Middle English: from Old French, alteration of chanel "channel", from Latin canalis 'pipe, groove, channel', from canna "cane"
36.	узкий	From Common Slavonic (Proto-Slavic) Language *ǫzъkъthrough Old Slavonic "ѫзъкъ" and Old Russian "узъкъ", "узмень". Related to Old Indic "aĩhúṣ", "áĩhas", Gothic "aggwus", Lithuanian "añkštas", Latvian "angustus, Greek "ἄγχω"	اس کی	Sanskrit
37.	завал,вал	Most probably came into Russian through Polish wał. Compare Ukrainian вал, Czech val, Slovak val	زوال	Arabic
38.	камера	From Latin "camera"	کمرہ	Prakrit
39.	компания	From Polish "kampania" or German "Kampagne" or from French "campagne"	کمپنی	From Middle English and this one from from Old French *compainie*

Sr. No.	Russian word	Russian Etymology	Urdu Word	Urdu Etymology
40.	композитор	Through Polish "kompozytor" from Italian "compositore" and Latin "compositor"	کمپوزر	From late Middle English and this one from Latin *componere* influenced by Latin *compositus*.

ANALYSIS

The corpus was composed of 40 sets of terms in Urdu and Russian languages. The comparison of the terms was performed from phonetics as well as semantics point of views. In terms of phonetic similarity, the comparison was performed through lexical distance.[4] In this sense, we find the following level of similarity:

Table 3: Lexical distance measures

Lexical Distance Measures	Distance
Lexical distance 1	2
Lexical distance 2	5
Lexical distance 3	17
Lexical distance 4	10
Lexical distance 5	5
	40

The above table proves an elevated level of lexical similarity performed through the phonetic string comparison of the terms where 25 sets show a lexical distance of 3 or less than 3. All the terms have proved to have such similarities in pronunciation which can confuse the learners through inferences from their L1, be it Urdu or Russian.

Furthermore, the semantic structures comparison yielded some overlap in some meanings while semantic differences are observed in others. This means that this is a typical false friend panorama.

The confusions the students have been suffering have been observed during oral interactions as well as reading in both languages. They are clearer in specific sets; for example the set ['babə-bɑ:bɑ:] creates confusion as to the gender, origin and age of the character in question spoken of, or that the student is reading about. The [set'ʟastʲɪk-ɪlɑ:stɻk] creates confusion as to the nature of the item in question, in Russian as it means eraser or rubber and in Urdu it is elastic. In the case of ['fon-fɔ:n] background is being confused with phone, for example in the sentence "There is a lot of noise in the background," it can easily be confused with

"There is a lot of noise on the phone" when having a phone conversation or interactions of this sort. Another typical example is clear in the set [gɐ'zʲetə-gəzəţ] as it refers to the nature of the item spoken about a newspaper in Russian or a record book in Urdu (diary).

The etymological comparison shows coincidental similarity on all the sets. These sets do not present a shared root, neither the same origin. The analysis presents some borrowings; for example the first set of words, where the Russian term seemed to have been borrowed from French which in turn must have borrowed it from Arabic.[5] The Urdu term comes from Arabic.

Sets number 2, 3, 7, 11 and 36 present an interesting borrowing condition as all of the Urdu terms came to the language through English. Set of terms number 2 presents a situation where Russian seems to have taken the term from Latin and Urdu from English which in turn borrowed it from Greek. Set number 3 presents a similar situation where Russian took the term from Latin and Urdu from English which in turn had borrowed it from Latin. Set number 7 show a common origin since Russian seems to have borrowed it from Italian and French, and Urdu from English which in turn had taken it from Italian. Set 36 came from English which in turn took it from Old French and this one from Latin.

Sets 8, 10, 12, 17, 18, 19, 21, 25, 26 and 27 coincidentally have the origin of the Russian word from Old or Common Slavonic. The sets 18 and 26 also share origin with Old Russian. Set 17 came from Old Russian through Old Slavonic. The Urdu words of these sets came from Arabic.

Sets 4, 5, 9, 15, 20, 22, 23, 24, 30, 32, 34 present a common origin of the Urdu word in Persian language; however, sets 9, 15, 20, 22, 23, 24 and 34 in Russian have their origin either in Common Slavonic, Old Slavonic or Church Slavonic. The Russian term of set 4 was borrowed from Polish and has its origin in Hebrew. Set 5 has its origin in Eastern European Languages. Set 30 has a shared root of Latin and Greek and was borrowed from Russian from French or German. Set 32 presents a shared root between Latin and Greek and was borrowed from Italian through Polish or German.

The Russian term of Set number 6 came from Old Slavonic while the Urdu term came from Prakrit and this is the only false friend which came from this language. In fact, this is not a borrowing since Urdu derives from Prakrit.

Seven sets of terms have the origin of the Urdu word in Sanskrit from where Urdu derives; these are sets number 13, 14, 16, 28, 29, 31, 33 and 36. The Russian word of set 13 has its origin in Old Slavonic, while set

16 came from Old Russian through Old Slavonic. Sets 28, 29, 33, and 36 come either from Old Slavonic or Common Slavonic. Set 14 has a shared root of Latin and Greek and was borrowed from Polish. In this sense we find the following distribution of terms:

Table 4: Language of Origin

Terms of Russian	No. of Pairs	Terms of Urdu	No. of Pairs
Old, Common, Church Slavonic	24	Sanskrit	8
Eastern European Languages	1	Prakrit	2
Polish/Hebrew	1	Persian	11
Italian/ French	1	Arabic	13
Latin/Greek	8	English with different final etymologies, mainly in Latin	5
Probably western Europe loan	1		
No Reliable Etymology	1	No Reliable Etymology	1
Loanword from Turkic	1		
Arabic	1		
Total	**40**		**40**

The etymology of the Russian terms shows a majority of Slavonic terms. Russian is an East Slavic language whose early form was Old East Slavic (Lewis, 2009). In this sense these terms come from the language that Russian derives from. The rest of the Russian terms are loanwords taken mainly from other European languages.

As far as Urdu is concerned, it is a language which derived from Sanskrit into Prakrit (Maldonado Garcia, 2014a; Maldonado Garcia, 2014b) this is reflected in the origin of some of the Urdu terms, as 10 of them belong to Sanskrit and Prakrit. For these reason they are not loanwords but they belong to the ancestor languages of Urdu and have developed into the language. The rest of the terms came into the language due to the Persian, Arab and British invasions (Maldonado Garcia, 2014b). The terms with origin in Latin from Russian and Urdu were in fact borrowed from other languages in Russian (French and Italian mainly) and came into Urdu from the English language.

The sets 6, 11, 17, 21, 24, 26, 27, 32 may be described as "false friends of a learner at the initial stage of learning Russian." They belong to

class 1. In these cases the similarities between the Russian and Urdu words may be felt because learners do not yet know how to pronounce the Russian words properly. For instance, if a learner pronounces the Russian word "где" properly, he or she would hardly recall the Urdu word for "donkeys." The same may be said about "два" and "du'ā" etc.

Other sets that can present problems for beginners are 4, 8, 10, 19, 23 and 34.

Sets 1, 3, 7 and 35 belong to class 2a. They are interesting because they can really present difficulties for intermediate level speakers/learners of both languages.

Set 36, although mentioned by the students, seems easily discernible.

Conclusion

False friends are sets of terms in two different languages which have a similar phonetic or orthographic overlap, but present differing semantic structures, as well as different diachronic development. The differences in meaning and the etymological differences are typical of a false friend situation, although there can be false friends with the same origin, as in this case, due to the semantic evolution of terms.

The difference in the semantic structures is total while the phonetic similarity is elevated. As false friends between Russian and Urdu can constitute a source of misunderstanding for the students of both languages, this list has been put together and analyzed with the purpose of aiding instructors of Russian and Urdu as an L2 during language acquisition initiatives as well as intercultural activities and interaction.

Teaching materials of Urdu as a second language are not abundant. However, drawing attention towards Russian-Urdu false friends will aid the improvement of intercultural and interlanguage proficiency of the students of both languages.

The lack of Urdu studies creates problem for the students and instructors of this language. Curricula need to be improved in order to increase the awareness of the problems these terms can create for students.

Notes

[1]The similarity level here is the level of overlap between the Russian word and the Urdu word which has been calculated through the Levenshtein Distance.

[2]At the Russian Department of the Institute of Languages, University of the Punjab, Lahore.

[3]Urdu and Hindi were, in fact, one language. The script was created by Mir Ali Tabrezi during the 1400s. It was inspired by Persian and Arabic languages using the *Naskh* of Arabic and the outdated Persian tal'iq (Maldonado García, 2015).*Urdu Evolution and Reforms*, 122-124.

[4]Levenshtein Algorithm.

[5]Diccionario de la Real Academia Española.

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Genre Analysis of Generic Section Headings of MPhil Theses' Introduction Section of Linguistics and Literature

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Abstract

Exploring academic discourse has become a phenomenal enterprise of discourse analysts (Hyland, 2008 & Wennerstrom, 2006) in general and genre analysts (Shehzad, 2010, 2011; Swales, 1990, 2004, 2012) in particular. Genre analysis of academic genres has not only been contributing to the existing knowledge of genre studies but its augmentation in traditions of English for academic purposes, English for specific purposes, and English for research purposes is a significant addition in (non)Anglophone traditions of English language pedagogies. The current study replicates the tradition in Pakistan by doing genre analysis of section headings of introductory chapters of MPhil theses of Linguistics and Literature. In addition to contributing to the existing body of genre studies, this study would be a significant guide for the novice researchers in Pakistan. Considering its wider applicability in (non)Anglophone traditions and dynamic nature of rhetoric, CARS model of Swales (2004) was applied on the section headings of twenty introductory chapters of the MPhil theses. Variation in length, occurrence of the headings, and relevance of the headings with the text followed was focus of the investigation. It was found that the average length observed was, surprisingly, contrary to the opinion of the experts interviewed who believed in shorter length ranging from 8 to 10 pages. Regarding occurrence of section headings, at micro level analysis, no convention of consistency was observed. Moreover, deviations from CARS model were observed in statement of the problem, methodology, objectives of study, and research questions/hypotheses which raise serious questions on pedagogical implications of the academic writing practice. The findings suggest that teaching genre knowledge to the thesis writers in particular and academic writers in general has the potential to resolve the issues of academic writing for research purposes in Pakistan.

Keywords: *genre analysis, academic writing, thesis*

Introduction

Academic writing in English as a Second Language has widely been addressed with emergence of global interaction among academicians through research publications (Paltridge & Starfield, 2007; Swales, 2012,) conferences, workshops and symposia. Before stepping into the sphere of

expert scholars/published authors, novice researchers have to perform series of academic actions including, assignments, end-term papers, synopsis and more importantly the theses. Writing thesis in countries where English is a Second/Foreign Language causes the novice scholars sufferings of many socio-psychological pressures (Paltridge & Starfield, 2007). This inability of rhetorical insight in the form of "writer's block" or "impostor syndrome" is due to lack of profound guidance in writing milieu of the colleges and universities of non-native countries like Pakistan.

In spite of arranging seminars, workshops, symposia by Higher Education Commission Pakistan, in this regard, the neophytes are not able to meet the global norms of academic writing. This is one of the major reasons, perhaps, of negligible number of published MPhil theses at national and international level. Therefore, the current study not only aims at identifying the rhetorical issues in MPhil theses but, schematic patterns with high appeal of persuasion are also intended to be explored in section headings of the introductory chapters of the theses of Linguistics and Literature. Moreover, the study offers new insight into discovering academic discourses in general and English for research purposes (research discourses) in particular (Lim, 2008).

Genres manifesting rhetorical and textual features of academic discourse have been approached by both discourse analysts (Hyland, 2008) and genre analysts (Shehzad, 2007, 2008, 2010, 2011). Genre analysts focus on structural and textual features of academic writing of several communicative events which occur in various languages in different contexts (Paltridge & Starfield, 2007). These communicative events are in both written and spoken forms, for example, conference presentations/academic speeches (Morton, 2009), classroom lectures (Dubios, 1980), research articles (Shehzad, 2005, 2008, 2010), theses/dissertations (Bunton, 2002; Ho, 2003) and book reviews (Tse & Hyland, 2008). Addressing rhetorical and linguistic features in professional discourses/genres such as tax computation letters (Flowerdew & Wan, 2006) and business letters (Dos Santos, 2002) from the perspective of English for specific purposes have also been a core of attention of genre analysts.

These genre based analyses and many others have been proven to be successful for the genre practitioners, for example thesis writers, in fulfilling their needs of genre competence among the discourse community members. However, Pakistan is a country whose language of official matters and education is English, and where academic discourse in general and academic genres in particular have not been explored sufficiently. Recently, few research works at MPhil level have been done on introduction and literature review section of MPhil theses by Abbas (2013)

and Khan (2013) and few PhD studies on hedging and interplay of findings of academic research genres are in progress (Abbas & Bilal, in progress). Recently, Shehzad and Abbas (2015) explored rhetorical structure of introduction section of MPhil theses of Linguistics and Literature; however, the schematic patterns of the text followed by section headings in the introductory section have not been investigated. These generic section headings (Bunton, 1998, 2002) i.e. generic section headings are those section headings which could occur in introduction section of thesis/dissertation of any disciplines and these are research questions/hypothesis, significance of the study, statement of the problem, objectives/ purpose of the study, methodology and chapter breakdown, not only serve as signposting but these headings also engage the readers through certain rhetorical patterns employed. Lack of consistency in these employed patterns may distract the reader which consequently makes the writing reader responsible (Swales, 2012).Therefore, more scientific work is required in this regard to address the issues of academic writing in Pakistan. Hence, the current study aims at focusing on genre of section headings from the perspective of variation in length, and employment of generic section headings (Bunton, 1998, 2002) of the introduction section of MPhil theses of Linguistics and Literature.

Statement of the Problem

Writing thesis has become a challenging task for the neophytes in Pakistani universities where research in Social Sciences has just anchored its roots. Despite arranging a series of seminars, workshops and symposiums on academic English by HEC and universities, the needs of the novice researchers are not fulfilled to a greater extent. There are no published guidelines available in most of the universities in Pakistan for writing research genres such as research articles, theses and dissertations. Hence, it becomes imperative to explore section headings, as one of the important and technical part-genres, of introductions of MPhil theses from the perspective of academic writing and genre pedagogy.

Research Questions

Following research questions were addressed to explore variation in length of introductions and relevance of generic section headings with the text followed.

1. What are pedagogical implications of variation in length of the introductions of MPhil theses?
2. How does the occurrence of generic section headings in the introductions of MPhil these vary?

3. How do the writers employ relevance of generic section headings with the content in the introductions of MPhil theses?
4. How do the findings of the study reflect on implications of genre pedagogy in teaching thesis writing?

Literature Review

Genre, according to Swales (1990), is a communicative set of events which has certain goal to be achieved by genre practitioners. Genre manifests prototypical rhetorical and textual features which are situated not only by genre itself but the context too determines the norms of genre practice. Thus, Genre is a form of social action (Miller, 1994) that situates particular ways of being based on prototypically. These prototypical features develop certain genre families, for example, research genres including research articles, theses/dissertations, conference presentations and subsequent proceedings that share many similarities at rhetorical and textual level. For example, abstract, introduction, literature review, research methodology, result and discussion, and conclusion are common structural elements of research genres. These structural units are also called part-genres (Shehzad, 2010) which further are characterized by schematic patterns of rhetorical and lexico-grammatical features of text. Genre analysis is an approach through which rhetorically and textually schematized patterns of these part-genres are addressed.

Therefore, genres in general and academic research genres in particular have been proven successful in convergence of attention of discourse analysts in general and genre analysts in particular across the disciplines in the academic world. Many genre analyses from the ecology of intercultural and intera-cultural academic settings have been produced such as academic essays (Bruce, 2010; Hinkel, 2002; Lillis, 2001), book reviews (Tse & Hyland, 2008) research articles (Ozturk, 2007; Shehzad, 2005, 2008, 2010) and theses and dissertations (Bunton, 1998, 2002; Geçikli, 2013; Kwan, 2006; Paltridge, 2002).

Different sections (part-genres) of research articles and theses/dissertations including abstracts (Samraj, 2005), introduction (Abbas & Shehzad, 2015; Shehzad, 2005; Sheldon, 2011;Swales, 1990), literature review (Kwan, 2006), methodology, result and discussion (Basturkmen, 2009, 2012; Dudley-Eavan, 1986) and conclusion (Bunton, 2005; Ruiying & Allison, 2003) have also been explored in both (non)Anglo traditions of writing. However, all of these research genres including research articles, theses and dissertations have not got much attention by the genre analysts in Pakistani context. In addition, generic features of section headings (part-genres) of introductory chapters of MPhil theses have also been investigated little in both (non)Anglophone countries. Thus,

the present situation in Pakistan shows that discursive practices in academic discourse including lexico-grammatical resources, schematic/rhetorical structures and contextualization of the discourse in all disciplines (hard sciences and soft sciences) are yet to be addressed for genre analysis.

The current study aims at exploring occurrence and relevance of generic section headings (Bunton, 1998) with the text followed. Create A Research Space (CARS) model of Swales (2004) as a framework was used to identify rhetorical steps. Section headings are significant as they give the idea of writer's intention of organizing the text or in other words the writer's intended rhetorical strategies are revealed through section headings. Generic section headings, therefore, can be used for any type of topic in any introduction. In addition, occurrences of these sections headings and variation in length of the chapter were also calculated and discussed from the pedagogical perspective.

Research Methodology

The current study conducted genre analysis of generic section headings of the introductions of MPhil theses by following quantitative and qualitative approach. For quantitative analysis, length variation of the introductions and occurrence of each generic section heading was calculated. Relevance of the heading, for qualitative analysis, with the text was determined by applying CARS model of Swales (2004) as a framework. The rationale behind using this model lies in its wider applicability across academic genres in diverse linguistic settings i.e. (non)Anglophone academic milieu. Though some of the steps of Move 3 of CARS model such as research questions/hypotheses, summarizing methods, chapter breakdown and significance/value come under the umbrella term of generic section headings; the headings of statement of the problem and objectives are not catered in the model which serves as the limitation of the study. Moreover, there is no other model to be used as theoretical/analytical framework to find out schematic patterns in texts followed by generic section headings. Therefore, CARS seems to be the only resource model which can address the problem highlighted in statement of the problem.

To validate the findings, five experts who were PhD degree holders in the same area were also interviewed particularly regarding length of the introductory chapters and pedagogical implications of CARS model. However, the transcripts of the interviews cannot be provided as the interviewees did not give consent for recordings. Despite this limitation, the use of CARS model provides sufficient evidence to answer our research questions.

Ten MPhil theses of Linguistics and Literature each were selected from National University of Modern Languages, Islamabad, Pakistan. The identity of the writers was kept confidential. The sampling was random but the theses 2007 onward were chosen for the analysis. Official permission from the Director of Library and Dean of the Department of Advance Integrated Studies and Research (AISR) was taken for data collection in order to meet ethical considerations.

Theoretical Framework

Swales' CARS model (2004) consists of three moves followed by steps. Move is a rhetorical strategy of the writer embedded with certain lexico-grammatical features. Move one establishes the territory by providing topic generalizations with use of word class such as *interesting, significant, classical, unique, challenging and important.* Move two establishes the need (niche) of conducting the particular study either by indicating gap in the previous/existing knowledge or by adding to the existing body of knowledge with some positive justifications of the work. Some of the lexicons used for this purpose are *gap, little, less, not, void, insufficient, need, few and some.* Move three is employed to occupy the gap indicated in existing knowledge by announcing current research, presenting research question/hypotheses, clarifying definitions, summarizing methods, announcing findings, stating significance, and providing structure of the genre. Each of the steps of move three is further characterized by lexico-grammatical features which will be discussed in results and discussion section of the current study.

Move 1: Establishing a territory (citations required)
Topic generalizations of increasing specificity
Move 2: Establishing a niche (citations possible)
Step 1A: Indicating a gap **or**
Step 1B: Adding to what is known
Step 2: Presenting positive justification
Move 3: Presenting the present work via
Step 1: Announcing present research descriptively and/or purposively (obligatory)
Step 2: Presenting research questions or hypotheses
Step 3: Definitional clarifications
Step 4: Summarizing methods
Step 5: Announcing principal outcomes
Step 6: Stating the value of the present research
Step 7: Outlining the structure of the paper

Figure1. Swales' CARS model (2004)

Results and Discussion

This section of the study discusses variation in length of introductory chapters, occurrences of section headings and relevance of these headings with the text followed. To discuss possible reasons of variation in length of the chapters and occurrences of section headings based on quantitative results is one of the focuses of this section. Relevance of the text followed by these section headings by applying CARS model (2004) based on qualitative analysis, and finally, to discuss pedagogical implications of teaching genre knowledge, based on the findings of the study, are other major foci of the study.

Variation in Length of Introductions

Table 1 shows that the overall 20 Introductions averaged 17.5 pages in length, the shortest being 5 and the longest was of 28 pages. However, all the experts, quite contrary to the findings, during interview were of the opinion that the introduction chapter should be as brief as possible ranging from 8 to 10 pages. The average length of Linguistics theses' introductions (19.5 pages) is greater than the average length of theses' introductions of Literature (15.5 pages); whereas, the situation is relatively inverse in case of average number of moves as it can be seen in Table 1. Nevertheless, the difference is not too large to generalize that the thesis writers of Linguistics prefer length over thesis writers of Literature while writing introductions. Whereas, comparing the results of the current study, the findings are similar to the observation of Bunton (2002) in the case of average length who reported 17.5 pages average length. However, he researched on 45 PhD theses' introductions. His shortest introduction was of 2 pages, while the longest one was of 60 which are quite different from the findings of the current study. However, Bunton (2002) does not give the reasons of this variation of length.

Table 1 indicates the length of introductions ranges from 5 to 28 pages. This raises the question about page limit of the introductory chapter. There could be several reasons, yet to be explored scientifically, of such variation in length of introductions of thesis.

Table 1: Variation in Length of Introduction

Theses of Linguistics	Number of Pages	Number of Moves	Theses of Literature	Number of Pages	Number of Moves
T1	26	17	T11	27	27
T2	15	15	T12	14	07
T3	05	16	T13	09	10
T4	10	10	T14	09	06
T5	17	20	T15	14	18
T6	28	28	T16	16	22
T7	26	22	T17	15	39
T8	23	22	T18	17	42
T9	24	07	T19	21	38
T10	21	23	T20	13	12
Total	195	179	Total	155	221
Average	19.5	17.9	Average	15.5	22.1

Firstly, the variation in length of introduction as a conventionalized set of communicative practice may vary from discipline to discipline. Secondly, it is probable that the writers decide the length of introduction section after deciding the length of other chapters including chapters of literature review and results and discussion. So, the large length of results and discussion chapter may squeeze not only the length of introduction but also of literature review or vice versa. Thirdly, all the four out of five doctorate degree holders with experience of supervision of MPhil theses, during interviews, opined that they believed in brief introduction chapter of thesis ranging from 8 to 10 pages.

Lastly, as part of general observation with great care, we are of the view that the thesis writers compose (as final draft) introduction chapter after writing the other chapters first. As a result, the total length of other chapters seems to be a decisive factor in determining the length of the first chapter. It also appears that the writers feel comfortable in writing introductions after conceptualizing sufficient knowledge about the topic or/and area of research and research methodology through writing experience of other chapters first. However, all of the factors affecting the length of introductory chapters, we suggest, are needed to be investigated empirically.

Occurrence of Section Headings

Section headings are significant because they give the idea of writers' intention of organizing the text. This schema is performed by employing section headings as intended rhetorical strategies. The

relevance of text with section headings has been discussed in the next section.

Section headings are categorized into topic-specific headings; generic headings and partially generic headings as proposed by Bunton (2002). Generic headings, for example research questions/hypothesis, significance of the study, statement of the problem, objectives/ purpose of the study, methodology and chapter breakdown could be used by the writers from any discipline i.e. hard sciences and soft sciences. Partially generic for example delimitation, theoretical/conceptual framework may not be preferred by the writers for all kind of topics in all disciplines. Generic and partially generic headings which occurred in theses' introductions of the current study are shown in Table 2 and Table 3 separately for Linguistics and Literature theses' introductions respectively. They are listed in the sequence in which they occurred.

Table 2: Occurrence of Section Headings of Theses' Introductions of Linguistics

Section Headings	T 1	T 2	T 3	T 4	T 5	T 6	T 7	T 8	T 9	T 10	Total
Introduction	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	10
Topic Specific/ Background	✓	✓		✓		✓	✓	✓	✓	✓	08
Problem Statement/Research Problem	✓	✓	✓						✓	✓	04
Significance of the Study		✓	✓	✓			✓		✓	✓	06
Objectives/Purpose of the Study	✓	✓		✓	✓	✓	✓	✓	✓	✓	09
Theoretical/Concept-ual Framework		✓	✓		✓						03
Methodology/ Research Design	✓	✓		✓		✓	✓	✓	✓	✓	08
Hypothesis/Research Questions	✓	✓	✓	✓	✓	✓	✓			✓	08
Delimitation	✓		✓		✓	✓				✓	05
Chapter Breakdown	✓	✓			✓			✓	✓	✓	06

It can be seen in Table 2 and Table 3 that topic specific headings occurred almost in all the theses' introductions exceptT3, T5 and T16 (T stands for thesis) which are relatively of shorter length especially T3 (5 pages) and T16 (7 pages). However, number of moves including all the three moves in T3, T5 and T16 is relatively higher than some of the longer

introductions. This trend indicates that without occurrence of many topic specific headings, research territory could be established effectively because there are some introductions, for example T9, which have many topic specific headings, however, they do not fit into any of the moves of CARS model. In other words, those headings in T9 along with the text could neither be used to establish research territory nor could be exploited to establish niche for the research.

Table 3: Occurrence of Section headings of Theses' Introductions of Literature

Section Headings	T 11	T 12	T 13	T 14	T 15	T 16	T 17	T 18	T 19	T 20	Total Theses
Introduction	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	10
Topic Specific/ Background	✓	✓	✓	✓	✓		✓	✓	✓	✓	09
Problem Statement/ Research Problem			✓	✓		✓	✓				04
Significance of the Study	✓				✓			✓			03
Objectives/Purpose of the Study	✓	✓	✓	✓	✓	✓		✓	✓	✓	09
Theoretical/ Conceptual Framework					✓	✓					02
Methodology	✓				✓	✓	✓	✓	✓		06
Hypothesis/ Research Questions	✓	✓	✓	✓	✓	✓	✓	✓	✓		09
Delimitation	✓		✓	✓	✓		✓	✓	✓	✓	08
Chapter Breakdown	✓				✓	✓			✓	✓	05

The generic heading statement of the problem/research problem was expected to be found in almost all the introductions occurred only in 8 out of 20 introductions; four from Linguistics and Literature each. This section heading serves to establish niche by explicit indication of gap which is actually very important rhetorical strategy according to many genre analysts. Similar is the case with other generic heading significance of the study which occurs in 9 out of 20 theses introductions. This section heading is informative because it informs the reader directly about researcher's contribution which is the ultimate goal of the research. The section heading methodology was also expected to be found in all the introductions, it was not found in 6 theses introductions T3, T5, T12, T13,

T14 and T20. Surprisingly, T5 had seven chapters in total and did not have separate chapter of methodology at all. Almost half of the introductions had no section heading of chapter breakdown or equivalent.

Partially generic heading delimitation was neither the part of Swales' (1990, 2004) CARS model nor of Bunton (2002) and Shehzad (2005), but occurred in 13 out of 20 introductions of Linguistics and Literature i.e. 8 times in introductions of Literature and 5 times in introductions of Linguistics. This difference, most probably, is due to disciplinary variation in sampling of Literature and Linguistics theses. The theses of literature consist of research work on literary genres such as novels, poems and dramas in which the researchers have to delimit either the number of works of the authors or sometimes the number of pages of a work usually of a novel. The lowest occurrence, 5 out of twenty, of another partially section heading theoretical/conceptual framework may indicate the writers' schema of avoiding this heading in the introductory chapters as the heading is usually employed in separate chapter of research methodology.

It is clear from Table 2 and Table 3 that there is no set convention of occurrence of some of the generic section headings. For example, statement of the problem, significance of the study, chapter breakdown and to some extent summarized methodology as well. Similar is the case with partially generic section headings such as theoretical/conceptual framework and delimitation of the study. However, topic-specific section headings and some generic section headings including research questions/hypotheses and objectives of the study show consistency of occurrence in almost all the introductions. Implications of these section headings and their presence relative to CARS model have been discussed in detail in next section.

Relevance of Generic Section Headings to the Content

Statement of the Problem

The generic heading of statement of the problem/research problem, expected to be found in almost all the introductory chapters, occurred in half of the introductions only. This section heading serves to establish niche by explicit indication of gap which is an important rhetorical strategy according to many genre analysts. The heading statement of the problem which was expected to be followed by Step 1SA of Move two, explicitly followed by M1, M3S1, and in few cases M3S2 along with M2S1A. For example, four theses i.e.T2, T3, T10 and T14 under the heading of statement of the problem had M3S1 describing the research purposively (aim of the research) or descriptively (nature of the research by methods) as follows:

The study focuses on the relation between language and ethnicity taking the case of Baloch community which consists of members who do not speak the dialects of one and the same language but are the speakers of different languages. T2, pp. 44

Same sentence was followed by the general outcomes of the study as follows:

I explored the extent to which language becomes an index of identity and social dynamics that play a role in identity construction, manifestation, assertion and manipulation in relation to self definition of the group members living in a socially dominated mainstream group. T2, pp. 44

Similarly the writer of T14 announced the present research-M3S1 and hypothesis-M3S2 under the generic heading of statement of the problem quite unexpectedly as follows:

The area of my research is the feminist perspective in constructing gender through performance. (M3S1). In order to carry out the research process, I have formulated the following hypothesis: . . . . T14, pp. 17

In T10 the generic heading had four paragraphs consisting of following moves and steps:

M1-M2S2-M2S1A-M1-M2S1A-M3S1-M2S1A

Move 1- *Political rhetoric is of paramount importance in the modern era due to full fledged prevalence of media and enormous exposure to information.* T10, p. 4

M3S1- *In other words the way language is used in the service of power is what this study aims to find out.* T10, p. 6

This difference of schematic patterns in stating the problem shows lack of unity in academic norm of writing *statement of the problem*. This may be inferred from the above mentioned examples that problem lies in conceptualizing the problem. This conceptualization may further be considered as three dimensional phenomenon consists of identification, allocation and stating the problem. Systematic identification through observation of symptoms followed by careful scientific examination enables the researcher in allocating the problem with certain specificity. Then the stage of stating the problem comes which is as crucial as identification and allocation the problem to be addressed. Keeping these implications in mind we suggest further research to address the issue of stating the problem as it is one of the important part-genres which not only sets the objectives of the studies, but it also becomes the source of research questions.

Research Questions/Hypotheses

Majority of the introductions, as expected, had research questions/hypotheses under the generic heading of *research questions/hypotheses*, however, the writers of some theses, T1, T6, T8, T9, T12, T14, T17 and T18, employed some other rhetorical strategies as well under the heading. For example, T1 had M3S1 and M3S6 including research questions as follows:

M3S1- *The aim of my research is to adapt the theory of Genderlect Styles to the Pakistani society, and gain insight into how far this theory is applicable and pertinent here.* T1, pp. 62

M3S6- *My intention in adapting this theory . . . to make young generation aware of the need to understand these differences and bring about improved social relations and thus contribute to their society in a different way both linguistically and socially.* T1, pp. 63

The writer of T6 explained research questions in three paragraphs which was a unique rhetorical strategy found in only one thesis as follows:

In research question no. 2 'put in effect' is used because the researcher is studying the relation between . . . research question 4, considers the 'enterprise' role of the English language in both colonial and neo-colonial eras. T6, p. 15

Objectives/Purpose of the Study

Some deviations from explicit objectives of the study were also found in some of the theses including T1, T5, T8, T11, T13, T18, T19 and T20. For example T1, T5 and T13 indicated gap statement under the generic heading of objectives/purpose of the study as follows:

The researcher intends to make a genuine contribution in the field of English by qualitative research as our country has not made much contribution in this field. T5, pp. 9

M2S1A implicit- *Tennen's research on female-male communication styles is based on research in American society that has different norms and values form Pakistani society because of religious, economical and geographical differences.* T1, pp. 61

Similarly, T8 and T20 provided value of research-M3S6 under the generic heading of objectives/purpose of the study as follows:

This study is carried in order to improve my understanding of this phenomenon. This study can prove fruitful for forming a clearer understanding of the current position. T8, pp. 56

This study will add new dimensions to the critical analysis of the creative works as it suggests that none of the creative works should be considered, analyzed and commented upon in isolation. T20, pp. 39

Significance of the Study

This generic heading of significance of research employed maximum rhetorical strategies as compared to other generic headings. For example, significance of study occurred with purpose and rationale as the headings of significance and purpose of study in T10 and significance and rationale of study in T18. The most common step used under the section heading of significance of study in T3, T7, T10, T11, T15, T16 and T18 was M3S1 as follows:

The researcher's aim is to provide information about the general emptiness and deceitfulness of political rhetoric. T10, pp. 11

This qualitative study explores the relationship between language, culture and interpretive frames in the texts of Riaz Hasssn and Mohsin Hamid. T11, pp. 53

The aim of this research is to use the chosen texts- the Unchosen and The Reluctant Fundamentalist to carry out a series of culture specific methodologies which are required for the study. T11, pp. 54

In addition, T4 and T16 employed gap statement under the heading of significance of study as follows:

Nonetheless, it still needs to be investigated as to what prompted gothic novelists to choose these early structures and specific design for novels. T16, pp. 3

Exploring three types of motivational factors . . . help ensuing the researchers comprehend a significant, but virtually neglected aspect of our national language. T4, pp. 19

Research Methodology

Against expectations, the section heading methodology was not mentioned in theses' introductions of T3, T5, T12, T13, T14 and T20. Surprisingly, T5 had seven chapters in total and did not have separate chapter of methodology at all. Furthermore, under all the section headings of methodology or equivalent in T1, T2, T3, T6, T7, T8, T15 and T18 research was announced purposively or descriptively along with research processes and procedures. T6 and T18 had Move 1 in addition to M3S1 along with M3S4. These deviations from CARS model are as follows:

Move1- *The language contact of Urdu with the global lingua franca . . . has resulted in language change.* T6, pp. 70

Move1- *Language use does not exist in isolation. An interaction of human beings materializes through language, and therefore, analysis of language surely involves analysis of social life and vice versa.* T18, pp. 23

M3S-*My study aims at analyzing language with assumption that language is an essential element of social life.* T18, pp. 23

M3S-*This study is descriptive and analytical study. It is humanities or literature based study. It critically studies the character of the protagonist and touches upon the themes of broken homes, traumatic past, cross cultural interaction, sense of home and identity issues.* T15, pp. 21

Chapter Breakdown

Though the section heading of chapter breakdown was present in half of theses only, yet, this was the only section heading which did not show any deviation from CARS model.

Conclusion

The current study explored, at micro level, variation in length of introductory chapters of twenty theses that ranged from 5 to 28 pages with the average length of 17.5 pages. The average length of introductory chapters of theses of Linguistics and Literature was 19.5 and 15.5 pages respectively. The average length observed was contrary to the opinion of experts who believed in shorter length ranging from 8 to 10 pages. However, there was only one expert who proposed 28-30 pages for introduction chapters. Furthermore, the average length of the total introductory chapters (17.5) was similar to the findings of Bunton (2002) who observed 45 PhD theses' introduction chapters from various disciplines. There could be several reasons of such variation in length of introductions of thesis, however, yet to be explored scientifically.

Regarding occurrence of section headings, at micro level analysis, no convention of consistency was observed. For example, Surprisingly, T5 had seven chapters in total and did not have separate chapter of methodology at all. Furthermore, the section heading methodology was also expected to be found in all the introductory chapters, it was absent from 6 theses' introduction chapters including T3, T5, T12, T13, T14 and T20. So, lack of consistency in occurrence of some of the generic section headings for example statement of the problem, significance of the study, chapter breakdown and to some extant methodology also was observed. Consistency was found in occurrence of topic-specific section headings only and some generic section headings including research questions/hypotheses and objectives of the study.

With regard to implications of generic section headings, using CARS model as framework, deviations were observed in statement of the problem, methodology, objectives of study and research questions/hypotheses. For example, the generic section heading statement of the problem was embedded with explicit M1 and M3S1 in some of the theses such as T2, T3, T10 and T 14. The generic heading statement of the problem in T10 followed M1-M2S2-M2S1A-M1-M2S1A-M3S1-M2S1A move sequence. Similar was the case with other generic section headings except significance of the study and chapter breakdown.

According to many genre analysts such as Burns (2012), Bawarshi & Reif (2010), Hyland (2007), Wennerstrom (2006), Paltridge (2001), Hasan and Williams (1996) and Martin (1989), genre pedagogy at under-graduate, graduate and post-graduate levels has been proven successful in teaching writing in general and academic writing in particular. Therefore, our findings also suggest introduction of genre based pedagogy in academic writing class rooms in Pakistani universities to meet international needs of literacy practices. This approach would not only improve the academic writing skills of the neophytes but it would also result into appropriate understanding of practicing different academic genres in line with global norms of writing in English language. Furthermore, teaching English for research purposes through genre pedagogy would resolve the issues of academic writing for thesis writers. In this approach the students can act as genre analysts in the class room which would enable them conceptualize rhetorical insight manifested with generic features including structural and lexico-grammatical elements. In sum, teaching and learning genres not only raise the awareness of expectations of contemporary practices but the pedagogy of genre due its dynamic nature stimulates the creativity through genre modifications, transformations and transgressions.

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A Critical Study of Discursive Power in the Selected Passages of Khaled Hosseini's *A Thousand Splendid Suns*

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Abstract

This study focuses on the exploration and evaluation of discursive power (Fairclough's concept of power in and behind discourse, 1989) in KhaledHosseini's *A Thousand Splendid Suns*. It aims at studying discourses on power from feminist critical discourse studies perspective (Lazar, 2007; Lehtonen, 2007). Fairclough's (1989, 1992) three-dimensional model (namely Critical Discourse Analysis) is applied on the selected discourses of the novel under study for analysis. Power is discursively exercised and challenged at the agency and institutional levels. It is omnipresent in asymmetrical social relations, and it works in manifolds and multi-dimensions. It is exercised and challenged through control, decisions, force, weapons and domination, but language is symbolically and rhetorically a unique site and medium for power exercise and challenge. Linguistic and interactional structures and strategies serve as powerful means for power. The novel under study contains a number of dialogues which indicate that power is exercised and resisted for multiple ends, like interests, social identity, social status, image and supremacy. It is a discursive site for the novelist who has revealed how patriarchal power is discursively exercised and challenged by characters in dialogues. As power is highly context-sensitive and as the analysis of context in relation to text is the fundamental and integral part of critical discourse analysis, therefore, discursive power in the novel under study is critically analyzed in the socio-political and cultural context of Afghanistan where the Afghans, especially women and children, are subject to power abuse.

Keywords: *discourse, power, feminist critical discourse studies*

Introduction

The prime aim of this study is to explore and evaluate the interplay between discourse and power. So the discourse-oriented power can be explored and critically evaluated either in various forms of communication and interaction (e.g. conversation, dialogue, etc.) or other discursive constructions. It has many forms and uses in different contexts. As this study attempts to explore and critically analyze the discourse-oriented power, therefore, it specifically focuses on "power in discourse" and "power behind discourse" (Fairclough, 1989). Power in discourse simply refers to power as control and constraint over the contributions of other participant/character used in the asymmetrical relationships between

individuals in various forms of discourse (conversation or dialogue).Power behind discourse is hidden power (not apparent to the participant/speaker/writer) which affects, constrains and controls speaker's or writer's discourse or his/her contributions relatively in the long-term and structural ways. Power is discussed here briefly.

Power: A Definitional Consideration

The notion of "power" is a highly debated and contested topic in humanities, social sciences and critical discourse studies. It produces knowledge, forms of behavior and regime of truth. It is not a perpetual/permanent domain of a single person or a group because it may be won or lost at any stage. Power is located at the level of subjects or agency and at the level of institutions. It is exercised and/or resisted among subjects, and it emerges in asymmetrical relations where equal power distribution and negotiation are not maintained. Power is dynamic, multi-dimensional, manifold, relational and omni-present in social relations. Foucault (1972, 1976/78, 1980, 1984/86, Lukes (1974), Giddens (1984), Habermas (1987), Morris (1987), and Bourdieu (1991) have conceptualized and theorized power and its mechanism in variable and well-established ways. Morris (1987) conceptualizes power as a disposition which may or may not be actualized or activated. Power, according to Morris (1987, as cited in Haugaard, 2002, p. 283), "is always a concept referring to an ability, capacity or dispositional property."Morris (ibid., p. 287) also argues that "power, as a dispositional concept, is neither a *thing* (a resource or vehicle) nor an *event* (an exercise of power): it is a *capacity*." Lukes (1974, s cited in Haugaard, 2002, p. 45) defines power in terms of agency with cause and effect relationship as "*A* exercises power over *B* when *A* affects *B* in a manner contrary to *B*'s interests." These interests, according to him, are "associated with different moral and political positions" (p. 30).

Foucault (1978) theorizes power rather differently. According to him, power manifests itself in social actions and relations, and it exists when it is being exercised. Although he views power in terms of a relational struggle of domination between independent or free subjects or individuals, yet he does not believe in power as absolute and all-domination in which an individual or a group is all-powerful and all-dominant. Power, like resistance, is not fixed and stable, but multiple. Power is challenged/resisted by counter-power (power resistance) in the same situation and context of power exercise. Foucault (1980) views power as a social practice that emerges in asymmetrical relations. It is inherently accompanied by resistance because the exercise of power without resistance is not power, but subjugation. The dialectical relationship between power and discourse reveals that power is produced,

challenged and circulated in and through discourse in society. Power is both productive and repressive, but Foucault (1980) emphasizes the fundamentally productive and positive aspect of power which produces discourses, forms of knowledge and truth in society. He attempts to give less significance to repression as effects of power (repressive power) which is the negative and narrow aspect of power.

However, it is well-defined by Weber (1978, as cited in Gohler, 2009, p. 36) who argues that "Power is the probability that one actor within a social relationship will be in a position to carry out his own will despite resistance, regardless of the basis on which this probability rests." Weber's view of power is one-dimensional as it is exercised and accomplished by an actor over another despite the other's resistance. Giddens (1984) supports the consensual and productive dimension of power. He argues that "Power is the capacity to achieve outcomes; whether or not these are connected to purely sectional interests is not germane to its definition" (Giddens, 1984, as cited in Haugaard, 2002, p. 159). Power operates in the structures of domination. A more appropriate definition of power is Fairclough's (1989) who views power as controlling and constraining the less powerful or powerless participant's contributions and behaviors in an ongoing dialogue. A more identical definition is given by Watts (1991) who has modified Weber's definition of power:

> An individual *A* possesses power if s/he has the freedom of action to achieve the goals s/he has set her/himself, regardless of whether or not this involves the potential to impose *A*'s will on others to carry out actions that are in *A*'s interests. (1991, p. 60)

As far as the concept of power in critical discourse analysis is concerned, it is linked with ideology. According to most of the CDA practitioners (e.g. Fairclough, van Dijk and Wodak), ideology underlies power. In other words, power exercise or resistance is ideological and ideologically supported. Van Dijk (2008) explains power in terms of control and domination such as control over public discourse or access to certain discourse, mind control, context control. He views power both as positive and negative which is determined by its use or abuse for different aims and interests. He does not highlight individual or personal power, but social and/or symbolic power. Moreover, the (ab)use of power by an individual is linked with the social group or institution/organization. He simply defines "*social* power" (2008, p. 9) as the control of one group (or its members) over the actions (verbal or non-verbal, discursive or non-discursive, communicative or non-communicative), and thus indirectly over the minds (knowledge, norms, values, attitudes and ideologies "as well as other personal and social representations") of other groups (or their members) in numerous

discursive and social practices, interactions and communications. He argues that classical and traditional view of power has been replaced by "symbolic power" in the contemporary world. Symbolic power, in his view, is possessed and exercised by the symbolic elites (the politicians, journalists, professors, writers, lawyers, bureaucrats and those who have special or privileged access to public discourse). Similarly, van Dijk (2001, p. 355) identifies various types or ways of power exercise based on various resources employed in its exercise, e.g. the coercive power of the military or violent men based on force; power of the rich based on their wealth; persuasive power of parents, professors and journalists based on their knowledge, information, or authority. In his recent view, those who control most dimensions of discourse (participants, setting, preparation, style, rhetoric, topics or contents, interaction, etc.) are the most powerful.

Weiss and Wodak (2003, pp. 14-15) define and discuss power in terms of relations of difference and the effects these differential relations produce in social setup, and in terms of discourse as a carriage and vehicle for differences in power in social hierarchy. Language, for them, is not inherently powerful; rather it is a means of establishing and maintaining power for the powerful people who manipulate language effectively, and who have all the material and linguistic resources at their disposal. Wodak and Meyer (2009, p. 88) briefly define the concept of power which "relates to an asymmetric relationship among social actors who assume different social positions or belong to different social groups." Moreover, they regard it "as the possibility of having one's own will within a social relationship against the will or interests of others" (p. 88). There are various ways of power implementation which they mention such as actional power accompanied by physical force and violence; controlling people through threats, promises, an attachment to authority (the imposition of and submission to authority) and power as "technical control through objects, such as means of production, means of transportation, weapons, and so on" (2009, p. 89). In sum, it can be said that CDA is engaged in exposing various forms, structures and levels of power discursively and contextually implemented, resisted, legitimized/de-legitimized, transformed and challenged by groups of people for different interests, goals and agendas.

Power: Exercise and Resistance

The notion of "power" is a social and discursive construct as well as practice. Social theories of power have conceptualized and theorized power multi-dimensionally. Moreover, it has been elaborated and analyzed differently in various disciplines, theories and methodologies. Power is highly context-sensitive and related to subject and structure of

the field or institution where power is held, exercised and resisted. It manifests itself in orders of discourse in an institution.

As already mentioned in the abstract, power is located both at the level of agency (the individual level) and at the level of structure (social institutions), the concept of power at these levels is fundamentally different from each other. At the agency level of power, power is "[t]he ways in which the individual human beings aim to influence and control each other either in subtle or more direct, offensive ways," whereas at the structural level of power, it is "the ways in which social institutions, societal discourses and political authority constrain the behavior of human beings" (Farfan & Holzscheiter, 2011, p. 140). The subjectivists preferentially explore and evaluate power at the level of agency, and attempt to view it as the property and/or capacity of the individuals, and give less or no emphasis to power at the structural level. Likewise, the objectivists proclaim that it is produced, reproduced and circulated in/by the structure of the institutions, and emphasize much on the classification and hierarchies in/of the institutional structure in power analysis. However, it is the relationist/relational conception/approach of power which is more pervasive and discursively encompassing. According to this approach, power is relational, dynamic and discursively contextualized. It emerges in/through social and discursive relations (see Oliga, 1996 for more details).

Dahl elucidates power relations as the significant aspects of, within and across political systems (especially the American democracy) in which power is held, distributed and exercised by the ruling elites/leaders. This power-holding and share may be relatively small or great among "different individuals, strata, classes, professional groups, ethnic, racial, or religious groups, etc." (Dahl, 1968, as cited in Haugaard, 2002, p. 8). He has discovered plurality of power elites and multiplicity of power pyramids in his study. Within Dahl's framework, *C* (the controlling person/unit) has power over *R* (the responsive/dependent person/unit) to the extent to which *C* can get *R* to do something which *R* would not otherwise do. Here, power is one-dimensional (one face of power) and greatly related to decision-makings of the authority, but resources (potential power) may or may not be utilized in decision-making. Nonetheless, he discusses other power-associated concepts and terms like authority, influence, rule, force, coercion, persuasion, dissuasion, inducement, compulsion, etc. which are named as "power terms" by him.

Bachrach and Baratz (1962) present two-dimensional model (two faces) of power which is aimed at introducing and recognizing the second face/dimension of power which is related to the (mobilization of) institutional bias in nondecision-making. Such nondecision-making, as the

second face of power, is based on institutional bias/prejudice. For them, the concept of power is associated with the agency (the participants) who participate in frequently/often biased decision-making as well as nondecision-making process of/for/about not only key/important/public, but also routine/unimportant/private issues. Their conceptualization of power is aimed at how *A* attempts to secure his/her/their preferences by affecting *B* through his/her/their decisions and nondecisions on matters and issues, both political/public or private, key or routine, important or unimportant.

Lukes (1974) presents his three-dimensional model of power. Although he has criticized some of the aspects of the two-dimensional model of power, yet he has adopted many of its aspects with some solid modifications and additions. On the one hand, he insists on the collective action of a group, class, institution, a political party or corporation where the action or policy of such a collectivity is clearly manifest, but not attributable to particular individuals' decisions or behavior. On the other hand, he emphasizes the phenomenon of systemic or organizational effects where the mobilization of bias results from the form of organization.

Giddens's (1984) theory/analysis of power is grounded in his theory of structuration which is his attempt to build a bridge between the division or dualism of the subject-centered and object-centered social theories/approaches. For him, power is relational, procedural, dynamic, resourcefully actional, and control/domination-centered. Although he explains the interdependent relation between agency (individual agents) and structures (social structures as integral parts of social systems), yet agency in power analysis is at the forefront. He links power in social systems with relations of autonomy and dependence between participants in the context of inter(action). He calls this as the "*dialectic of control* in social systems" (as cited in Haugaard, 2002, p. 152; italics in original).

Watts's (1991) study on power is related to status and interruptive behavior in face-to-face verbal interaction (family discourse) in which conflict of interests with respect to floor rights and topic development arises between the interrupter and the interrupted. He discusses power as the capacity to impose/reinforce one's will over others as defined by Weber (1978). He argues that power is not merely an individual's ability to implement/reinforce one's will on others, but generally it is the capacity of an individual or a group to possess for achieving his/her or their desired/wanted goals. If power exercise is in conflict with the interests of others, then power implies the ability to impose implement one's will. He argues that no discourse is free from power and its exercise. Moreover, he derives his own definition by modifying Lukes's (1974), which is: "*A*

exercises power over *B* when *A* affects *B* in a manner contrary to *B*'s initially perceived interests, regardless of whether *B* later comes to accept the desirability of *A*'s actions" (Watts, 1991, p. 62). In his view, *A* may affect *B* in a number of ways such as by manipulating the situation or its aspects to the extent that *B* has no other option, but to act consciously or unconsciously in *A*'s intended interests or interests of the institution whose representative is *A*.

The Interplay of Discourse and Power

Discourse and power are interconnected and interdependent in numerous ways which also rely on the kind of specific situation and context in which a particular kind of language/discourse is constructed as an interactive, communicative, representative, discursive and social tool/medium by the social actors (the participating subjects). Both language/discourse and power are highly context-sensitive and substantive phenomenon. There is a multitude of varied ways and means (or power bases/resources) that are utilized to exercise/maintain and resist/challenge power. Power exercise and/or resistance can be done through decisions, actions, force and weapons, but language/discourse is one among such ways that provides various linguistic and discursive resources for power exercise and resistance in different socio-political fields and institutions.

Fairclough et al. (2011) explore and examine critically power in/through language/discourse in a variety of disciplinary, interdisciplinary and multidisciplinary discourses in the field of linguistics and social sciences. They are of the view that the relations of power are discursive in nature, and that power can be exercised, challenged, negotiated and reproduced in/through language/discourse. They have discovered empirically that the interviewers are in the position to exercise a lot of power over the political leaders in their interviews. The decision to launch or finalize interview, to allocate/specify time, to cover the topics and to tackle these topics from multiple angles, etc. provides the privilege to the interviewer to exercise power over the interviewee in great capacity.

Foucault (1972, 1976/1978, 1980, 1984/86), the most influential and widely followed theorist, not only elaborated the terms 'discourse' and 'power' multi-dimensionally, but also demonstrated how they are productively interlinked in various socio-political structures and systems (or fields and institutions). As mentioned earlier, he links power with knowledge and truth, but he argues that it is in discourse where power and knowledge are integrated. For him, discourse is both power-container/carrier and an effect of power. Discourse is a contestable site of power struggle for the one who exercises or resists power. Discourse and

power are socially constitutive and conditioned as discourse produces power and vice versa.

Farfan and Holzscheiter (2011) have endeavored to expound the complex interrelationships between discourse and power theoretically and methodologically. Their focus is on the co-constitutive and dialectical relationship between power and discourse, and on the perception that discourse and power are not static phenomena, but dynamic and "ever changing constituents of social life in interactive, relational, contextual and constructivist ways" (2011, p. 139). Generally speaking, language and communication as the fundamental discursive practices are regarded as the critical role-players "both in the perpetuation as well as the transformation of powerful discourses" (2011, p. 144). They argue that not all research traditions (methodologies) may necessarily and directly use the terms like "discourse" and "power." Discourse analysis and critical linguistics, according to them; attempt to bring together the micro and the macro levels in the study of the interplay between power and discourse. They argue "As power is discourse and discourse is the ultimate expression of power, so discourse analysis is confronted with the multimodalities of its expression in, for example, grammatical, illocutionary and complex communicative forces and specific encounters" (Farfan & Holzscheiter, 2011, p. 150).

Language (discourse) is a powerful and meaningful medium of socio-communicative interaction, and relations of power do manifest in verbal interaction implicitly and/or explicitly, directly and/or indirectly. According to Watts (1991), power is inherent to verbal interaction, and that verbal interaction is a place where power is distributed, negotiated and exercised alongside other interrelated concepts of "self-image," "status" and "dominance" (1991, p. 54). In sum, power is exercised on the basis of higher status in Watts's view.

Van Dijk (2008) studies power not only in monologues and dialogues, but also in discourses as interaction, communication and social practice. His emphasis is on the forms of discursive reproduction of elite power, especially on power abuse, that is on domination, causing social inequality and injustice. Discursive reproduction of power (abuse) involves not only cognitive, but also historical dimension/background and cultural dimension/background. In his view, power is enacted, expressed, exercised and distributed in a number of ways in different discourse genres. Discursive enactment of power in such discourse types is persuasive as the more powerful, by giving political, economic, social and/or moral reasons and by selective release or constraint of information, persuade the less powerful to think and act with obedience and obligation. As there are various levels/dimensions of discourse and power, so power relations are

enacted, expressed, distributed, signaled, concealed or legitimized at various levels of discourse between discourse participants or groups. It is first enacted at the pragmatic level through restricted access or "by the control of speech acts, such as commands, formal accusations, indictments, acquittals, or other institutional speech acts" (2008, p. 39). Second, the control or domination of turn allocation, strategies of self-presentation or the control of any other level of spontaneously occurring talk or formal dialogue is (ab)use of discursive power. Third, it is the more powerful speakers in classrooms or courtrooms who select and control the type of discourse genre. Fourth, usually topics in other kinds of conversation are controlled by the principles of the communicative or interactive situation, but it is normally the more powerful speakers who control and/or evaluate the initiation, variation or change of topics, and often control and/or evaluate style and rhetoric as well.

Discursive Power: Power in and behind Discourse

As the novel under study comprises of dialogues or conversations as discourses between competing voices of characters (participants), therefore, it is necessarily and analytically relevant to discuss and focus on Fairclough's (1989) "power in discourse" and "power behind discourse" extensively. Fairclough (1989, p. 43) argues that "power in discourse is concerned with discourse as a place where relations of power are actually exercised and enacted." Power in or behind discourse, in Fairclough's view, is unstable as it may be won (exercised) or lost by a person or group at any stage in or through social struggle. He argues that "power in discourse is to do with powerful participants *controlling and constraining the contributions of non-powerful participants*" (1989, p. 46; italics in original). He distinguishes three main types of constraints: constraints on contents (what one says or does); on relations (the social relations of the participants/people in discourse) and on subjects (subject positions of the participants/people).

According to him, the more powerful participant may control the less powerful participant directly or indirectly. The more powerful participant exercises power in discourse by the use or manipulation of various devices such as "interruption," "enforcing explicitness," "controlling topic" and "formulation" (1989, p. 135). Interruption as a kind of intervention is the interference of a participant, especially a powerful one in the ongoing speech or discourse of another participant, remarkably a less powerful one. One of the many purposes of interruption is to use it as a source of controlling and constraining the contributions of the less powerful participant. "Enforcing explicitness" is the way of how the more powerful participant forces the less powerful one to make his/her meaning clear or unambiguous by asking questions. Similarly, it is the more

powerful participant in a strong position who decides, determines and controls the topic or topics of interaction. Fairclough (1989, p. 136) explains that "formulation is either a rewording of what has been said, by oneself or others, in one turn or a series of turns or indeed a whole episode; or it is a wording of what may be assumed to follow from what has been said, what is implied by what has been said." The purpose of formulation is to check understanding or to reach a decided characterization of what has occurred in interaction. However, formulations are used as the ways of controlling the participant to accept the other's own version of what has happened, and thus limiting his/her options for future contributions.

"Power behind discourse" is hidden power (not apparent to the participant/speaker/writer) which affects, constrains and controls speaker's or writer's discourse or his/her contributions relatively in the long-term and structural ways. Fairclough (1989, p. 55) argues that "The idea of 'power behind discourse' is that the whole social order of discourse is put together and held together as a hidden effect of power." In other words, there are relations of power behind discourse. He argues that "in terms of 'power in discourse', discourse is the site of power struggles, and, in terms of 'power behind discourse,' it is the stake in power struggles – for control over orders of discourse is a powerful mechanism for sustaining power" (1989, p. 74). Power behind discourse is a matter of "the conventions of discourse types constraining participants' contributions" (1989, p. 74) in terms of the contents, relations and subjects. Like power in discourse, power behind discourse puts constraints on the speaker's or writer's "contents of discourse and on the social relationships enacted in it and the social identities [subjects] enacting them," (1989, p. 74) but here these constraints generally may have long-term structural effects on the knowledge and beliefs, social relationships and social identities of an institution or society as well. It is also an aspect of power behind discourse which denies and restricts access to certain discourses. Access to some powerful or dominant discourses may be denied or restricted to public or common people with more or less justifiable arguments by the powerful elites or what Fairclough (1989) calls the dominant blocs.

Related to Fairclough's "power in discourse" is Thornborrow's (2002) study on power in classroom talk (institutional discourse) which aims at observing and analyzing what discursive resources are used by the participants with different statuses, institutional roles and identities to get things done in talk as interaction in institutional setting. She also shows that speakers are in the position to draw on the discursive resources in different ways with different results as the talk progresses. She argues that power emerges in unequal encounters, but is less apparent in ordinary

conversation or family discourse than institutional discourse which is characteristically asymmetrical, status-related and goal or task-oriented, and in which the speakers' identities, institutional relationships and roles are already context-established. She explains the kind of discursive power (power in language/discourse or power in talk as interaction) which is related to power in "language as (inter) action" (2002, p. 7). Power, in her view, is a social, discursive and interactional practice and phenomenon which is contextually sensitive. She views power (discursive power or power in discourse) "as a set of resources and actions which are available to speakers and which can be used more or less successfully depending on who the speakers are and what kind of speech situation they are in" (2002, p. 8), and that power in talk (discourse) is simply "one participant's ability to affect or influence what the next participant does in the next turn" (2002, p. 136). She explains the accomplishment of power in discourse at the level of structure through the turns and the kind of space and access granted to the speakers, and at the level of interaction, through what they can accomplish in that space.

Fairclough (1992) and van Dijk (1993) view power as a discursive and social practice which is associated with and determined by the participants' institutional role, their socio-economic status and gender or ethnic identities. This implies that socio-economic status and institutional role/identity pre-exist, and that they are actively established, enacted and applied in institutional discourse by the participants, especially the more powerful one. Similarly, social, economic, professional and political status and roles/identities can be associated with power in family or societal, economic, institutional or professional and political discourses respectively. This view is also supported by Thornborrow (2002) in her study on power in institutional discourse (classroom talk) which associates status and rank with power in talk.

Like Fairclough (1989), van Dijk (2008, p. 31) also emphasizes the importance of power which is manifested not only in or through discourse, but also as "a societal force 'behind' discourse." This is the point where the link between discourse and power is intimate, "and a rather direct manifestation of the power of class, group, or institution, and of the relative position or status of their members" (2008, p. 31). He is of the view that differences in power relations between parents and children vary from culture to culture, and that parents' exercise of power as controlling the behavior of their children may be direct or indirect. The parents may more directly control their children's behavior/actions "through scolding, threatening, directing, or correcting children in talk," and more indirectly in "the form of advice, requests, or inducement through promises" (2008, p. 43).

Similarly, Watts's (1991) study on power in family discourse is very relevant to Fairclough's (1989) power in discourse, and he has not only analyzed interruptions as a form of intervention as one of the many ways/aspects of power exercise, but also associated terms like, self-image, status and dominance to the distribution and exercise of power in family discourse. He argues that power and status tend to be more apparent and overt in institutional discourses than in discourses among the members of a close-knit group such as family discourse, and that power exercise is based on higher status. One of the many reasons why members exercise power is to maintain, establish and enhance their status. In his view, position is built and determined through age, wealth, education, and abilities, but status is not only dependent on the set of these values and other features associated by a certain culture related, but it also "fluctuates from culture to culture and, within a culture, from social group to social group" (1991, p. 55). It is also involved in the hierarchies of social systems which contribute to determine the possessors of greater power in certain social activities.

Research Question

How are power exercise and resistance discursively constructed and represented by Khaled Hosseini in his novel *A Thousand Splendid Suns* (2007)?

Research Perspective and Method of Analysis

Considering the given research question, the selected discourses on power in the novel under study are analyzed in relation to its textual, co-textual, intertextual, socio-political, cultural and historical contexts from critical discourse analytical perspective. The perspective of feminist critical discourse studies (Lazar, 2007; Lehtonen, 2007) is applied for interpretation and analysis of the aforementioned issue in the selected passages of the novel under study. Critical discourse studies perspective does not entertain the notion of language as an objective and non-neutral phenomenon and product. The prism of this perspective perceives language as subjective, relational and plural in nature. This perspective also questions the stability of linguistic meaning and the transparent representation of reality – reality as discursively constructed. Moreover, feminist critical discourse studies critique the prevailing social structures of gender and power in gendered discourses under which women are oppressed, subordinated and marginalized discursively and socially. This perspective is analytically active and political in empowering the less powerful or powerless women as a group or class.

Following feminist critical discourse studies perspective, this study is conducted within the critical discourse analytical paradigm which does not see language as an isolated object of analysis. It studies language in relation to society as language use is a form of "social practice" (Fairclough, 2003), and language is an essential and integral part of social life. The procedures of Fairclough's (1989, 1992) Critical Discourse Analysis (CDA) are applied on the selected passages of the novel under study. Critical Discourse Analysis is an issue-oriented discursive and social analysis. It is both a theory and a method of analysis. It differs from other approaches in that it takes both the textual context and the broader socio-political and historical context into consideration. It is a multi-disciplinary (interdisciplinary) approach to the study of social evils and odds.

Van Dijk (2008, p. 85) argues that CDA "is a type of discourse analytical research that primarily studies the way social power abuse, dominance and inequality are enacted, reproduced and resisted by text and talk in the social and political context." Wodak (2002, p. 11) also argues that the aim of CDA is to investigate "critically social inequality as it is expressed, constituted, legitimized, and so on, by language use (or in discourse)." As the novel under study is a discursive site of struggle for power abuse, identity crisis and inequality on the basis of gender, ethnicity and nationalism, therefore, it is appropriate to apply productively Critical Discourse Analysis on the selected passages of the novel under study in order to understand and analyze how the novelist constructs and represents power issue through "patterns in language use and patterns of language use" (Griffin, 2005). It is not restricted merely to the analysis of linguistic features of a text; rather it relates discursive structures and features at the micro level to the structures and features of the sociopolitical and cultural contexts at the macro level. It also relates text to other texts very systematically, and thus makes it an intertextual study (for more details, see van Dijk, 2008).

Fairclough's (1989, 1992) Dialectical-Relational Approach to CDA

The current study applies Fairclough's (1989) three-dimensional model of CDA on account of its suitability and applicability to the text of the novel under study. Fairclough views discourse as a text, as a discursive practice and as a social practice. Based on these levels, he has designed three aspects/dimensions/stages of his dialectical-relational approach to CDA: description, interpretation and explanation.

Description

This stage deals with discourse under study as a text which focuses on the identification and labeling of formal linguistic/textual features related to vocabulary, grammar and textual structures in terms of the ten

questions as outlined in Fairclough's (1989) stage of description. Questions 1-4 belong to the experiential, relational, expressive and metaphorical (ideological) values/associations of vocabulary respectively. Questions 5-8 are concerned with the experiential, relational, expressive values of grammatical features and logical connections respectively. Similarly, questions 9-10 are related to textual structures like interactional conventions and larger scale structures of the text (see Fairclough, 1989, for further details).

Interpretation

The stage of interpretation deals with the participants' processes of text production and consumption (or broadly speaking, discourse production and interpretation) in which discourse is taken as a discursive practice. The interplay between discourse (or discursive structures) and society (or social structures) is not direct, but mediated with the participant's (discourse-producer's or discourse-interpreter's) "Members' Resources" (MR). MR is also termed as "interpretative procedures" or background knowledge. Different people may have different MRs, and they can use these differently and in different degrees. Interpretation of text and context (both situational and interdiscursive/intertextual or historical and socio-political) is indispensible for the interpretation of a discourse.

A critical discourse analyst keeps knowledge about social orders, interactional history, phonology, grammar, vocabulary, syntax, semantics, cohesion, pragmatics and schemata, etc. as elements of his/her MR in his/her mind, and interprets a particular domain/part of a text or context by applying the particular element of his/her MR.As texts are dialogic in particular and interdiscursive/intertextual in general, therefore, a series of other discourses and other texts can be relied upon in interpreting the interdiscursive and intertextual contexts respectively. Moreover, a critical discourse analyst will have to analyze presuppositions and speech acts as well for interpreting the intertextual context.

Explanation

This stage deals with seeing discourse as social practice. Discourse is viewed as a part and as a social practice (of the processes) of social struggle. It is associated with the dialectic of social structures (here relations of power and dominance) and social practices (including discourse as a social practice). However, social structures (i.e. social determinants) and social effects of discourse are interlinked by MR as social construct in this stage. MR are both cognitive and social as the cognitive aspects of MR are involved and reproduced in the processes of producing or interpreting a text whereas the social aspects of MR are

involved in analyzing which social determinants (or social structures) determine (with varying degrees) and shape discourses which (as social effects), then, affect, shape, sustain, or possibly transform and change these structures.

MR, in this stage, are seen as ideologies – that is, the assumptions about culture, social relationships, and social identities incorporated in MR. In this stage, social determinants and social effects of discourse as well as the dialectical and somewhat interdependent relationship between these are explored and critically examined at the situational, institutional and societal levels. At these three levels of social organization, discourse is viewed as situational, institutional and societal practices respectively. At the situational level, a certain discourse is viewed and evaluated in the particular, immediate and actual situation where it occurs. At the institutional and societal levels of discourse analysis, the social aspects of discourse, involving sociological/social analysis, are explored and critically examined.

A Thousand Splendid Suns

Hosseini's novel, included in this study, is *A Thousand Splendid Suns* which emerged on the global screen in 2007. It is a story related to when the tragic history and stories of the suppressed and suffering Afghan women whose feministic voices were either silenced or marginalized in the patriarchal society of Afghanistan. It is a tale of motherhood (mother-daughter), a pathetic and heart-broken story of the bond between two girls, Mariam and Laila. These girls, with their different life experiences, are destined as wives of Rasheed. Rasheed, a traditionalist and tribal man, represents traditionalism and tribalism under the umbrella of patriarchy in which Mariam's and Laila's freedom and respect are at his disposal. He is the embodiment of patriarchal and tribal character. He favors the Taliban and their Islamic agenda. Jalil and his family of three wives and almost nine children are Farsi-speaking Tajik like Nana (Marium's mother) and Mariam. Similarly, Laila and her family are Farsi-speaking Tajik. On the other hand, Rasheed is a Pashtun. Tariq, Laila's lover, and his family are also Pashtuns. The novelist has shown the effects of patriarchal forces on women in Afghanistan by narrating the domestic issues of violence and discrimination between Rasheed and his two wives. It is a multi-thematic and polyphonic novel. It is a tale narrated from women's perspective represented by the third person voices of Mariam and Laila. It is a story of identity crisis, women oppression and marginalization at the domestic and social levels of patriarchy in the Russian and Taliban eras.

Mariam is the illegitimate daughter of a wealthy man named Jalil. Mariam and her mother, Nana, who had been one of Jalil's servants, are

kept in a remote and separate house called *kolba.* Mariam is taken as a bastard which is somewhat socially an unacknowledged/unrecognized identity and a symbol of shame in Afghanistan. Therefore, they are deprived of their due rights and privileges like the ones given to Jalil's other legitimate wives and children domestically and socially. After Nana's suicide, Mariam at the age of 15 is forcibly compelled to marry Rasheed, a Kabul shoemaker, who is 30 years older than Mariam. When it is learnt that Mariam is barren, he seeks to find faults for beating her. Life becomes terrible for her. She alone suffers a lot at the hands of Rasheed for 19 years. She is forced to wear *burqa*, and she bears Rasheed's abuses and agony at the time of the Russian regime and genocidal civil war in Afghanistan. Accidentally, Laila, a 15-year-old war orphan, is married to Rasheed in 1992. Laila is fertile to have produced two children for Rasheed. Mariam, who was already in torture and trouble, initially becomes hostile to Laila.

Later on, they become close friends, and learn how to fight against the evils of the day, and their strong friendship proves to be challenging for Rasheed. They share a lot of hardships and anguish. In eras of war and Talibanization in Afghanistan, these two women resist and challenge patriarchy by helping each other during Rasheed's power abuse and violence. Mariam and Laila are subjected to Rasheed's power at the domestic level and to the Taliban's power at the social level. They are so oppressed by Rasheed that they escape their home with the hope to find peace, but they are arrested and sent back by the patrolling *Mujahideen.* Rasheed's fault-finding nature and violence are endured by them. After some time, Tariq, Laila's lover, visits their home, and Laila comes to know about Rasheed's hoax with her. Rasheed does violence after knowing about Tariq's visit to his home. Rasheed had duped Laila, but Laila had also hidden the secret of Aziza's illegitimate birth from Rasheed who was already aware of this secret. Snubbing and beating had become a normal routine at Rasheed's home. On one occasion when Mariam observes that Rasheed is close to kill Laila by suffocating her, she kills Rasheed to save Laila. Mariam confesses her crime before the Taliban, and she is executed by them. Laila and Tariq meet again and start a new life, but Mariam's memories are still fresh in their minds.

Analysis

The data selected from the novel is large. However, a couple of passages as sample are analyzed below by applying CDA as research method and the perspective of feminist critical discourse studies. The sentences of the passages are numbered, and the words, phrases and sentences are enclosed in inverted commas for ease of reference and analysis.

Discourse on Power Abuse in Domestic Context

The passage under study is a discursive construction and representation of domestic violence in which Rasheed abuses patriarchal power to oppress Mariam. Rasheed seeks lame excuses to oppress his wife whose subordinate status and position are dominantly exploited by him.

(1) Then she heard [Rasheed previously threw the rice-filled plate away from the table]

(2) "Get up," he said. (3) "Come here. (4) Get up."

(5) He snatched her hand, opened it, and dropped a handful of pebbles into it.

(6) "Put these in your mouth."

(7) "What?"

(8) "Put. (9) These. (10) In your mouth."

(11) "Stop it, Rasheed, I'm—"

(12) His powerful hands clasped her jaw. (13) He shoved two fingers into her mouth and tried it open, then forced the cold, hard pebbles into it. (14) Mariam struggled against him, mumbling, but he kept pushing the pebbles in, his upper lip curled in a sneer.

(15) "Now chew," he said.

(16) Through the mouthful of grit and pebbles, Mariam mumbled a plea. (17) Tears were leaking out of the corners of her eyes.

(18) "CHEW!" he bellowed. (19) A gust of his smoky breath slammed against her face.

(20) Mariam chewed. (21) Something in the back of her mouth cracked.

(22) "Good," Rasheed said. (23) His cheeks were quivering. (24) "Now you know what your rice tastes like. (25) Now you know what you've given me in this marriage. (26) Bad food, and nothing else."

(27) Then he was gone, leaving Mariam to spit out pebbles, blood, and the fragments of two broken molars. (Hosseini, 2007, pp. 93-94; emphasis in original)

Analysis and Interpretation

The passage under study is a discourse on (patriarchal) power abuse in domestic violence. Rasheed is abusing his patriarchal power over Mariam, a subordinated and oppressed woman, and lame excuses are sought out to do so. Badly cooked rice is taken as an unreasonable excuse

for abusing power in gender violence. Previously, Rasheed had thrown a rice-filled plate away from the table, and presently angry Rasheed enters the living room by opening the front door (sentence 1). As soon as he enters, he issues commands to Mariam as "Get up" in sentence 2, 4 and "Come here" in sentence 3. The language of power is accompanied by his physical force when he forcibly opens her mouth and drops "a handful of pebbles into it" (sentence 5). He abuses power when he commands her to put the pebbles into her mouth (sentence 6). Mariam astonishingly reacts and asks him what he is saying (sentence 7). The interrogative in sentence 7 also indicates her resistance to his power abuse. The expression in sentence 6 is repeated emphatically in three different sentences (sentence 8, 9 and 10) to demonstrate his furious tone. Mariam urges him to stop forcing her, but her statement is interrupted by him as the long dash in sentence 11 indicates. This interruption is one of the ways of controlling the contributions of Mariam, and this interruption is one of the ways to exercise power in discourse (see Fairclough, 1989 for further details). He uses physical or "actional power" when his "powerful hands clasped her jaw" (sentence 12), and when he roughly pushes "two fingers into her mouth" prying it open, and forces "the cold, hard pebbles into it" (sentence 13).

Mariam's struggle against him, her mumbling and how he keeps pushing the pebbles into her mouth in sentence 14 indicate that he was abusing power ("actional power") despite Mariam's resistance. Moreover, the word "sneer" also indicates his merciless smile. Once the pebbles are in, he commands her to chew (sentence 15). Mariam "mumbled a plea" with her mouth full of "grit and pebbles" (sentence 16), and tears overflowed from "the corners of her eyes" (sentence 17). Despite Mariam's pitiable plea, Rasheed angrily roared to chew as the capitalized expression "CHEW!" indicates (sentence 18). The discourse-producer has manipulated the capitalized expression as a discursive strategy to express Rasheed's bellowing. Rasheed was a smoker, and a "gust of his smoky breath slammed against her face" (sentence 19). Mariam had no option, but to chew, and this chewing caused the cracking of something "in the back of her mouth" (sentence 20 and 21 respectively). Rasheed appreciates the way she chewed, and her "cheeks were quivering" (sentence 22 and 23). Rasheed punished her on account of bad cooking, but he might have taken her bad cooking of rice as an excuse to beat her. After the punishment, he reminds her of her knowledge about how her cooked "rice tastes like" (sentence 24). He also complains that his marriage with her has given him nothing except bad food (sentence 25 and 26 respectively). After his exit, Mariam spat "out pebbles, blood, and the fragments of two broken molars" (sentence 27).

The analyzed passage indicates that power was abused in terms of imposing one's own will over the other despite the other's resistance (see Weber, 1978 for more details), and in terms of controlling the contributions (behaviors/actions) of the target speaker. The target speaker's behavior and action are controlled not only through interruption, but also through commands/warnings as discursive strategies (see also Fairclough, 1989 for further details). Rasheed is also abusing his physical power accompanied by his language of power to impose his own will over Mariam. Therefore, this power may also be called as "coercive power" and as "actional power" (see van Dijk, 2001; Wodak& Meyer, 2009 for more details). It is manifest from the analysis of the text that women, like Mariam, are treated as servants and subordinates to traditionalist Pashtuns like Rasheed who are strongly supported by their association and affiliation with the male-dominant society to exercise power in greater quantities, and to control women under the rubric of culture-driven ideology (see van Dijk, 2008 for more details). The researcher, as a feminist critical discourse scholar, challenges the prevailing gender "ideological structure that divides people into two classes, men and women, based on a hierarchical relation of domination and subordination, respectively" (Lazar, 2007, p. 146). He also challenges all traditional and current forms of gender asymmetry or sexism, including "exclusionary gate-keeping social practices, physical violence against women, and sexual harassment and denigration of women," that cause oppression, deprivation, inequality, violence, powerlessness and restrictions for women (Lazar, 2007, p. 148). Woman's position, status, identity, rights and privileges are to be acknowledged domestically and socially on equal grounds for peaceful gender relations in that territory of Afghanistan where these issues still exist.

Discourse on Power Exercise and Resistance between the same Genders

The passage under study is a dialogue between Mariam and Laila in which power is challenged and exercised between the same genders. Mariam, having known that Laila is more privileged than her as a subordinate to Laila, not only challenges Laila's privileged position and status, but also exercises power over her to make her understand that she is not subordinate to her.

(1) "I won't be your servant," Mariam said. (2) "I won't."

(3) The girl flinched. (4) "No. (5) Of course not!"

(6) "You may be the palace *malika* and me a *dehati*, but I won't take orders from you. (7) You can complain to him and he can slit my throat, but I won't do it. (8) Do you hear me? (9) I won't be your servant."

(10) "No! I don't expect—"

(11) "And if you think you can use your looks to get rid of me, you're wrong. (12) I was here first. (13) I won't be thrown out. (14) I won't have you cast me out."

(15) "It's not what I want," the girl said weakly.

(16) "And I see your wounds are healed up now. (17) So you can start doing your share of the work in this house—"

(18) The girl was nodding quickly. (19) Some of her tea spilled, but she didn't notice. (20) "Yes, that's the other reason I came down, to thank you for taking care of me—"

(21) "Well, I wouldn't have," Mariam snapped. (22) "I wouldn't have fed you and washed you and nursed you if I'd known you were going to turn around and steal my husband."

(23) "Steal—"

(24) "I will still cook and wash the dishes. (25) You will do the laundry and the sweeping. (26) The rest we will alternate daily. (27) And one more thing. (28) I have no use for your company. (29) I don't want it. (30) What I want is to be alone. (31) You will leave me be, and I will return the favor. (32) That's how we will get on. (33) Those are the rules." (34) When she was done speaking, her heart was hammering and her mouth felt parched. (35) Mariam had never before spoken in this manner, had never stated her will so forcefully. (36) It ought to have felt exhilarating, but the girl's eyes had teared up and her face was drooping, and what satisfaction Mariam found from this outburst felt meager, somehow illicit.

(37) She extended the shirts toward the girl. (38) "Put them in the *almari,* not the closet. (39) He likes the whites in the top drawer, the rest in the middle, with the socks."

(40) The girl set the cup on the floor and put her hands out for the shirts, palm up.

(41) "I'm sorry about all of this," she croaked.

(42) "You should be," Mariam said. (43) "You should be sorry."

(Hosseini, 2007, pp. 202-203; italics in original)

Interpretation and Explanation

The passage under study is a discourse on power exercise/resistance between the same genders in which Mariam, Rasheed's first wife, cannot tolerate her subordinate status in relation to the more privileged position and status of her rival, Laila. Mariam was

mute in Rasheed's previous and powerful speech because she could not resist his power exercise, and now she exercises power over Laila by challenging the supposed power and dominant status of Laila in the ongoing dialogue because she considers her position and status more dominant than Laila's. Rasheed had previously assigned Mariam the duty of serving Laila, but Mariam challenges Laila's identity and dominant status, and refuses to be her servant (sentence 1 and 2). Laila ("the girl") reacts surprisingly at Mariam's remark in sentence 3, and responds in sentence 4 and 5 that Mariam should not be her servant.

Mariam is furious and intolerant at her own degraded position and subordinate status as a wife, and challenges Laila's gender identity and dominant status by arguing that she may be "the palace *malika*" and she herself may be "a *dehati*," but she will not accept her orders (sentence 6). She also ventures to say that Laila can "complain" Rasheed, and that he can "slit" her "throat," but she will not take orders (sentence 7). The interrogative in sentence 8 is another way of exercising and challenging power. What was said in sentence 1 is repeated in sentence 9 which indicates that Mariam is not going to be her servant at any cost. The verbal fight here is ideological and at the unequal domestic position and status between the two rivals. Negation in sentence 10 indicates Laila's denial of what Mariam thinks, but the long dash in the sentence shows that Mariam has interrupted and disconnected Laila's turn of speech. This interruption signals Mariam's use of power in discourse as explained by Fairclough (see Fairclough, 1989 for more details). Mariam is apprehended of her exclusion in and casting out from her house. That is why she challenges Laila in sentence 11 by arguing that Laila is "wrong" to think that she can "get rid" of her by using her "looks." She reminds Laila of her first arrival and dominant position in that house by the expression "I was here first" (sentence 12).

She negates the possibility that she can be "thrown out" (sentence 13), and also challenges Laila that she will not allow her to "cast" her out (sentence 14). Laila, in sentence 15, negates what Mariam perceives. Mariam distributes domestic work, and assigns Laila her "share of the work" in the house (sentence 17). Laila nods as a sign of agreement, and she explains that she had come down to thank her for taking care of her (sentence 20), but her turn is again interrupted by Mariam in this sentence as a sign of power exercise in discourse. It is the discourse-producer who gives voice to each character and more or less space to their voices in the ongoing dialogue. Sentence 21 and 22 indicate Mariam's regret at why she had looked after her who, after her recovery, became her rival in the house. The very word "steal" in sentence 22 stuns Laila who exclaims with wonder by the word "Steal" in sentence 23, but her turn is again

interrupted by Mariam's speech. Sentence 24, 25 and 26 indicate how Mariam distributes domestic work between her and Laila. Sentence 27 indicates power in Mariam's discourse, and sentence 28, 29, 30 and 31 indicate that Mariam wants isolation from Laila's company.

However, these sentences, whether affirmative or negative, indicate Mariam's imposition of her own will over Laila as power in discourse (see Weber, 1978 for more details). Mariam's expression "Those are the rules" in sentence 33 is indicative of Mariam's dominant position and status in this discourse as she enforces the rules to be obeyed by Laila. According to the discourse-producer, "Mariam had never before spoken in this manner," and "had never stated her will so forcefully" (sentence 35). This sentence indicates that the more forcefully a person or group states or imposes his/her or their will, the more power in discourse (discursive power) he/she or they exercise. Sentence 36 indicates that Mariam is not moved by Laila's gloomy condition. Sentence 38 is an imperative (order) in which Laila is asked to put the shirts in the *almari.* Order in discourse, according to Fairclough (1989), is another discursive strategy to be used for exercising power over the subordinate. Although Laila says sorry to Mariam in sentence 41, yet Mariam does not cool down, and uses discursive power by the repetition of "You should be" sorry in sentence 42 and 43. Looking at the text from feminist critical discourse studies perspective, it is arguable that Mariam's exercise or challenge of power is aimed at strengthening and stabilizing her position and status at Rasheed's home. It is pertinent to add that men and women struggle for establishing their social status in diverse ways, but this competition in relation to status also occurs within the members of the same gender category, i.e. men vs men, and women vs women (see Eckert, 1997 for further details). Nevertheless, the text under study confirms Eckert's views that women are regarded as more status-conscious than men, and that "women are more status-*bound* than men" (Eckert, 1997, p. 217, italic in original). Mariam fears of her exclusion and sense of deprivation because she had observed how Rasheed played politics over Laila's beautiful body as a source of her privileged position before Rasheed. Laila appeared dearer to Rasheed on sexual grounds, and Rasheed's sexist language caused power exercise/challenge as verbal fight between Mariam and Laila. Moreover, Mariam did not want herself to be subjected to Laila's power like the way "individuals are constituted as subjects in and through their subjection to power relations" (Allen, 2009, p. 299).

Discursive Construction and Representation of Power

This section addresses the research question relating to how the discourse-producer has discursively constructed and represented power. The analysis of the selected discourses on power in the novel under study

demonstrates that power was exercised and challenged between the Taliban and other Afghan civilians, especially women, between the individuals of more or less rival ethnic groups, and between opposite or same genders. The discourse-producer has attempted to show in his novel that the Taliban and the tribal and traditionalist Pashtuns like Rasheed are the real power abusers in the Afghan society. He has tried to challenge patriarchal systems/structures – tribal and traditionalist patriarchy in the guise of Rasheed and religious patriarchy in the form of the Taliban. Afghan civilians, especially women suffered, and were oppressed within these two extremes of patriarchy. That is why he has resisted their peculiar patriarchal powers in a number of monologues and dialogues by manipulating discursive structures, devices, techniques and strategies in the novel under study.

The analysis also indicates that the Taliban exercised/abused their power over the Afghans in terms of enforcing their own will, religious ideology and ideological rules and principles (see Weber, 1978 for further details). They also exercised/abused power in terms of administering/monitoring and controlling the Afghan civilians' actions in social life (see Foucault, 1976/78, 1980, 1984/86 for more details), and in terms of controlling and constraining the participants'/characters' contents (what one says or does), relations (their social relations in discourse) and subjects (their subject positions) (see Fairclough, 1989 for further details). However, they used force (the use of force is called "coercion" or "coercive power," (see van Dijk, 2001 for more details) to implement the Islamic law, but the imposition of this Islamic law was non-Islamic because Islam never teaches to impose its law on the Afghan Muslims by force. The discourse-producer has discursively demonstrated in the novel under study that their power was abused in violence, punishment, innocent murders, massacre/carnage of the Hazara minority, destruction of the Buddha statues, explosion of girls' schools, ban on women's education and their independent movement outside their homes, and ban on the artistic and recreational activities.

Like Taliban, Rasheed also exercised/abused patriarchal power over his wives in the same way as Taliban did. Rasheed's wives as feminine characters resisted and challenged Rasheed's patriarchal authority and power in a number of ways. Such a discursive resistance to power is a struggle for women's empowerment (power-to).He did not treat them as equally valuable and venerable human beings, but abused his patriarchal power in enforcing his own will, wishes, ideology and traditional values over them, in harshly beating them, in discriminating against, humiliating and disgracing them, and in exploiting them as workers and sex tools. Force was abused to achieve his desired goals and ends. The constructed

power is an issue because it is abused against the opposite gender whose status, role and identity are endangered and unequally recognized. The thorough analysis of all the selected discourses on power in the novel under study sheds light on the notion of power including its exercise/abuse and resistance/challenge with the following findings:

Power is relational, intersubjective, procedural, processual and contextual phenomenon between the present participants/characters in real or ideal/imaginary discourse as interactive, communicative and dialogic phenomenon. However, it can be exercised and challenged in contexts – both real and ideal – in which the reader/listener/addressee may not be present. Power emerges more in the serious and formal situations like institutions than the informal or less formal domestic contexts as Lazar and Kramarae (2011, p. 233; italics in original) argue that "power is inherent in *all* verbal interactions – just often more overtly in institutional settings than in casual conversations in 'personal' groups such as family and intimate friendship networks."

Power more or less depends upon the socio-economic status, institutional role/rank and gender or ethnic identity of those who exercise or resist power. It also depends upon the quantity and quality of power resources – material, physical and symbolic resources including language. A powerful person or group may not always and necessarily exercise/abuse power in all contexts. Rarely, a weaker person or group may exercise or challenge power by using limited or restricted power resources. Power exercise/abuse or resistance/challenge is based on a multitude of reasons like for gaining material resources. However, the root cause of power exercise/abuse or resistance/challenge is difference – difference in language, race, caste, ideology, religion, culture, history, nationality, authority, socio-economic status, institutional role/rank, gender or ethnic identity and socio-political and economic interests and agenda (see Weiss & Wodak, 2003 for difference as one of the cause of power). The analysis of the selected discourses on power in the novel under study confirms many of the prime causes of power abuse or resistance mentioned above. Discourse is a powerful medium of and site of social struggle for power because it provides certain discursive devices, tactics, techniques, strategies, structures (syntactic, semantic and pragmatic structures, etc.) and speech acts to be manipulated by those who exercise or resist power for their own aims and objectives.

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Book Review

1. Can Schools Save Indigenous Languages?

Nancy, H. Hornberger (Ed.), 2008
Palgrave Macmillan
Pages: xvi + 182
ISBN: 9780230013322

Driven by the phenomenon of globalization and ensuing longing for upward mobility, societies, families, and/or individuals struggle to be economically better off. In the sociological struggles, societies, families, and/or individuals adopt, negotiate, and shun languages. These processes of adoption, negotiation, and shunning of languages occur in complex ways. Such processes necessitate questions such as whether the forsaken indigenous languages—the repositories of folk wisdom and culture (Hornberger, "Voice and Biliteracy in Indigenous Language Revitalization: Contentious Educational Practices in Quechua, Guarani, and Maori Contexts," 2006)—can ever be saved. If indigenous languages are at the verge of extinction, whether the languages can be revitalized and brought into life, and, whether the work of saving indigenous languages can be done through schooling. Important issues such as these constitute this edited book.

The book has been divided into two sections. Each section is divided into four chapters. The first section contains four case studies. The second section consists of analytical commentaries on the four case studies.

In the first chapter, Hornberger—the editor of the book—analyzes the questions "Can schools save indigenous languages?" In addition, she provides an overview of the chapters in the context of the question this book seeks to address. Her discussion accurately displays the theoretical concerns regarding saving and revitalizing indigenous languages. In the second chapter, she discusses the case of revitalizing Sami language in the light of the first chapter. The Sami language lost its rights under the influence of Norwegian in Norway until 1959 when Sami was recognized in a limited way. Sami was permitted as a medium of instruction in certain primary schools. After passing acts and laws in favor of Sami from time to time, the language was fully recognized when 097S—Norway's reforms for Sami—were carried out. Despite its recognition at wider level, Hornberger notes that Sami still faces challenges. Specifically, Sami is struggling in the areas where the language is used with mainstream education as a foreign language in Norway. The major challenges include an adequate and efficient allocation of time for Sami instruction, effective teaching

methodology, and dearth of bilingual teachers. I agree with Hornberger that these are the challenges that decide the revitalization quality of an endangered language.

Third chapter brings forth perspectives from Latina America where about forty million people speak four hundred indigenous languages. In this chapter, Lopez shows that although Latin American governments have brought some fundamental changes in their laws, which allow that education be given in major indigenous languages of the peoples, they face a large number of challenges similar to the case Sami. For instance, the challenges include lack of standard writing systems, unfavorable attitudes of indigenous people toward their languages, dearth of teaching material, and insufficient number of trained teachers to teach in the languages. In addition, demands made by leaders of the indigenous communities that their languages should not only be taught to their children but also to the children of other major communities, otherwise such language revitalization steps are strategies to keep the indigenous peoples away from assimilating in mainstream society, further complicate the language revitalizational efforts. The chapter makes me realize how multilayered the issue of revitalizing indigenous languages can be in a society.

Unlike the above third chapter, the fourth chapter discusses the revitalization of Maori language in New Zealand. The revitalization of Maori is marked as distinctive and successful case because the Maori people are found willing to save their language. Indigenous people's attitudes towards their indigenous languages are indeed the major determining variable for saving languages. The Maori have initiated various bilingual programs. Programs such as full immersion spend 80% of the school day in Maori-medium education and others teach Maori as a foreign language along with the mainstream English education. The chapter underlines that since most of the Maori-speaking students' first language is English and Maori is their second language, the Maori language faces challenges despite its success evident in different bilingual programs. For instance, although additive bilingualism should be the sole objective of heritage language programs, it is not. In fact, additive bilingualism can only be achieved when at least 50% of school day time is spent in the heritage language. However, 50% of the school time is still not spent in Maori in the bilingual programs that have been initiated with mainstream English education. In addition, the programs are also marred by the challenges such as the dearth of trained and qualified bilingual teachers. The chapter highlights that the impact of English appears inhibiting the revitalization process in the programs. This chapter shows to the reader that keeping a bilingual balance is indeed a difficult task as far achieving additive bilingualism is concerned.

The final case study discusses the revitalizing of Hnahno language in Mexico City. The chapter notes that educators also face the similar challenges what has been noted with Sami and Maori languages. Hnahno is the language of the indigenous people of Mexico City. They belong to the lowest class of the city. Majority of these people either beg or do manual jobs in Mexico City. What add to the problems of revitalizing Hnahno language are the people's questions regarding advantages of studying in the indigenous language. The people believe that education given to them in their indigenous language cannot win them an entry into their mainstream society because other dominant languages drive and determine social mobility in their mainstream society. Resultantly, the people manifest unfavorable attitudes toward their language and remain absent in the language revitalization classes. In addition, availability of the teachers who could speak the heritage language fluently, dearth of teaching material in the language, and non-existence of standard writing system of the language are the grave challenges that are facing the revitalization of the Hnahno language.

The second section of the book is a commentary on the above case studies. In fact, this whole part boils down to pointing out and discussing the problems and challenges. For instance, with regard to revitalizing any language through schooling, it is strongly recommended that at least 50% of a school time be allocated to the heritage language medium as it could effectively be used for the purpose in question. In this context, it is suggested that the language immersion duration of Sami and Maori bilingual educational programs must be increased up to 50% of a school day as the students could adequately be enabled to learn in their first language. With regard to the teachers whose first natural language is a second language in their society, effective measures such as training and offering incentives to them are suggested in order to facilitate and encourage them to help in the revitalization efforts. The section shows that issues such as (a) indigenous peoples' demands of using their indigenous languages at wider level as not only they but other people also learn their language, (b) their unfavorable attitudes toward their heritage language, and (c) the dearth of resources for teaching in the indigenous languages are linked to the domain of political decisions, priorities, and choices. Baker (*Foundations of Bilingual Education and Bilingualism,* 2006) and Garcia (*Bilingual Education in the 21st Century: A Global Perspective,* 2009) have discussed that issues such as these tend to be political in nature; it depends upon the ruling class of any society to decide whether or not such languages be nationalized and/or officialized; and, how efficiently resources be provided for revitalizing the languages as the indigenous people could be included in mainstream society.

I find that although schooling alone is not enough in saving languages, the book ends with an optimistic note that taking efforts for revitalizing indigenous languages is better than doing nothing at all. In this context, the examples of Maori in New Zealand, Sami in Norway, and Hebrew in Israel are brought into discussion. I think one can contend that the countries such as New Zealand, Norway, Israel may comparatively be pluralistic in their orientation in their language policies and economically better off too. Therefore, the countries may afford revitalizing measures. It think what this book misses to a great extent is that it does not offer solid suggestions regarding revitalizing indigenous languages in the countries that are economically poor and have assimilative orientation in their language policies. Most of the regions of the world where majority of the indigenous languages are in danger are financially poor. Additionally, assimilationist ideologies prevail in their languages policies. Revitalizing indigenous languages in the countries fraught with perpetual poverty and deep-rooted assimilationist ideologies in their language policies seem to me "a forlorn hope" (Edwards, "Forlorn Hope?,"2002) than a possibility unless the indigenous people themselves are motivated to take measures.

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2. *Through white noise: Autonarrative exploration of racism, discrimination and the doorways to academic citizenship in Canada*

Khalida Tanvir Syed, 2012
Sense Publications
Pages: xi + 132
ISBN: 9789462090392

Khalida Tanvir Syed has been a part of university teaching faculty in Pakistan, Canada and Kingdom of Saudi Arabia. She graduated from the University of Alberta in 2008. Her research interests include language, literacy, literature, Aboriginal issues, culture, multicultural issues, and human rights education.

Taking inspiration from Paulo Freire's theory of critical pedagogy, *Through White Noise* recounts multicultural learning –teaching experience of "luminal" immigrants, Khalida, Jon, and Reena who advocate for the antiracist academia, particularly, in Canada and, on the whole, in the postcolonial multicultural societies that, in return, actualize social justice. Questioning "painfully white" Canadian educators' supremacist doctrine "WHITE is always RIGHT," the writer records the racist white noise that discriminates the natives and immigrants and, thus, not only violates but also discredits the Privacy Act, Human Rights Act, and Multiculturalism Act.

This book is comprised of a Prologue, six chapters and an Epilogue. In the "Prologue," the writer listens to the white noise and reads it *against the grain*. The white discourse is found always racist whenever the talks seek exception by their refrain "I don't mean to sound racist here" (pp.1-2). The writer, conscious of being an immigrant in the white setting, recalls her first "border-crossing" experience, shares rosy imaginings of Canadian multicultural mosaic and landscape, and expresses her nervousness how to reconcile with the challenge of adaptability and survival in the first world country. She compares multiculturalism with the spectrum of rainbow where each color while retaining its individuality contributes to the overall pattern. She reflects with conviction, "For me, difference is beautiful; it is not a thing to be assimilated or fixed. Flowers are different, trees are different, the sun and the moon are different, colors, languages, and cultures are different too. Many things are different" (p. 5). She leaves her privileged home, Pakistan, for the discomforting and challenging host, Canada, to experience Bhabha's creative space of *in-betweenness*. She starts experiencing cultural dissonance when the flight agent makes her wait in "a different line" because of her third-world roots. The amplified whiteness in Winnipeg invokes cultural shock in her, "Everything in the Airport is white: mostly white people, mostly speaking English. Outside the

terminal, everything is white – people, cars, trees, land, and sky. I am overwhelmed with whiteness and overjoyed to see snow for first time in my life. I am fondly gazing at the white, white, white snow and I want to touch it, play with it. I become like a small child with a new toy, not wanting to be distracted" (pp. 5-6). She as an exotic other resists assimilationist ideology of dominant culture attained at the cost of deculturation, and highlights the esthetics of marginal texture like a naturalist.

Chapter 1 unveils how Khalida enters into the white noise. Her story is a personal and pedagogical venture aiming to diversify and decolonize British-designed inflexible colonial curriculum in Pakistani universities and monolithic teaching practices for culturally diverse students. She works for the introduction of multicultural perspective in Pakistani classrooms and the inclusion of post-colonial Canadian literature that relates significantly to the postcolonial situation and problems of Pakistani society and encourages cross-cultural dialogue. She reflects on her versatile experiences as a student and a teacher. Her childhood experiences with the "other"—Shakuntilla, a Hindu widow and surrogate grandmother, and Zarreen, a Christian fellow—objectified Khalida's given family values of coexistence with the other and respect for the different religions.

Chapter 2 unfolds the white privilege in the multicultural Canada and its academia through Jon's story. The writer visualizes Jon's experience of listening to cricket match in the Principal's office as a schoolboy from the position of a colonized who reflects on British using games as means to colonialism while Joan interprets it as an individualistic treatment of marginalization that affected negatively his academics. Jon, when an undergrad, had the privilege to be part of civil rights and anti-apartheid movements in England and, later, got the advantage of teaching in the Caribbean to experience diverse cultures and learnt about his privileged location. He is still privileged with all his Englishness in his new border crossing as compared with the other third-world immigrants.

In contrast with Jon's privileged story of border-crossing, Chapter 3 examines Reena's marginalization. Reena is a brown female professor and belongs to a minority culture. She grows up as a child in the upper-middle class nuclear family in Shillong, India and studies in an English Roman Catholic school in the elite language of colonizer. Taking the example of Reena's appropriation in colonial school in South Asia, the writer contemplates if the Pakistanis would ever resist colonial education as the Aboriginal people in Western Canada have done. Gender-segregated schooling made Reena aware of her womanness cultured in "Victorian morality." In her border-crossing to Germany after her marriage with her

"controlling" husband, she experiences silence at being odds with the alien majority culture. After her second border-crossing to Canada, she continues her studies, imagining it as the possible way to regain her self-esteem lost in marriage and life of a suppressed housewife, break her silence, negotiate a personal space, and realize and explore, later in Quebec, her academic being, erstwhile battered by her book-repellant husband.

In Chapter 4, the writer explores the relevance of culture and multiculturalism for education, teacher education and anti-racist upright society. From her own experiences in Pakistan, she builds on Said's perspective on culture and recounts how the colonial powers in India used culture as a divisive force and yardstick to divide the people as "us" and "them." She critiques that the visible and prevalent culture of Pakistan looks South Asian in its outlook when the society is composed of diverse invisible cultures owing to language differences. Her mother tongue Punjabi taught her as a child how to talk in a straightforward manner while at school, the Siraiki vernacular required from her to remain polite even in anger. The interactive space of invisible cultures what Bhabha calls hybridity and third space creates relational identities of individual even in Pakistan. The conservative multicultural societies in the west privilege white culture and prescribe assimilation for the immigrants into the dominant culture. The writer understands that the educators and the students should be critical and learn the sensitivity to otherness. Overall, the education system should encourage and support ethnic, linguistic, religious and economic plurality in the academia.

In Chapter 5, the writer finds a parallel between her grandmother's quilting and the writer's conversation with her own lived life and engagement with the other research participants. The actual fabric quilt woven by her grandmother and grandmother's companions had to be gifted to the younger generation. Similarly, her present book is her metaphoric quilt that weaves together the threads of participants' racial, multicultural and multiethnic life, and means to be handed down to the readers. Syed reads and analyses the privilege as power in Jon and Reena's life stories, and studies how lived experiences of locations and relocations, shape and reform identities in the transformative multicultural space of Canada.

Chapter 6, relatively terse chapter, highlights the significance of Syed's work in the multicultural pedagogy toeing in the line of UNESCO. The multicultural teaching practices and educational planning both in Pakistan and Canada would evolve and transform teachers into better educators, and give voice to the different cultures, perspectives and experiences into the classroom.

The Epilogue opens up possibilities for future research. The writer shares her emptiness that she experienced as an immigrant when she enters into the new dominant culture. The multicultural setting proves an uphill task that demands from its new entrants to learn more, know more and travel in the unknown in order to enter into the "academic citizenship" (p. 109) of the new country.

Syed's book takes the debate of invisible culture into visible culture into account and explores the possibility of negation of assimilationist agenda by the dominant culture. The inclusion of marginalized voices and autonarratives into the classroom and teaching practices would evolve pedagogy of the fair-minded. It would further encourage critical thinking, awaken open-mindedness, allow difference and accept otherness experienced in the form of ethnicity, regionalism, linguistic variation and minor cultures in the mainstream academia.

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