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„Exploring Interdiscourse Communication through Fiction with Particular Reference to Uzma Aslam Khan's *Thinner Than Skin*"

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"The Originator of the heavens and the earth. When He decrees a matter, He only says to it: "Be! and it is" (Al- Quran).

To my grandfather Abdul Ghaffar, whose life proved that "there is no religion higher than humanity" (Abdul Sattar Edhi)

To my parents Muhammad Usman and Safeen Akhtar

To my mentor Dr. Christiane Dalton-Puffer, a humanoid angel

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Abstract

Interdiscourse communication has shifted the focus of conventional studies in intercultural communication from the priori notion of culture as a constitutive to constituent of discourse. The essentialist approach is no more sufficient to deal with the changing forms of communication in this era of globalization when intercultural communication is not just restricted to face-to- face interaction. People are globally connected through a variety of rhetorical devices such as social media, international electronic and print media and literature around the world. The present research explores an important form of interdiscourse communication that is fiction because "a novel (fiction) has more in common at a particular historical moment with other existing forms of rhetoric" (Bakhtin 1941 cited in Klages 2006:106). The current study particularly focuses on the novel *Thinner than Skin* by Uzma Aslam Khan. The study investigates the role of novelistic discourse in abrogating stereotypical notions about a culture and appropriating them with better and positive picture through stylistic technique of double voicing. The analysis of the novel shows that double voicing has been effective in overturning orthodox notions about a culture by showing the other optimistic side of the picture, thus playing a role to improve intercultural understanding. The analysis demonstrates that the novelistic discourse also creates a communicative contact with reader and reading fiction itself becomes a moment of interdiscourse communication.

Zusammenfassung

Die Interdisziplinenkommunikation hat den Schwerpunkt der konventionellen Studien in der interkulturellen Kommunikation von der Priorität der Kultur als konstitutiv zum Bestandteil des Diskurses verschoben. Der essentialistische Ansatz reicht nicht mehr aus, um sich mit den veränderten Kommunikationsformen in dieser Zeit der Globalisierung auseinanderzusetzen, wenn die interkulturelle Kommunikation nicht nur auf eine gegenseitige Interaktion beschränkt ist. Die Menschen sind weltweit durch eine Vielzahl von rhetorischen Geräten wie Social Media, internationale elektronische und Printmedien und Literatur auf der ganzen Welt verbunden. Die vorliegende Forschung untersucht eine wichtige Form der Interdisziplinenkommunikation, die Fiktion ist, weil "ein Roman (Fiktion) in einem bestimmten historischen Moment mit anderen existierenden Formen der Rhetorik mehr gemeinsam hat" (Bakhtin 1941 zitiert in Klages 2006: 106). Die aktuelle Studie konzentriert sich besonders auf den Roman *Thinner than Skin* von Uzma Aslam Khan. Die Studie untersucht die Rolle des neuartigen Diskurses bei der Aufhebung von stereotypen Vorstellungen über eine Kultur und die Aneignung mit einem besseren und positiven Bild durch die stilistische Technik der doppelten Stimme. Die Analyse des Romans zeigt, dass doppelte Stimmhaftigkeit wirksam war, um orthodoxe Vorstellungen über eine Kultur zu stürzen, indem sie die andere optimistische Seite des Bildes zeigte und damit eine Rolle spielte, um das interkulturelle Verständnis zu verbessern. Die Analyse zeigt, dass der novelistische Diskurs auch einen kommunikativen Kontakt mit Leser und Lese-Fiktion selbst schafft, wird ein Moment der Interdisziplinenkommunikation.

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1. Introduction

Communication is about sharing and passing on information through interaction among individuals. Intercultural interlocutors represent their collective as well as personal ideological set up. The parties have some preconceived notions and beliefs about each other's ideological background as well. According to conventional definitions of intercultural interaction the communication between people is shaped by these factors. Traditional studies in intercultural communication have focused on uncovering the hidden cultural values and beliefs in intercultural encounter to outline essentialist and reductionist definition of cultures around the world. The intercultural communication courses offered to students are also based on preaching conventional models of intercultural communication where students are equipped with the understanding of cultural differences of people around the world so that they can communicate with them well. These models (Jandt 1998; Bow and Martin 2007; Neuliep 2009; Cai 2010; Patel et al, 2011) are based on simplistic and priori definition of culture as a set of preconceived, unarguable and definite beliefs and customs which shape the communication pattern of people. According to these models an individual might have his personal ideologies as well but they are also filtered through collective ideologies. Essentialist approach towards intercultural communication considers interlocutors as the representatives of their respective cultures.

There is another non-essentialist, radical and accommodating model of intercultural communication in opposition to the prevalent traditional approach towards intercultural communication named as interdiscourse communication by Scollon and Scollon (2001). The new approach towards intercultural communication studies is pertinent in the face of changing dimensions of intercultural encounter in the present age. People can and sometimes have to connect with other people around the world through social media, television, newspapers and the literature around the world. The expanding dimensions of intercultural communication can no more be covered through essentialist approach. Owing to the global nature of interaction, people share a number of values, beliefs and communication patterns therefore culture is not as exclusive as it was thought to be. Furthermore, the communication across cultures through various forms of rhetoric devices such as newspapers, literature, travelogues and magazines has imparted power to text to create and define culture through language. This form of communication across cultures is interdiscourse communication. Interdiscourse communication study "investigates how

other people are talked about and cultural belonging is discursively constructed. Here culture is seen as a product of the text instead of a social variable" (Piller, 2011:8).

Studies on interdiscourse communication explore the power of language to shift the traditional notions about culture. According to interdiscourse communication approach (Young 1996; Durant and Shepherd 2009; Scollon and Scollon 1995,2001; Young and Sercombe 2010; Piller 2007,2011) language has the deterministic power to define culture. It does not perceives culture as a set of "non-negotiable" (Patel et al., 2011:18) beliefs and customs which define the priorities of individuals and shape their communication style. This approach regards culture as the product of language, where language is taken as the tool of perpetuating and shaping ideologies. Interdiscourse approach "stands in opposition to a view of culture as something that people 'are', or 'have', rather than something that people 'do' as expressions of the fluidity and multiplicity of social identities" (Young and Sercombe 2010: 183). It is the selection of words that define the culture and not the other way round. Interdiscourse approach shifts focus from the study of cultural differences as exposed in discourse to culture as it is produced through discourse as Scollon and Scollon (2001: 543) say that according to interdiscourse approach "all communication is constitutive of cultural categories".

The present study aims to explore interdiscourse communication through fiction which entails that fiction is discourse which can serve the function of communication. Bakhtin (1941) and Cixous (1976) regard fiction and particularly novel as much a discourse as other rhetorical forms such as newspapers and historical texts are. The fundamental idea in Bakhtin (1941) and Cixous' (1976) argument in favor of fiction as a discourse is that in a novel a symbol is directly associated to a real and fixed object in real life as it is in other real life discourses. There is no free play of signifier and signified in fiction as compared to other more fluid form of language used in poetry. Bakhtin (1941:113) maintains that fiction represents the true picture of the language used in real life where each statement of a speaker is at the same time "centripetal" (individual) and "centrifugal" (social) which makes the fictional language "heteroglosic" or "double voiced" (Bakhtin 1981:324). Bakhtin (1975), Beauvoir (1965) and Sell (2000, 2007) maintain that fiction is a form of communication. They mainly argue that fictional texts especially novel serve a communicative function in two principal ways. One is that the characters communicate to reader different perspectives of reality which makes a reader see different dimensions of

the same phenomenon and question his own preconceived notions. Reader's disillusionment with his stereotypes serves to overturn the status quo and initiate change in perceptions for better. The other important way in which novel functions as a form of communication is that an author through his text communicates with reader as Reid (2017:144) elaborates Bakhtin's (1975) idea "a literary work is an utterance when viewed not as an object on a shelf but in contact with the perceiver. Utterances are always intersubjective, existing between two or more consciousness". The reader perceives himself in communication with author and listens to his speech as presented in the text. As a supposed recipient of the message in the text a reader is expected to interpret the message and infer the meaning hidden in it as it is done in real life face to face interactions. The present study maintains that if literature is an effective way of communication as already established in earlier works then it can play an influential role in interdiscourse communication. Literature can play the role of an interlocutor in interdiscourse communication with reader. The discursive potential of novel can be employed to reject preconceived notions about a culture and show a better and positive side of the culture to maintain a healthy intercultural relation. The present study focuses on the novel *Thinner than Skin* by Uzma Aslam Khan to evaluate the discursive portrayal of Pakistani culture to not only reject orthodox ideologies about the culture but also present an optimistic, attractive and beautiful side of the society as well. The current research exposes the power of novelistic language to become party to interdiscourse communication with the reader and thereby reject conventional notions about Pakistani culture and create positive image of the culture through discourse.

The present study will proceed with an overview of the shift in approach towards intercultural communication studies from essentialist to non-essentialist stance given in chapter 2. Chapter 3 is based on proving fiction as a discourse and a form of communication and ends with the overview of previous studies on the role of fiction in intercultural communication. Chapter 4 will elaborate the methodology used for analyzing the text, which is styling and double voicing, to answer the research question of the study. Before moving on to the analysis of the novel according to the chosen methodology the basic storyline and critical analyses of the novel as done by previous critics will be elaborated upon in chapter 5. The analysis of the text for its usage of the stylistic technique of double voicing and the interpretation of the double voiced discourse

according to the research questions of the study will be presented in chapter 6 followed by a conclusion to the thesis.

2. Intercultural to Interdiscourse Communication: A Shift in Perspective

Communication is defined in Merriam-Webster dictionary as "a process by which information is exchanged between individuals through a common system of symbols, signs, or behavior: exchange of information". Communication is a two way process. It involves coding of the information in the form of verbal or non-verbal symbols and signs. This code is then decoded by the receiver. For the communication to be successful it is important for the speaker and the receiver to understand the code system. When people share the same beliefs and values, it is easy to comprehend each other's message. In the past when people living in far off places were oblivious of each other's presence even, the communication was based upon the sharing of information among people in the same society who are supposed to have shared norms, values, and code system. Whereas today in the world of advanced media, literature, business and trade the communication between people from different cultures around the world, that is intercultural communication, has not only become possible but also essential.

Intercultural communication is an emerging field of study. It has its implications in business, linguistics, cultural studies, literature, sociology and lots of other disciplines. In this age of globalization where the world has reduced to one unit, intercultural awareness is extremely important. People have to be connected to each other in every respect so as to reach successful growth in every field of life. One can never live disconnected from one's society but in today's age it is essential to stay connected to the people around the world owing to interdependence in one or the other field of life, therefore it is pertinent to enhance the awareness about intercultural communication. Traditionally, intercultural communication is defined in terms of better understanding of each other's cultural differences than similarities to avoid any obstacle in the flow of communication and culture is treated in essentialist terms. It is taken for granted that communication across cultures involves preconceived set of cultural ideologies and beliefs of interlocutors. As Bennet (1998:2) says

> Intercultural communication—communication between people of different cultures—cannot allow the easy assumption of similarity. By definition, cultures are different in their languages, behavior patterns, and values. So an attempt to use one's self as a predictor of shared assumptions and responses to messages is unlikely to work.Because cultures embody such variety in patterns of perception and behavior, approaches to communication in cross-cultural

situations guard against inappropriate assumptions of similarity and encourage the consideration of difference. In other words, the intercultural communication approach is difference-based.

Patel et al., (2011:15) while defining intercultural communication also remarks that cultural beliefs are ubiquitous part of intercultural communication,

> Intercultural communication means that some form of culture and some form of communication has interacted or intersected in a particular space, time and context. However, it is at the point of intersection that a range of complex issues arise… people—individuals and groups—contribute to the problems through their interpretations, or rather their misinterpretations, of the intercultural communication event. People are the key complex component in all communication within and across cultures because they communicate their cultures along with the message.

These conventional definitions of intercultural communication are based on the priori definition of culture as "historically created designs for living, explicit and implicit, rational, irrational, and non-rational, which exist at any given time as potential guides for the behavior of men" (Kluckhohn and Kelly 1945:78). It is assumed that intercultural encounter is actually an encounter between different cultural beliefs which determine the success of communication as Samovar and Portar (2004:15) define intercultural communication as an "interaction between people whose cultural perceptions and symbol systems are distinct enough to alter the communication event". The different communication styles of people are considered to be culturally conditioned. In previous studies (Jandt 1998; Bow and Martin 2007; Neuliep 2009; Cai 2010; Patel et al., 2011) it has been emphasized to enhance the awareness of different communication styles to establish better intercultural communication. The focus of understanding each other's differences is to find out those barriers which should be avoided to make communication smooth.

Jandt (1998) in his book *Intercultural Communication: An Introduction* gives a conventional explanation of the nature of intercultural communication. His book is a textbook for the students of intercultural communication and he adopts a canonical, traditional approach for elaborating the concept to the students. His definition of intercultural communication establishes culture as a background of communication as he says "intercultural communication focuses on what occurs when the source and receiver are in different context or culture" (Jandt 1998:35). According to Jandt (1998:35)

successful intercultural communication occurs when the interlocutor "understands the social customs and social systems of the host culture". Jandet proposes that when we interact cross culturally, we are expected to understand the norms and customs of the party we are going to interact. So according to Jandt (1998) intercultural communication is all about the interaction of different culture where culture is a pre-established set of rules and values. Jandet (1998) depicts this process of understanding as one sided commitment, where only the minority or guest need to make adjustments but I belive that it is the mutual understanding of each other's culture which determines the nature and success of communication. Bow and Martin (2007) in their textbook *Communication Across Cultures: Mutual Understanding in a Global World* although focus on the analysis of language as the expression of culture but their elaboration of intercultural communication also conforms to the belief that culture is an overarching guiding principle which affects not only the production but also the interpretation of language as they (Bowe and Martin 2007:1) say

> An understanding of intercultural communication is crucially related to an understanding of the ways in which the spoken and written word may be interpreted differentially, depending on the context....Although speakers engaged in intercultural communication typically choose a single language in which to communicate, individuals typically bring their own socio-cultural expectations of language to the encounter. Speakers' expectations shape the interpretation of meaning in a variety of ways. To manage intercultural interaction effectively, speakers need to be aware of the inherent norms of their own speech practices, the ways in which norms vary depending on situational factors and the ways in which speakers from other language backgrounds may have different expectations of language usage and behavior.

In their definition too the focus is on the culturally conditioned usage of language. It is the culture which has deterministic power and not the language. They also maintain that socio-cultural norms influence the communication pattern. According to their definition it is the understanding of each other's cultural values which helps in intercultural communication and not the ability of using a language. Neuliep (2009) also supports the conventional treatment of intercultural communication. He presents a "contextual model of intercultural communication" according to which

> All communicative exchanges between persons occur within some culture. The cultural context represents an accumulated pattern of values, beliefs and behaviors shared by an identifiable group of people with a common history and a verbal and non-verbal symbol systems (Neuliep 2009:22) .

Perceptual
Context of Person
From Culture A

**Sociorelational
Context**

Perceptual
Context of Person
From Culture B

Verbal Code

Nonverbal Code

Environmental Context
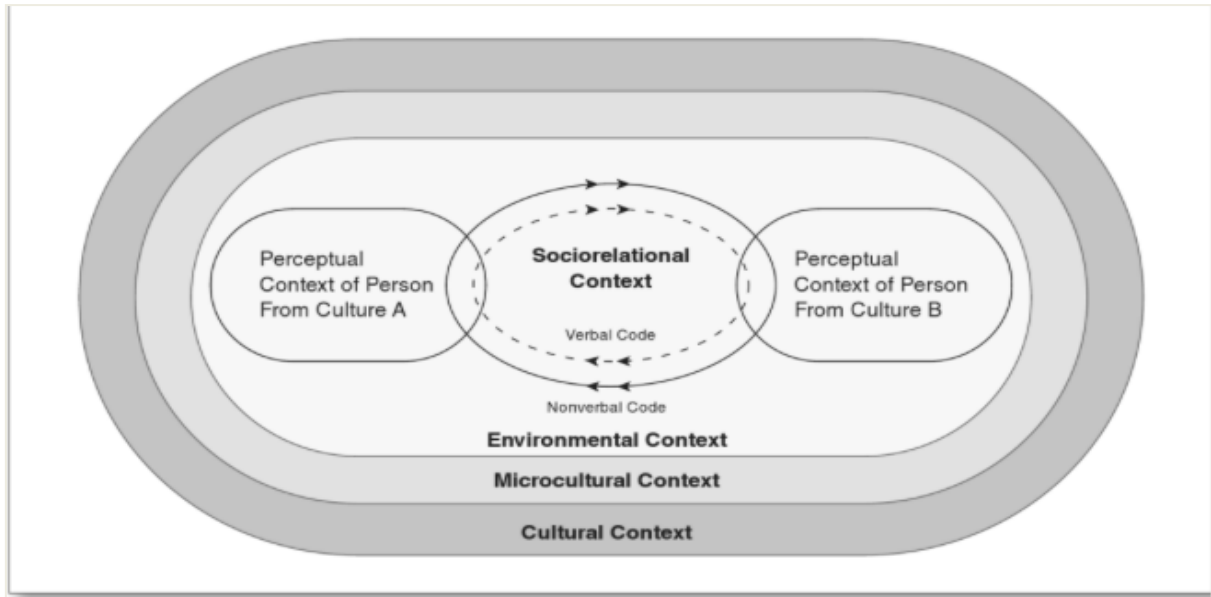
Microcultural Context

Cultural Context

Fig1: A contextual Model of Intercultural Communication (Adapted from Neuliep 2009)

Neuliep (2009:22) maintains the idea that culture is the context of communication. It is something outside the communication event affecting the flow of information. His model is representative of the traditional perceptions about intercultural communication, where cultural context "prescribes the overall rules for communication" (Neuliep 2009:22) in every other context that is "micro-cultural, environmental, perceptual and socio-relational context" (Neuliep 2009:22). Cai (2010) also commits to the conventional notion of intercultural communication. She (Cai 2010:xxi) defines intercultural communication as "the study of communication between people from different cultures. Culture is defined as a set of shared norms, practices, behaviors, values, beliefs and artifacts that are transmitted from generation to generation". She extends the same idea practiced in previous studies and bases her study on the question "how do we understand how culture influences communication?" (Cai 2010:xxi). Patel et al., (2011) also hold the conventional view about intercultural communication. They sustain the view that intercultural communication is all about adjusting to each other's cultural differences to keep the communication smooth. They also perceive culture as an overarching and "non-negotiable" (Patel et al., 2011:18) set of rules and values and argue that people "perceive the world from their own cultural beliefs and value perspectives" (Patel et al., 2011:19). They too follow the prescriptive rule of a successful intercultural communication and say "it is only when you understand how a culture perceives the world around it that you will be able to communicate effectively with people from that culture" (Patel et al., 2011:19). They also maintain the same standpoint

about the effect of context on communication as Neuliep (2009) does although they outline a different set of contexts that is, physical, social, psychological, temporal and physiological context. And they also regard cultural context as the major influential context. They believe that the people while communicating conform to the rules and values of their context which influences the interpretation of the message.

In all these traditional approaches to intercultural communication it is the context and primarily the cultural context which affects the flow of communication. According to the conventional views, intercultural communication skill can only be acquired through understanding the values and beliefs of each other's culture. But there is another approach towards intercultural communication which is focusing more on the phenomenon of communication and evolving a more pragmatic and non-essentialist definition of culture. The other perspective is changing the dimensions and parameters of intercultural communication which is apt for the present age of globalization.

Young (1996) proposes a pragmatic theory of intercultural communication. He tries to change the dimensions of intercultural communication by redefining culture. His theory "seeks to steer a middle path between universalism and separation through a decentred understanding of culture and through critical moderation" (Young 1996:5). He regards the interlocutors as independent participants in communication who can choose how they want to interpret and continue the communication according to their "intrinsic standards" (Young 1996:15) where intrinsic standards are "not absolute standards, nor are they standards which while relative, are somehow culturally imposed" (Young 1996:15). He maintains that these standards are conditioned by the nature and limits of discourse. Individuals choose the communication style according to the type of discourse they engage in and their idea of life. So according to Young (1996) intercultural communication is about the interaction between personal cultures of different individuals. For Young (1996) there is no prescriptive authority as culture which determines the nature of communication. People from different cultures create a common culture according to the type of discourse and their personal idea of life. So it is the individuals' self and discourse upon which intercultural communication rests. It is all about the choices that individuals make according to their intrinsic standards about the type of communication they want to have.

Durant and Shepherd (2009) also propose a new and unconventional explanation of intercultural communication. They re-define communication and culture in the perspective of varying contemporary conditions. They reject traditional models of intercultural communication and argue that these models can only tackle those cross-cultural encounters where there is a problem in communication. These models are inadequate to handle neutral social phenomena. In the present world interaction is not limited to only face to face interaction therefore they try to find some factors, other than geographical or social, involved in a successful communication across cultures. According to Durant and Shepherd (2009:153) culture is not fixed in space and social relations but it "can also be understood as an emergent property of interactions within society". So they give a new perspective of culture in intercultural communication. Culture emerges during interaction through mutual cooperation of interlocutors. The amalgamation of individuals' perspectives, the tone, the register and the political and historical context of the situation results in a common understanding of the world which leads to the creation of a common culture during intercultural communication. Same is the case with communication. They treat communication style as not historically defined rules but as a mutually negotiated pattern of communication evolved during conversation as they (Durant and Shepherd 2009:156-160) say

> Larger social contexts can create otherwise inexplicable states of hostile stand-off; or reluctance by one social group or country to engage with another; or hesitation regarding whose language should be chosen for whatever contact does take place [therefore] complex (and to some extent unpredictable) diffusion, adaptation and hybridization of communicative norms seems certain to become an increasingly significant feature of our communication landscape.

After redefining 'communication' 'and culture' they explore the meaning of 'inter'. According to Durant and Shepherd (2009) the interlocutors adopt strategies to create mutual understanding during intercultural encounters. They do not look for the occasions where intercultural communication gets problematic rather try to create a crossing point so that successful communication can occur. Durant and Shepherd (2009) try to shift the attention of intercultural communication studies from culture as an overarching authority to a mutually established set of rules evolving at the moment of intercultural encounter.

Scollon and Scollon (1995,2001) name this new perspective towards intercultural communication as inter-discourse communication. They define it as an approach where the researcher

> set [s] aside any a priori notions of group membership and identity and [. . .] ask[s] instead how and under what circumstances concepts such as culture are produced by participants as relevant categories for interpersonal ideological negotiation. (Scollon and Scollon 2001: 544)

They describe this shift towards inter-discourse communication as the study of "the ways in which discourses are created and interpreted when those discourses cross the boundaries of group membership" (Scollon and Scollon 1995:xi). They promote inter-discourse communication as a strategy to understand and analyze intercultural communication as opposed to the traditional culture centric approach. According to them, taking a discourse approach towards the study of intercultural communication is more practical and realistic because of ubiquity of language and particularly English in all sorts of intercultural communication as they say "the use of English carries with it an almost inevitable load of inter-discourse or intercultural communication" (Scollon and Scollon 1995:4). According to them inter-discourse approach to the study of intercultural communication will establish the "principles of discourse as they apply to the communication between members of different groups" (Scollon and Scollon 1995: 2). They consider the shift of focus from culture to discourse in intercultural research pertinent because of the ubiquity of discourse in every intercultural encounter. They maintain that interlocutors are part of multiple 'discourse systems' at a time such as discourse system of family, business, education, religion, nationality and workplace etc and the selection of a discourse system as opposed to the others according to the need of the situation is the basic sensibility undergoing intercultural communication. For them every communication is somehow related to inter-discourse communication. When people from different cultures communicate then varied forms of discourse systems interact as a result of which a hybrid discourse system originates. So, intercultural communication is presented as the situation where individuals cross the borders of their respective discourse systems and create a common discourse system and culture.

Young and Sercombe (2010) in their introductory article *Communication, Discourse and Interculturality* advocate inter-discourse communication approach towards the study of intercultural communication. They support their opinion on the ground that "the

essentialist, simplistic and reductionist" (2010: 181) literature in intercultural and cross-cultural communication based on the priori assumptions about culture does not deal with the complex nature of communication. According to them inter-discourse communication not only reflects but also helps to evolve the social and cultural setup of the participants which "leads to innovation and the adoption and adaption of features derived from other cultural contexts" (2010:181). They state the main aim of the different studies on inter-discourse communication is to highlight the imbalance in language and cultural categories. They criticize essentialist approach to identity, culture and nation on the grounds that it reduces individuals to stereotypes and lacks the capacity to explain "complex, dynamic natures of culture and society" (2010:182). According to Young and Sercombe (2010: 183) the essentialist approach "pre-determines behavior, including speaker's discursive practices". They maintain that inter-discourse communication approach, as opposed to the prevailing essentialist traditions followed in intercultural communication studies, treats culture as an interactive process through which social identity emerges.

Piller (2007, 2011) also supports inter-discourse communication. She (Piller 2007:209) rejects the traditional approach in intercultural communication studies and says,

> the essentialist assumption that people *belong* to a culture or *have* a culture, which is typically a part of intercultural communication and cross-cultural communication studies, has given intercultural Communication a somewhat old-fashioned, dowdy, not-quite-with-it, even reactionary image.

According to Piller (2007) the conventional treatment of culture as a geographically and nationally determined authority in intercultural interactions cannot deal with the present day world of multicultural societies, "third culture, hybridity and crossing" (Piller 2007:214). She argues that inter-discourse communication can better deal with the current dimensions of intercultural encounter as it does not deal with culture as "something that exists outside of and precedes inter-cultural communication" (Piller 2011:16) rather considers culture as a "discursive construction" (Piller 2011:217). Piller also points towards insufficient treatment of the role of language in intercultural communication. She admits that some authors included language as part of their intercultural communication study but they focused on the concept of linguistic relativity that is "our language influences the way we see the world, and that our language makes different aspects of reality salient to us" (Piller 2007:216) . Piller (2007) disregards this approach towards language as it will also limit the scope of intercultural communication research on

stereotypes and customs. She wants to direct the linguistic research in intercultural communication towards language as it is used at the moment of intercultural encounter. She (Piller 2007: 217) rejects the study of linguistic relativity in intercultural communication and says "this trap – to base research in Intercultural Communication on a range of a priori assumptions about 'culture' and 'language' – can only be avoided by a commitment to studying language, culture and communication in context". She maintains that in inter-discourse communication studies the usage of language by the interlocutors is investigated to see "how culture and intercultural communication are produced in discourse" (Piller 2007:214).

Thus the studies in intercultural communication have undergone a major shift in approach to deal with the varied and complex dimensions of intercultural encounters in the present world. The essentialist approach is no more sufficient to deal with the changing forms of communication in this age of globalization. Today the intercultural communication is not limited to just face-to- face interaction. In the present world people from all around the world are virtually connected. They do not have to physically move to interact with another culture. They can communicate inetrculturally while sitting at home. Today people are globally connected through a variety of means such as watching TV, using social media, reading international newspapers and the literature around the world. Therefore it is pertinent to change the focus of investigating the patterns of intercultural communication from "seeking an explanation of how given identities and meanings are communicated or fail to be communicated [to] an understanding of how identities and meanings are constituted in and through the interaction itself" (Scollon and Scollon 2001:544). The present study also proposes to study an important form of intercultural communication that is through literature and particularly fiction, where fiction is regarded as an influential discourse system.

3. Fiction and Interdiscourse Communication

3.1. What is Discourse?

Discourse is defined in a variety of ways by a number of writers. There are two types of approaches towards discourse. One approach considers discourse as an outcome of the historical, sociocultural and sociological context whereas the other approach focuses on interpretation of form of language or text as it is employed in a certain context. These approaches towards discourse will be elaborated below respectively.

Foucault (1977) considers discourse as a tool for the perpetuation and dispersion of power. According to Weedon's translation (1997:105) Foucault (1977) considers discourse as "ways of constituting knowledge, together with the social practices, forms of subjectivity and power relations". For Foucault (1977) it is the discourse prevalent in society that determines who can speak and when. It is basically the set of rules practiced while using a language. He rejects the notion that discourses are passed on historically as he says "discourse must not be referred to the distant presence of the origin, but treated as and when it occurs" (Foucault 1972:25). Foucault (1972) proposes to examine the discourse at the moment of communication according to the place and time when it was produced and then analyze the sensibility underlying a discourse. So according to Foucault (1977,1972) discourse is the communication pattern prevalent in a society or any institution. Faiclough (1989) also follows a similar vein of thought. He considers discourse as a cross section of the society. According to Faircalugh (1989:18) the language in discourse is not a collection of signifiers which are detached from their social context rather it is "a social practice" where social practices themselves are linguistic in nature "in the sense that the language activity which goes on in social contexts (as all language activity does) is not merely a reflection or expression of social processes and practices, it is a part of those processes and practices" (Fairclaugh 1989:23). So the language usage, that is discourse, is not only shaped by the context but also shapes the context.

In the same line according to Jäger's translation, Bünger and Tonks (2001) describe discourse not just as a representation of reality but as a material reality in itself which has the force to bring change in society. They (Bünger and Tonks 2001:36) say

> A discourse represents a reality of its own which in relation to the 'real reality'
> is in no way 'much ado about nothing' distortion and lies but has a material

reality of its own and feeds on the past and current discourses… it is in no way merely ideology, [it] produces the subjects and conveyed by these in terms of the population- [it] produces societal realities.

Bünger and Tonks' (2001) description of discourse shifts the focus of analysis from the search of preexisting facts to the search of reality as it is produced by discourse executed by interlocutors. Discourse has the power of creating reality, a reality which is not different or less truthful from the social realities around.

Gee (2005) continues with both the formalist and functionalist account of discourse. He distinguishes between discourse starting with small'd' and capital 'D'. According to Gee (2005:26) discourse is about language as it is put to use according to the situation whereas Discourse is a combination of language usage and all the other things associated with a certain type of language use that is clothes, food, music, posture and attitude etc., as he says "I will reserve the word 'discourse' with a little 'd' to mean language in use or stretches of language(like conversation or stories) big 'D' discourses are always language plus 'other stuff'" (Gee 2005:26). According to Gee (2005) an analyst is always interested in Discourse to create a comprehensive account of the language used and outline the identity of the speakers as they portray it.

McCarthy (1991) adopts a formalist approach while defining discourse. He gives importance to the study of the context of language use as well as the form of language that is sentence structure, vocabulary and phonology as he says "form and function has to be separated to understand what is happening in discourse" (McCarthy 1991: 9) and describes discourse analysis as "the study of the relationship between language and the context in which it is used" (McCarthy 1991:10). Shiffrin (1994) maintains a middle path between formalism and functionalism while defining discourse. According to Schiffrin (1994:39) "discourse is utterances" and defines utterance as "units of language production that are inherently contextualized (Shiffrin 1994:41).

Scollon and Scollon's (2001) interpretation of discourse is quite close to Bünger and Tonks' (2001). Scollon and Scollon (2001) maintain that the two approaches that is one focusing on language as it is used in a context and the other on language use conditioned by the historical, sociocultural and sociological conditions have combined into a new and all encompassing approach. In the new approach towards discourse

> Social practices are understood as being constituted in and through discursive social interaction while at the same time those social interactions are taken as instantiations of pre-existing social practices. It is maintained that we become who we are through discourse and social interaction, at the same time providing evidence of previous patterns of formative discursive social interaction. (Scollon and Scollon 2001:538)

So the new approach gives social interactions that are discourse the power to create social practices as Scollon and Scollon (2001: 543) say "all communication is constitutive of cultural categories".

In view of the shift in the treatment and definition of discourse in the past the present study establishes the working definition of the discourse as the language used in context which has the potential to continue or disrupt prevalent cultural ideologies and stereotype. The context that is important for the present study is the immediate context of a discourse. The immediate context of the text is the stereotypical ideology in America about Pakistani culture. The discourse in the novel is employed to dismantle those stereotypes and create a positive image of Pakistani culture. Piller (2007:217) terms this usage of language according to the immediate context as "functional relativity". Piller (2007:2017) explains functional relativity as the specialization of different forms of language for different purposes as she says

> as a speaker of English, I can write a paper about Intercultural Communication for the Blackwell Language and Linguistics Compass addressing an international student audience – I could not use any of my other languages for this purpose, least of all Bavarian, the oral dialect of my childhood. So, 'English' and 'Bavarian' are different-order categories. At the same time, 'English speakers' are a huge group, and use 'English' in many different ways for many different purposes – relatively few write academic journal articles, for instance.

So functional relativity is the usage of language to suit the need of situation and achieve a desired objective. The type of language used varies according to the genre of the text, nature of a situation and audience. Since all communication happens in a certain context therefore language when it is used for communication is discourse. The present study evaluates author's employment of fictional discourse for a specific aim. The present study maintains that fiction not only represents real life communications but also serves a communicative function between author and reader therefore it is pertinent to justify the status of fiction as a discourse.

3.2. Fiction as a Discourse

Bakhtin (1941) in his essay *Discourse in the poetry and Discourse in the Novel* regards fiction as a discursive practice "a novel (fiction) has more in common at particular historical moment with other existing forms of rhetoric-with the languages used in journalism, in ethics, in religion, in politics, in economics- than poetry does" (Bakhtin 1941 cited in Towheed et,al. (eds) 2010:110). He argues that there is a free play of signifier and signified in poetry which allows the reader to draw a number of interpretations, whereas in novel a signifier connects to one real life signified, therefore novel better represents society than poetry. According to Bakhtin (1941:113) usage of language can be "monologic" as well as "heteroglosic". Monologic(centripetal) language refers to one speaker whereas heteroglosic(centrifugal) refers to a number of speakers giving the same message in their own way and context and in a novel "every concrete utterance of a speaking subject is a point where centrifugal as well as centripetal forces are brought to bear" (Bakhtin 1941:113). So the language in novel is discursive by nature as it is representation of real life language use.

The poststructuralist feminists Cixous' views about fiction also corroborate Bakhtin's stance. According to Cixous (1976:880) novels are "allies of representationalism" as the language in fiction directly coincides with the objects that it is referring to in real life. Therefore, fiction is a cross section of real life discourse. Mary Klages (2006:137) also regards novel as a "form of representational language" where "one signifier is associated with one and only one signified" and therefore novel gives more realistic presentation of life than poetry.

Rob Pope (2002:202) while quoting the definition of discourse given by one of his students during his lecture, "but discourse is just a fancy name for language, isn't it" extends the implications of the definition to literature and says

> Use of the term discourse (along with the text) has at least served to cut across conventional distinctions between language and literature. Both it is strongly implied can only be grasped in relation to one another and as forms of communication in specific cultural contexts…discourse also tends to cut across conventional fiction/faction distinctions, encouraging us to treat all texts as in some sense factional and to see all hi/stories as potentially related.

So the language in literature is as realistic as it is in social encounters. Pope's (2002) description entails that fiction is also discourse. Therefore fiction can represent interdiscourse communication at play as well as become a party to interdiscourse communication with the reader, thus playing a role in redefining the dimensions of intercultural communication.

3.3. Interdiscourse Communication through Fiction

Literature and especially fiction has been regarded as a communicative act in previous studies (Bakhtin 1975; Beauvoir 1965; Sell 2000 and 2007). The communicative power of literature in enhancing intercultural awareness has also been investigated in previous studies (Condon 1986; Fitz 2001; Douthwaite 2005; Thomas 2009; Kluwick 2009; Leskovar 2010; Vasile 2011; Dobrinescu 2011; Chakravarty 2014; Ekrad 2013;). These studies have established the communicative function of literature by either presenting the views of the author to the reader, thus becoming a moment of communication itself or by representing the cross section of real life human interactions which are unaccesible to him otherwise.

Reid (2017) summarizes Bakhtin's (1975) views regarding the communicative nature of literature and especially novel. Reid (2017:83) translates Bakhtin's (1975) ideas as "art [literature] transforms reality without changing its cognized and ethically valorized nature. While cognition and act create a new reality, art enriches embellishes and fulfills reality". As for the content of literature Reid (2017:91) puts Bakhtin's (1975) concept that "literature uses all of language… the artist does not deal with the objects but with their values as represented in the language. Literature (primarily novelistic literature) is an artistic representation of the world view". According to Bakhtin (1975) literature represents an artistic view of the cognitively perceived image of life and people can relate to the view of an artist as it is a more satisfying form of the same idea of life they have imbibed cognitively and experientially. It is this process of empathizing with the text that makes literature a communicative act as Reid (2017:144) elaborates Bakhtin's (1975) idea "a literary work is an utterance when viewed not as an object on a shelf but in contact with the perceiver. Utterances are always intersubjective, existing between two or more consciousness".

Beauvoir (1965) in her lecture "What can literature do?" talks about the communicative nature of literature and especially novel. She elaborates two different ways in which literature works like communication. Beauvoir (1965) argues that although communication is part of life but there is always a separation deep down in every communicative event. It is because every individual has his personal idea of life and world in spite of the fact that other's lives are always intersecting his life as Beauvoir (1965: 79) says "each person's life has a unique flavor that, in a sense, no one else can know". As this phenomenon is common for everyone around us therefore this subjectivity gets subdued. Literature's communicative role comes into play when it lets us peek into other's consciousness through its portrayal of various characters thereby connects people without forsaking their individuality as Beauvoir (1965:82-83) says,

> That is the miracle of literature, which distinguishes it from information: that another truth becomes mine without ceasing to be other. I renounce my own "I" in favor of the speaker; and yet I remain myself. It is an intermingling ceaselessly begun and ceaselessly undone, and it is the only kind of communication capable of giving me that which cannot be communicated, capable of giving me the taste of another life.

The other communicative function of literature is that the author through his writings speaks to the reader. This makes reading communicative and the reader feels as if "someone is speaking to me" (Beauvoir 1965:79).

Sell (2000, 2007) propose a theory of criticism to analyze literary works. In his theory he maintains that literature works just like any other act of communication. Before going into the details of properties of literature as a communicative act, Sell (2007) outlines two major types of communicative processes, coercive and non-coercive. In coercive communication the speaker send the message and the recipient is expected to decode the message according to the context in which the message was coded at first. In coercive communication the listener is mostly passive. Sell (2007: 4) maintains that most of the communication including literary works is of coercive nature and says

> a great deal of communication which actually goes on in the world is of this [coercive] type, especially in case of speech and writing that is deliberately and strongly persuasive or that presupposes a power imbalance in favor of the party who sends the message.

Any literary work always entails an assumed reader who is supposed to decode the message sent through the work. An author while encoding a message in his work has an implied reader in mind who is supposed to understand the meaning behind the lines. The actual reader who reads the book empathizes with the implied reader and tries to decode the hidden message. Sell (2000) admits that this process of interpretation of message by the reader is not free of misunderstandings and confusions as well but this is what a real communication is about. There is always a chance of misunderstanding in real communication as well, but the interlocutors try to understand each other at maximum. This is what a reader does as well. A reader tries to understand the message hidden in the text as much as possible in any way possible that is by interpreting the message as an irony, metaphor, symbol or a direct statement. He (Sell 2000:132) says

> A literary text, like any other kind of utterance, calls on its recipients to perform a number of inferential activities: to disambiguate, assign reference, resolve vagueness or indeterminacy; to recover implicit content and/or attitudes; and to take things ironically, metaphorically, symbolically or literally.

But not all communication is that straightforward, there is always some disagreement between the interlocutors regarding the ideas that are discussed and they try to reach at a consensus to reach at a successful communication. This type of communication is non-coercive. Sell (2007) argues that the process of reaching at a consensus or mutual understanding in a non-coercive communication leads to empathy between people from different cultural systems. Sell (2007:4) terms this "dialogic" process as "community making" where "non-coercive communicants do not try to dominate the human other and eliminate its difference but rather acknowledge that difference and seek to enter into egalitarian communion with it" (Sell 2007:5). Although most of the communication is coercive but non-coercive communication has also its importance in many contexts including literary texts. Literary texts can act as a mediator in a non-coersive communication as Sell (2007:6) says

> Literary texts themselves can point the way here for the mediation they bring to bear is often very powerful, showing itself as a social function which can be profitably undertaken no less in a diachronic than in a synchronic dimensions, helping readers truly confront the challenges of the past and the present

A literary work, according to Sell (2007:6) can not only make the reader abrogate his "arrogant presentism" by associating with the characters in the literature who are a

reflection of the reader's own life but also challenge the authority of traditional stereotypes as Sell (2000:2) says "Literary writing and reading are viewed as uses of language which amount to interpersonal activity, and which are thereby capable of bringing about a change in the status quo".

In favor of his argument on the communicative nature of literature Sell (2007) also argues that communication is not always dependent on feedback as he (Sell 2007:7) says

> The approach does not see the bi-directionality of communication as dependent on a feedback. we can be in genuine communication with the people we shall never see or make direct contact with [rather for the communication to occur] the crucial point is not a matter of number of people who are actually speaking or writing words, but of whether the words that do get used fully recognize the human autonomy of whether listeners or readers are fully responsible in their turn.

He explains his stance through the example of a dead person's will. The heirs are expected to respond to the will which involves the help of professional lawyers though but it is a form of communication which demands the reaction of its receivers. The important thing about communication to occur is that the message has been successfully interpreted by the intended receivers.

Sell's (2000,2007) theory also establishes that literature can function as a mediator to shift, disrupt or change prevalent stereotypes not only within but also across cultures by spreading the message of change thereby playing a role in intercultural communication as Sell (2007: 6) says

> [literary] mediation can be called for at many different levels, both more private and more public, and no less within the field of cultural interchange than within that of high level international diplomacy. In fact these last two are so closely interrelated that if [literary] scholars within both the western world and the world of Islam had been able to do more to help people within their respective cultures understand each other's sensitivities then we might have even spared the latest war in Iraq.

Condon (1986) also regards literature especially fiction with the greater ability of increasing intercultural awareness than social science writings. Condon (1986:153) argues that literature can enhance intercultural understanding by presenting "cultural patterns" of a specific culture or "intercultural themes". Condon (1986:155) maintains that one aspect of intercultural understanding is that an outsider observes others' behavior and try to dig

out the "covert culture" which the insiders are not even aware of sometimes as Condon (1986:155) says "It takes an outsider who observe us over a period of time ask us he right questions in order for us to be explicit about what we previously had not thought about. This is a method not unlike that of a writer." Literature plays role in intercultural communication in this respect as it displays other cultures' patterns and suggestively elaborates the reasons of those behaviors and the reader is an outsider viewing other's cultures.

The other important way in which literature has an importance in enhancing intercultural understanding is by presenting "intercultural themes" (Condon 1986:153). Condon (1986:156) argues that the study of literature for intercultural patterns

> treats literary experience as the vicarious experience rarely equaled in interviews. It includes the reading of context that the outsider scarcely hopes to comprehend. It draws from an appreciation of relationships rather than from the behavior of individuals or the formal structure of relations.

Literature can not only highlight the conflicts and issues of intercultural encounters but also the undergoing development of relations thus enhancing the awareness of various dimensions of intercultural communication. Condon (1986:159) presents four important dimensions which impart literature the power of intercultural communication more than the writings in social sciences. These dimensions are "level of abstraction, point of view, access and taking a stand". Condon (1986:159) establishes that literary writings are less abstract hence more like a real life as compared to social sciences writings as literature is always "about a few specific individuals… about particular people at a particular time under conditions which can never be recreated". As for the point of view, Condon(1986:159) says that literature presents a number of point of views towards a situation with the help of characters which makes it a reflection of real life intercultural encounter whereas a social sciences "always dictates that the point of view is that of a detached observer". According to Condon (1986:159) literature is "public expression in the way that most social science writing is not" as the language in literature can be found in the speech of people in real life as well. Whereas in social sciences "scholarly writing usually is characterized by a style of its own, a style not likely to be confused with any familiar spoken idiom". Therefore literature can be help in enhancing intercultural awareness as it represents the intercultural encounter as they would happen in real life. Condon (1986:159) highlights another important way in which literature can not only be

distinguished from social science writing but also considered more powerful expression of intercultural experience that is a literary scholar always takes a stand towards a situation and presents a more personalized version of a situation as compared to social sciences where neutrality is more important. Condon (1986) imparts a literary artist almost the same role as Sell (2007) does that is the role of a mediator as Condon (1986:160) says "artist is thus an interpreter, a teacher and an advocate, all which are desperately needed in intercultural relations today".

Previous research explored literary discourse for the way novelists portrayed different aspects of their indigenous cultures in cross-cultural settings, thereby facilitating intercultural awareness. Fitz (2001) depicts a neglected aspect of multicultural society like America where, in spite of living together for a long time, the colonial images of Indian identity has not completely abolished, hence causing the failure of transculturation. He analyzed the role of fiction in portraying this neglected aspect of society, thus highlighting the need for removing the hurdles of colonial images in the way intercultural understanding. Fitz (2001:168) while doing the linguistic analysis of Gerald Vinzor's novel *The Heirs of Columbus* affirms the power of language in fiction to overthrow conventional colonial representation and challenge the traditional mindset. Fitz scrutinizes the literary representation of the moments from the "contact zone" (Fitz 2001:161) of American Indian culture. He finds *The Heirs of Columbus* a demonstration of power of language to represent new postcolonial reality. Fitz (2001) argues that Vinzor used the colonizer's weapon that is language to overthrow its imperialistic monarchy.

Matt Thomas (2009) in his work *Reading "White Teeth" to Improve Intercultural Communication* investigates the novel to exhume intercultural instances in the novel. He researched the subject of creolization in the novel to track the historic cultural movement in West Indies and concluded that the creolization of culture can enhance intercultural understanding and emerge new dimensions of the definition of culture. Kluwick (2009), on the other hand, executes a different intercultural study. She examines the customer's demand of exotic representation of the postcolonial texts at the global market. She discovers that the alluring of the western consumer with the exotic and mysterious presentation of the cover of the postcolonial texts increased the salability of the books but undermined the value of the critical content of the text. The augmentative influence of this presentation on the sale of the books gave an insight into the reception of postcolonial

cultures by the west with the stereotypical notions about colonized nations. These mysterious covers are working as a barrier to intercultural understanding as they overshadow the content of the text.

Leskovar (2010:9) advocates the role of fiction in the enhancement of intercultural and intracultural understanding. He mainly focuses on a piece of the classic English literature to evaluate fiction's importance in increasing intercultural awareness. He argues that literature can increase intercultural awareness in a way that it "alert readers to all those who are in one way or another different from the readers themselves" (Leskovar 2010:10). A reader while reading about intercultural encounters presented in a novel gets to know about "perennial theme of human communication [and] can relate to any cross-cultural situation where the 'other' is in question and where the 'I' has to adjust to the 'other' in order to acknowledge it" (Leskovar 2010:16). In the same vein, the power of literary discourse to foreground the marginal cultures in a multicultural society and change the essentialist definition of culture and nationhood, thereby contributing to intracultural understanding, has been investigated by Dobrinescu (2011:84) through tracing "onomastic strategies in fiction". She states that the heterogeneity of contemporary American culture is reflected in the selection of the names of characters in fiction which "make[s] complexity visible and contribute to a profound knowledge of the other" (Dobrinescu 2011:88). Authors are giving their characters names from different cultures. This forces the readers to confront the monocultural ideology and perceive the multicultural nature of the present day world through the eyes of the characters.

Vasile (2011) examines Toni Morrison's *Sula* to see the complex relationships and interactions between individuals in a multicultural world. The focus of her study is to investigate the experience of the female characters with the colonial background living in multicultural society. She concludes that African-American women face "the double oppression…because not only are they women but they are also black" (Vasile 2011:186). In line with the previous researches, Ekrad (2013) puts light on the racial barriers in successful intercultural communication as exposed in the novel *The Secret Life of Bees* by Sue Monk Kidd. She explores the socio-cultural obstacles between African Americans and Whites as represented in the life of the protagonist and how these obstacles interrupted the cross-cultural communication. She maintains that the novel presents an important aspect of

successful intercultural communication through her protagonist by "building a meaningful bridge across the racial divide" (Ekrad 2013: 133).

Lahiri and Chakravarty (2014:25) evaluate the diasporic literary discourse in Chitra Banerjee Divakaruni's *Queen of Dreams* to search for the markers which can enhance intercultural understanding. They focus upon the techniques which the novelist employed to convey his cultural perspectives, thereby improving intercultural awareness. Their study finds that the author used pragma-cultural markers, for example, music and food to position his indigenous culture amidst American culture, hence producing an amalgamation of Indian American culture as they (Lahiri and Chakravarty 2014: 30) say "in diasporic literary texts, descriptions of food and music are not just art but purveyors of meaning in an intercultural communication process whereby memories are shared, helping the author to create those memories for the reader".

The review of the previous research in intercultural perspective demonstrates that the critics have established the importance of fiction in the creation and re-creation of identities and cultures. Earlier research has established that the authors of literary texts exercise power of language in their effort to open new dimensions of intercultural communication. Hence the focus of the present study, which aims at excavating the moments of interdiscourse communication as depicted in the novel *Thinner Than Skin* by Uzma Aslam Khan. The technique used to investigate interdiscourse communication in this novel will be elaborated in the next chapter.

4. Methodology and Research Questions

The shift of focus in intercultural studies from the essentialist to non-essentialist nature of culture has also taken into account the multiplicity of contexts of speech. The speakers use linguistic resources to project their identities across the context of speech. The speakers employ language to cross the barriers in developing intercultural understanding. The usage of language in literature for this purpose is the focus of the present study. The non-essentialist terrain of development in intercultural studies gives language the deterministic power to define culture. The present study will also explore the deployment of language in the novel to not only resist stereotypical images of Pakistani culture but also appropriate them with a better picture.

The methodology used to examine the linguistic representation of appropriated version of Pakistani culture is styling. Rampton (1999:421) defines styling as "ways in which people use language and dialect in discursive practice to appropriate, explore, reproduce or challenge influential images and stereotypes of groups that they *don't* themselves (straightforwardly) belong to". Through styling, the interlocutors try to disrupt or influence the dominant and most of the time clichéd ideologies about themselves and appropriate them with the real and true account of their selves. This helps to redefine the nature of their intercultural relations. Styling can be done through linguistic as well as non-linguistic resources such as food, music, clothes, dance, etc. Linguistic styling challenges the essentialist definitions of culture and redefines it with the power of language, which is exactly what interdiscourse communication is all about. It is the power of discourse which determines the culture and not the other way round. It is in the hands of the interlocutors to use the advantage of language and modify their nature of intercultural relations for better.

Rampton (1999) outlines various ways in which styling can be practiced. He describes that language can be stylistically deployed through double voicing and agency in certain contexts such as media discourse or commercial. In case of double voicing, the term originally introduced by Bakhtin (1981) , "stereotypic elements from elsewhere mingle with habitual speech patterns, and in the process they generate symbolically condensed dialogue between self and other" (Rampton 1999:422). Each statement of a speaker despite having a color of individuality resonates and relates to that of others. Double voicing can occur in a number of ways according to the type of situation, which will be elaborated in

the next section. As to the agency, Rampton (1999:422) calls it the power of individual to be creative in terms of their social relations in the midst of "the social, conventional and ready-made in social life". This creativity is displayed in the initiative taken by individuals according to their access to the social structures. Rampton (1999:423) maintains that styling is also observed in the usage of language in "media societies". In the age of globalization, the language of advertisements produced in local language is stylized to suit for the purpose of international display as Rampton (1999:423) says, "speech loses its innocence, and *production within* particular cultural spaces is problematised by *projection-across,* by its transposition into and out of arenas where social conditions and social relations are substantially different" (italics in the original quotation). For styling the language in media productions, the local language is often combined with globally recognized audio-visual symbols which make the receiver to take into consideration a wider context for the better interpretation of the message. This is how it becomes a form of intercultural communication. The present study proposes to observe styling of language in fiction. According to Bakhtin (1981) fiction is the most fertile field for the deployment of double voicing as it represents the heteroglosic nature of real life communication more effectively than other literary and non-literary genres. Therefore the present study proposes to investigate instantiations of double voicing in the novel to seek answer for the research questions of the study.

4.1. Double-Voicing

Bakhtin (1981) first presented the theory about the dialogic nature of novel. In his theory he supported polyphonic novels as opposed to the traditional monologic novels where the voice of characters is "subordinated to the voice of author" (Robinson 2011:2). In traditional novels the author materializes the consciousness of the characters in a way as if he is viewing it as an outsider. A reader is supposed to read what an author has written about his characters. It is the vision of author which is objectified. Bakhtin (1963) rejects this approach because it is not a realistic picture of life as Morris (1994:88) elaborates Bakhtin's (1963) stance "this position of outsidedness provides an aesthetic surplus of seeing which enables the author to create a plastic and pictorial image of a life as that of a human being among other human beings". According to Bakhtin (1963) it is in the credit of Dostoevsky who wrote novels where human consciousness is elaborated from within. But it is not possible to get an objective view of one's self, therefore, Dostoevsky "centers

the novel on the interactive consciousness of characters" (Morris 1994:88). This does not mean that authorial voice is lost; rather it comes on the same status with the characters and interacts with them. Author is not the narrator of the story in such novels. Author gives voice to characters to challenge dominant ideologies. Such a novel seems as if it is written by a number of characters. There is no single authorial voice in it. The reader sees the reality as it appears to different characters or consciousnesses. Reading the new form of novel is not about seeing an object through author's eye rather it is like hearing interactions of multiple consciousnesses, and this is what makes a novel a discourse, "a great dialogue of interacting voices, a polyphony" (Morris 1994:89). Bakhtin (1981) terms this interaction of multiple consciousnesses as double voicing.

Double voicing is a discourse between two voices but not in an explicit way. In double voiced discourse the speech of one character refracts the consciousness of another. There are two meanings hidden in one dialogue or speech. It is a discourse between two voices, one apparent and one hidden as Bakhtin (1981:324) says "double-voiced discourse is always internally dialogized". Bakhtin (1981) finds novel as the best medium for the usage of double voiced discourse as he says

> within the limits of the world of poetry and a unitary language, everything important in such disagreements and contradictions can and must be laid out in a direct and pure dramatic dialogue [but] the double-voicedness one finds in prose is of another sort altogether. There-on the rich soil of novelistic prose doublevoicedness draws its energy, its dialogized ambiguity, not from individual dissonances, misunderstandings or contradictions (however tragic, however firmly grounded in individual destinies) in the novel, this double-voicedness sinks its roots deep into a fundamental, socio-linguistic speech diversity and multi-languagedness.

The sociolinguistic speech diversity is the unique quality of novelistic double voiced discourse. By sociolinguistic speech diversity Bakhtin (1981:356) means

> not the undifferentiated mass [sovokupnost'] of linguistic markers determining the way in which a language is dialectologically organized and individuated, but rather the concrete, living, integral mass [celokupnost'l made up of all the markers that give that language its social profile, a profile that by defining itself through semantic shifts and lexical choices can be established even within the boundaries of a linguistically unitary language.

So it is linguistic expression of the differences in the beliefs and ideologies that creates socio-linguistic speech diversity. Bakhtin (1981:357) maintains that context is very important for understanding the language used. The words of author create the background and perspective for another's speech. Author comments over the speech of the characters and the context of speech which enables the reader fully realize the meaning of the utterance. In this way the authorial speech itself becomes the moment of double voicedness as Bakhtin (1981:358) says

> in such situations the author's words have dialogized, double-voiced and double-languaged overtones to them…the words of the author that represent and frame another's speech create a perspective for it; they separate light from shadow, create the situation and conditions necessary for it to sound; finally, they penetrate into the interior of the other's speech, carrying into it their own accents and their own expressions, creating for it a dialogizing background.

The concept of double-voiced discourse resides in Bakhtin's (1981) belief on the dialogic nature of human consciousness as Bakhtin (1981:426) says

> Dialogism is the characteristic epistemological mode of a world dominated by heteroglossia. Everything means, is understood, as a part of a greater whole- there is a constant interaction between meanings, all of which have the potential of conditioning others.

Harris (1990:446) explained the relationship between double voicing and dialogism by naming the various types of dialogism given by Bakhtin. Harris (1990:446) on the basis of Bakhtin's (1981) theory categorized the following forms of dialogism:

"Ontological dialogism" is the basic idea upon which all the other types of dialogism rest. It maintains that human existence cannot be reduced to a single truth. Truth is always established according to the relationship of words and the background situation. The relationship of words to the context is what Harris (1990:446) terms as "contextual dialogism". "Linguistic dialogism" occurs when the meaning of a word spoken is interpreted through the interaction of the previous meanings of the word as used by other people and the intent of the speaker while using that word and a speaker's intention is filtered through his ideological dialogism. Harris (1990:446) explains that according to "Ideological dialogism" every human being is an ideologue, who possesses personal or individualistic idea about life. But individual ideas also partially reflect the social, regional,

national and professional experiences of a person. The interaction of personal with public ideas is what makes "ideolectical dialogism" which can be explicit in the form of dialogue or implicit in the form of mental conflicts. The exchange of ideas among individuals in conspicuous linguistic expressions, called dialogue, is termed as "overt dialogism" by Harris (1990:446). Whereas "thought characterized by internal debate between different aspects of a single consciousness or between one person's internalizations of the attitudes of others presents us with psychological dialogism" (Harris1990:446). When the author presents the thought of the characters through indirect discourse in the text then it is "narratorial dialogism". When all the above mentioned types of dialogical relations are displayed in a literary text then it makes "literary dialogism" and Bakhtin (1981) considers novel as the best medium for literary dialogism.

The interaction of these dialogical relations is what makes double voicing as Harris (1990:447) says "double voicing…enacts the richness of ontological dialogism through the interrelationship of two voices; the existence of the two is made manifest in psychological and narratorial dialogism by linguistic, ideological, or idiolectical markers". So the interaction of inner thoughts and idea of a character that is "psychological dialogism" and the incorporation of author's words to describe the thought of a character through indirect commentary that is "narratorial dialogism" are the two major ways through which double voicing is displayed in a novel.

Harris (1990) quotes examples from the novels of Dikens and Eliot to show how double-voicing is incorporated in a text according to Bakhtin's (1981) criteria. Harris (1990:449) quotes an example of an explicit case of double voicing from *Felix Holt* where Esther is thinking what Felix would say when he gets to know that Esther is an heiress. The imagined response of Felix is given in direct speech as shown in the example below

> Felix Holt was present in her mind throughout: what he would say was an imaginary commentary that she was constantly framing, and the words that she most frequently gave him-for she dramatized under the inspiration of a sadness slightly bitter were of this kind: "That is clearly your destiny-to be aristocratic, to be rich. I always saw that our lots lay widely apart. You are not fit for poverty, or any work of difficulty. But remember what I once said to you about a vision of consequences; take care where your fortune leads you. (Chapter 38)

Another way of employing double voicing as highlighted by Harris (1990:449) is through adding "untagged quotations from the speech or thought of a character". Harris (1990:449)

quotes an example from *Middlemarch* where Rosamond decides to request her husband's rich family to send them the invitation inspite of knowing the fact that they have deliberately excluded them from the invitation list

> The Captain evidently was not a great penman, and Rosamond reflected that the sisters might have been abroad. However, the season was come for thinking of friends at home, and at any rate Sir Godwin, who had chucked her under the chin, and pronounced her to be like the celebrated beauty Mrs. Croly, who had made a conquest of him in 1790, would be touched by any appeal from her, and would find it pleasant for her sake to behave as he ought to do towards his nephew. Rosamond was naively convinced of what an old gentleman ought to do to prevent her from suffering annoyance. (14:183-84; Chapter 64)

It can be seen in the above example that in the beginning it seems like the author's voice but by the middle of the first sentence the reader realizes that it is the thought of Rosamond that the reader is now peeping into. From the next sentence again the narratorial description starts. But that middle piece of sentence about Rosamond's thoughts stands out as a glimpse into the thoughts of the character and it is done in an indirect manner.

Harris (1990:451) also maintains that the second voice that mingles with the voice of author either in a direct or indirect manner need not always be of a character. It can also be the representation of public opinion or general ideology. Harris (1990:451) quotes an example of interaction of narratorial and public voice from *Middlemarch* where narrator is describing that if Dorothea marries and then has a son as well then her son will inherit Mr. Brook's estate which will brighten up Dorothea's future as well.

> (1)And how should Dorothea not marry?-a girl so handsome and with such prospects? (2) Nothing could hinder it but her love of extremes, and her insistance on regulating life according to notions which might cause a wary man to hesitate before he made her an offer, or even might lead her at last to refuse all offers. (3) A young lady of some birth and fortune, who knelt suddenly down on a brick floor by the side of a sick labourer, and prayed fervidly as if she thought herself living in the time of the Apostles-who had strange whims of fasting like a Papist, and of sitting up at night to read old theological books! (4) Such a wife might awaken you some fine morning with a new scheme for the application of her income which would interfere with political
> economy and the keeping of saddle-horses: a man would naturally think twice before he risked himself in such fellowship. (5)Women were expected to have weak opinions; but the great safeguard of society and of domestic life was, that opinions were not acted on. (6) Sane people did what their neighbors did,

so that if any lunatics were at large, one might know and avoid them. (12:8; Chapter 1)

The above example begins with the voice of a narrator asking a question but the sentence (2) seems like the general opinion about Dorothea's nature. Sentence (5) and (6) are about the public opinions about people and general conduct of a society but with an ironic touch of criticism on public opinion as if the narrator is not in agreement with the general opinion and more in favor of Dorothea.

Another important way of employing double voicing highlighted by Bakhtin (1981) is hybridization. Bakhtin (1981:358) define hybridization as

> It is a mixture of two social languages within the limits of a single utterance, an encounter, within the arena of an utterance, between two different linguistic consciousnesses, separated from one another by an epoch, by social differentiation or by some other factor.

For explaining the concept of hybridization Bakhtin (1981:302) quotes an example from *Little Dorrit* "*O, what a wonderful man this Merdle, what a great man, what a master man, how blessedly and enviably endowed*-in one word what a rich man!" (Italicized in the original quotation). Bakhtin (1981) highlights the contrast in speech by italicizing the first part of the sentence. It is quite a blatant example but hybridization can occur in a subtle manner as well. The idea is that two distinguishable styles of speech are put together in a single utterance to highlight the ideological contrast.

So double voicing is a stylistic technique especially suitable to the diction of novels. Novelists style the language of fiction to represent the discursive interaction of various dialogical voices. This interplay of different dialogical voices can serve to criticize, support and shift prevalent ideologies. The present study will investigate for the various forms of double voicing, as pointed out above, in the novel *Thinner than Skin* to answer the following research questions:

1)   How has the author styled her language to incorporate various forms of double voicing?
2)   How does double voiced discourse in the text serve to discursively challenge the dominant ideologies and stereotypes of characters about Pakistani culture and appropriate

them with better image thus become party to interdiscourse communication with the reader as well?

5. *Thinner than Skin* by Uzma Aslam Khan

5.1. The storyline

Uzma Aslam Khan is a Pakistani nationalist postcolonial novelist. She was born in Lahore and grew up in Karachi. She moved to many different places as she states on her blog "I was born in Lahore and grew up mostly in Karachi, though I moved a lot as a child – two years in Tokyo, two in Manila, three in London". She has written four novels namely

> *The Story of Noble Rot* (2001); *Trespassing* (2003), shortlisted for the Commonwealth Writers' Prize and translated into 18 languages; *The Geometry of God* (2009), voted one of Kirkus Reviews' Best Books of 2009 and also translated worldwide; *Thinner than Skin* (2012), nominated for the Man Asia Literary Prize and the DSC Prize for South Asian Literature. (Good reads 2012)

Khan's first novel *The Story of Noble Rot* (2001) is a story about a maid who plays tactic to get back her son's due payment from her mistresses. She plans a malicious plot after understanding that her mean mistress will never pay her son. According to Elen's (2014) review on South Asian Blog Post "*The Story of Noble Rot* is essentially a tale of class inequalities and the middle- and upper-classes' sense of entitlement in contemporary Pakistani society". The second novel *Trespassing* (2003) is about crossing the cultural and social boundaries of choosing a life partner in Pakistani society. The protagonist Dia falls in love with Daanish a Pakistani expatriate and Dia's friend's fiancé. Dia has been brought up with the message from her mother to live her life independently and according to her own standards as her mother could not do so. Through the story of Dia and Daanish's meeting and separation the novel unravels "the complex social, religious, and economic mores of Pakistan while offering an outsider's hard-eyed perspective on American attitudes during the first Gulf War" (Kirkus Review 2010). *The Geometry of God* (2009) is set in the backdrop of 1990's and 1980's Pakistan. The four characters Amal, Mehwish, Zahoor and Nomaan make the four chambers of a heart where the characters are linked to each other. As these characters resolve their issues concerning love, curiosity and faith the story illuminates the tensions with fundamentalism at that time period.

Just like Khan's earlier novels *Thinner than Skin* (2012) is also set in Pakistan. In this novel the author portrays the indigenous culture and contemporary issues of Pakistan. This novel is different from Khan's other novels as it delves on revealing a more positive picture of not only geographical but also cultural beauty of Pakistan. In this novel there are two

main stories that are running parallel to each other. One is of Nadir, a Pakistani photographer trying to find prospect in America and a Pakistani-American girl Farhana, who has 'returned' to Pakistan although she never visited Pakistan, to search for Pakistani side of her identity. The other story is of Maryam, a strong and ambitious girl married to a handicapped man from Gujjar family mother of three children, who tries to retain the pagan side of her identity through the stories of Ghafoor, a traveler.

The story begins with Maryam thinking about her pagan life when her mother used to tell her the names of the mountains around her. They lived in a cave where she used to peep through an opening and view the peaks of mountains. Maryam wants to see Ghafoor to listen to his stories of his travels and revive her memories when she used to live as a pagan. She feels as if he is around but then realizes it was her imagination or may be because of extreme longing she can see him around. Then the story shifts to that of Nadir and Farhana. Nadir is a photographer trying to find a job in America whereas Farhana has established her career as an environmentalist. During his stay in Kaghan he narrates his previous experience of job interviews in America. He narrates that he gets rejected every time not because of the lack of skill but because of the portfolio of pictures he carries. The interviewers reject the pictures of natural scenery in America on the ground of being not new to them. They want the pictures from Nadir's homeland Pakistan which is quite a reasonable demand. He takes pictures of some antique collections of his mother's marble tables, but they do not accept it as well. They demand something 'Authentic' as Nadir quotes one of the interviewers saying "where are the beggars and bazaars that resembles your culture?" This question becomes the backdrop of Nadir's trip to Pakistan.

Farhana and Nadir's relationship begins when their mutual friend Mathew arranges their meeting on a beach. From the very first moment he sees Farhana, Nadir falls in love with her. He likes her at the first sight. As their relationship develops, Farhana takes him to meet her father. Farhana's father Rahim migrated to America a long time ago. He got married to Farhana's mother when her mother once visited Pakistan and they fell in love. Neither Farhana's paternal nor maternal families accepted their marriage. Farhana's mother died while Farhana was young and her father brought her up. Farhana's father still had the memories of his country but never went back. This was the reason Farhana wants to go 'back' to the country to know about the other side of her identity. Farhana reveals her plan

to Nadir on her birthday and asks for his agreement and they decide to go. Although Nadir was not willing to take her to Pakistan but he agrees as he does not want her to be unhappy.

On their trip to Pakistan they are accompanied by Wes, Farhana's friend and expert in studying glaciers. They first reach Karachi, Nadir's hometown. The meeting of Farhana and Wes with Nadir's family becomes the moment of cross-cultural encounter. Farhana's astonishment on finding Nadir's hospitable sister so fashionable and eloquent not only reveals the contemporary culture of Pakistan but also works as a step to dismantle the stereotypical conceptions about Pakistani people as revealed in one of Nadir's interviews. Nadir's parents' hospitality and concern towards Wes and Farhana also creates a strong and positive image of Pakistani people's hospitality.

They were destined to leave for Gilgit but Nadir's friend Irfan, whom Nadir chose to accompany them as he is aware of all the routes to Northern Pakistan, decides to go to Kaghan valley. It is in Kaghan that most of the twists and turns of the story occur although it ends in Gilgit. As the journey to Kaghan begins the author puts in contrast the gentle and tolerant behavior of Pakistani people to the image of Pakistani people expected by the interviewer. When they arrive at Kaghan valley, the author elaborates upon the natural beauty and history of the land through the narrator Nadir and portrays the picture of the land as a place of beauty and harmony as opposed to the stereotypical view of the country as a place of conundrum and war. Through parallel plot of Maryam, the author highlights the rituals, customs, norms and values of the people of the land and strength of its women. Maryam is presented to be a courageous, liberal and outrageous woman. Inspite of being married to a Muslim, she still practices her pagan rituals. She does not use veil and herds her cattle alongside men. The author mostly highlights the courtesy and giving attitude of the people of the land. The two parallel plots of Maryam and Nadir and Farhana intersect at the point when they meet each other in Kaghan valley. Younis, son of Maryam, brings bread and honey for the visitors and it is not for the first time that they are meeting foreigners suggested by Maryam's comparison of Farhana to other foreigners she has seen already. Farhana gets friendly with Maryam's eight year old daughter Kiran.

Farhana and Nadir decide to go for boating. Farhana asks Kiran's parents to let her go with them. Kiran's parents rather only father allows them to take Kiran with them inspite of knowing the fact that Kiran is afraid of water and her mother Maryam also does not want

her to go. It is because of their courtesy and regard for the guests that Kiran's father lets her go. On their way back from the ride Nadir tries to turn the boat quickly and Kiran falls in the water. Despite their efforts to dive in and search for Kiran, they do not find her. Kiran dies. Kiran's father accepts the accident as a will of God and does not accept any compensation. Whereas, Maryam deeply grieved on her daughter's death can never forget that it was her husband who allowed his daughter to leave and this happened. But she has to forgive him as the author suggests that it is women who always forgive without even men's asking for it. Nadir and Farhana's relationship gets disturbed after this accident as Nadir misunderstands that Farhana did not try to help Kiran inspite of being a better swimmer. On the other hand Farhana blames Nadir on getting lost in the water and swimming away from Kiran. Their distance increases.

By the time Farhana, Nadir, Wes and Irfan decide to leave for Gilgit, Maryam's family friend Ghafoor comes back to meet her. As he arrives in the valley the rumors of the presence of helper of terrorists in the town spreads although Ghafoor is oblivious of the fact that the people he meets in other countries he visits for trade use him for this purpose. The author also highlights through the instances of army's rude behavior and interference in natives' houses for the sake of search for terrorists that the lives of indigenous people are getting difficult only because of them being under suspicion of being terrorists or their mediators. Their freedom, peace and families have been disturbed as they are constantly interrogated by the forces to show documented proof of being natives. When Ghafoor gets to know about Kiran's death he decides to take revenge. Ghafoor arranges to accompany Farhana, Nadir, Wes and Irfan as an escort as he is well aware of the way to glaciers. Ghafoor decides to take revenge from Nadir only because he cannot hurt a foreigner and Irfan whom he knows was not in the boat. Ghafoor tactically gets Nadir separated from the group. By the night time Ghafoor puts a box in Nadir's bag. He does not kill him rather leaves him alone in the mountains without food which is worse than death. Some people find Nadir and take him as a terrorist as he has a box in his bag which Nadir himself does not know about. They beat Nadir and ask him to open the box when they will move to a safe distance. When Nadir opens it, he finds nothing but two small teeth and some bangles. These are Kiran's. Her teeth which came out at the age of seven and little bangles she used to wear. These people forsake Nadir. He tries to find his way out of the mountains the whole night but fails. As he was badly beaten by Ghafoor and then by those people who took him as a terrorist, he loses his energy to walk any further and falls unconscious. When

he gets his senses back he finds himself in a hut with a little girl giving him soup. He has been rescued by the villagers. While lying on his bed in the hut, he listens to the news on radio about the death of seven indigenous and one foreigner in an attack. He wonders if that foreigner is Farhana but then realizes that by the time he reached this village she would have finished her visit and went back to America. That foreigner could not be Farhana. The story ends with Maryam practicing her pagan ritual of prayer in her secret shrine to bless Kiran's soul while watching her son Jumanah playing in front of the cave.

5.2. Critical Analysis in the Previous Reviews

Thinner than Skin has been appraised in a number of reviews. Critics have admired the beauty of novel's language. The novel has been acclaimed for its portrayal of identity, relationships, clashes, and the contemporary issues of Pakistan. Sethna (2013) praises Khan's depiction of the geographical beauty of Pakistan and says "Khan navigates through the mountainous terrain (geographically and sensually) with the expertise of a seasoned adventurer". Sethna (2013) regards the novel as the story of "emotions of grief and love as the author attempts to show how lives are unravelled without warning and individuals shaped by their environment". She also praises the female characters in Khan's novels as they "are fiercely intelligent, sensuous, courageous and not to be trampled upon" (Sethna 2013). Pande (2013) while reviewing the novel considers the portrayal of the contemporary issues of Pakistan as the main theme of the novel. She distinguishes Uzma Aslam Khan from her contemporaries in postcolonial fiction on the basis of her ability to give voice to the characters. Pande (2013) regards *Thinner than Skin* as the story about Pakistan told through a number of characters, each giving his own perspective on the current status of Pakistan as Pande (2013) says

> Uzma's Pakistan always comes alive via the characters peopling her books, through classic storytelling. This is the place where each is determined not to be outstoried. The characters are all written into being with an intensity and care such that each of them tugs at the reader's sympathy and sensibilities (such that that basic instinct to choose a favorite, is rendered almost meaningless), each of them positing a different aspect to the same argument, in a way. The argument of Pakistan's place in the world. The argument of America's problematic international politics. The argument of relationships between men and women, as uncharted and impossible and natural, as ancient glacier peaks.

Kaye (2013) distinguishes the novel from other postcolonial novels as it is not about the conventional postcolonial themes of diaspora identity crisis, liminality and hybridity concerning Pakistani immigrants in the West. Rather it is about the encounter of Western visitors with the indigenous people of Pakistan. Kaye (2013) praises the novel on its powerful representation of shifting stereotypes when Westerners or children of emigrants meet Pakistani people as she says

> Suddenly, age-old cultural rules are no longer clear, starting with the most basic one: hospitality, which in Pakistan has long been requisite from host to guest. But when privileged travellers encounter subsistence-living nomads, who should offer hospitality? Who's "helping" whom? The shifting traditions and expectations, especially in this changing and volatile corner of the country, leave the characters searching for solid ground.

According to Kaye (2013) the novel breaks the stereotypical notions about Pakistan not only by presenting the hospitable nature of its people but also through female characters as she says

> *Thinner than Skin* has elements of quest, thriller, love story and legend, with unconventional characters, including strong Pakistani women. Unlike Nadir's U.S.-born but uptight girlfriend, his fashionable Pakistani sister flirts with shopkeepers, laughs with friends and chats on her cell phone, comfortable in her own skin. Meanwhile Maryam, who like other nomadic women doesn't wear the veil and works alongside the men herding cattle or gathering wood, knows all about skin.

Ammara Khan (2013) also confirms that the novel does not highlight typical or generalised aspects of Pakistani culture as it is done in the novels written about Pakistan rather it "sketches a rich portrait of the indigenous culture of northern Pakistan, and highlights the plight of ordinary people in a society in flux". According to Tolle (2013) the novel serves as a travelogue to the western reader which not only describes the beauty of the land but also shatters stereotypes as he (Tolle 2013:132) says "*Thinner Than Skin* engages Western readers by providing a tourist's view of Pakistan alongside a Pakistani community's perspective of Western visitors; as a result, the novel punctures many common ethnic and religious stereotypes." Tolle (2013) also points out that the novel also serves the function of intercultural communication by its depiction of characters from various aspects of Pakistani culture as he (Tolle 2013:133) says "characters are as religiously diverse as they are ethnically and linguistically, and these complex depictions enhance Western readers' understandings of South and Central Asian culture".

The present study then is an attempt to analyze the novel as an instance of interdiscourse communication. The current study aims at exposing the linguistic technique of double voicing employed by the author to put in contrast the image of Pakistan and its culture as experienced by the characters to its stereotypical image among American people. The study will try to emphasize on the power of language in fiction in not only unearthing the deep problems in intercultural communication but also solving them through forceful representation of alternative aspects of the picture.

6. Analysis and Interpretation

The text is analyzed to find following major forms of double voiced discourse as identified by Harris (1990) according to Bakhtin's (1981) theory;

a) The novelistic discourse becomes double voiced when the words of a character are incorporated in another character's stream of consciousness or talk. This is the case of adding a direct statement in the words of a character into the utterance of another character.

b) The speech of a character can also be integrated into another character's though or speech through "untagged quotation" (Harris 1990:449). In this case the discourse shifts from the voice of one character into the voice of another character in an implicit manner. It takes the reader to do some extra inferential work to locate the shift in voice from one character to another or from author/narrator to a character.

c) Harris (1990:451) also mentions that an utterance of a character can become double voiced without the addition of any other character's speech. This happens when the statement of a character represents or comments over public opinion or general ideology about a certain phenomena.

d) Another form of double voiced discourse is "hybridization" (1981:358). In case of hybridization the two different styles of speech are put together in a single utterance to present ideological contrast.

The above mentioned types of double voiced discourse are searched in the text to see which of these types are employed by the author and for which purpose. The novelistic discourse is scrutinized to identify the instances where the voice of a character shifts to the voice of another character in an explicit or implicit manner. The text is also tracked to locate the instances where the voice of a character either reflects or refracts through an ideology which in this case is either of American or Pakistani society. The text has been analyzed in the direction of the flow of the story.

The two parallel plots in the novel, one of Maryam and the other of Nadir and Farhana are elaborated in different voices. Maryam's story is described in a third person voice that is of the author whereas Nadir is himself the narrator of his story. The story begins with Maryam remembering her past when she used to live as a pagan. While grazing her sheep

in the orchard with her daughter Kiran, Maryam is recollecting her memories of the days which she passed with her mother, who used to teach her the names of the mountains she had coined herself. This is how Maryam is introduced as a native of Kaghan valley coming from a pagan background but now married in a Muslim family.

Then the story shifts to an episode in Nadir's life when he and his half Pakistani American girlfriend Farhana are driving home and an owl strikes their car and dies. They get off the car to see if the owl is alive or not. Farhana's comment over symbolic value of owl in different cultures suggests that she associates herself more with American culture than Pakistan, inspite of the fact that she wishes to visit Pakistan to search for the second half of her identity. Nadir reports her comment while looking at the dead owl "she said an owl was a symbol of many wonders, evil and wise, and "ours" was wise" (p 8). The shift from the narratorial voice of Nadir to the voice of Farhana makes it a double voiced discourse. This shift functions to emphasize Farhana's differentiation of self and other which she herself is not aware of. Unconsciously, she associates herself more with American part of herself. It also serves to analyze Nadir and Farhana's reactions and experiences with Pakistani society in the coming episodes differentially.

Nadir, while he is in Kaghan valley on his visit to Pakistan, narrates his story of moving to San Francisco to find a job as a photographer. His first person narrative serves to make a direct contact with the reader; a form of communication with the reader, as Beauviour (1965:79) points out that one form of the communicative function of literature is that the reader feels as if "someone is speaking to me". The response of the interviewers to Nadir's portfolio consisting of "photographs of the Sonora Desert, the Petrified Forest and Canyon de Chelly" becomes not only the background voice of Nadir's experiences with Pakistani culture but also serves to present the prevalent stereotypes in America about Pakistani culture. Nadir describes his first interview as

> "Why are you Nadir Sheikh"- he said Nader Shake-"wasting time taking photographs of American landscapes when you have material at your doorstep?"
>
> "Excuse me?"
>
> "This is a stock agency. We sell photographs to magazines and sometimes directly to customers and sometimes for a lot of money. We might be interested in you, but not in your landscapes."

"In what then?"

"Americans already know their trees"

"Do they know their cactus?"

"Next time you go home, take some photographs." When it was obvious I still did not get it, he dumbed it down. "Show us the dirt. The misery. Don't waste your time trying to be a nature photographer. Use your advantage." (p 11)

The interviewer's demand of the bleak picture of Pakistani society does not reflect the prejudice of only a single person. The interviewer's remark that they "sell photographs to magazines and sometimes directly to customers and sometimes for a lot of money. We might be interested in you, but not in your landscapes" depicts the general stereotypes in America about Pakistani society. If "Americans already know their trees" then he could have asked Nadir to show his. But he did not as they do not want to see anything beautiful from Pakistan. Therefore right after narrating this interview Nadir describes the natural beauty of the River Kunhar he is sitting around to put the orthodox perceptions in contrast with the beauty of landscapes in Pakistan.

I walked along the river Kunhar, thinking of Farhana. My way was lit by the moon and the rush of the current and the silhouettes of the trees and the hut down the way where we had eaten trout earlier. I heard a story once. A long time ago, on the banks of the river before it bends to meet the Jhelum, the Mughal queen Noor Jehan paused on her way to Kashmir. She was suffering from an eye infection and decided to dip her hands in the river to wash her face. The water was so cool and pure her eyes were cured. Ever since, the river has been called *nain sukh*, that which soothes the eye.

The shift in voice from personal experience of the land to the folk tales about the reason of naming the River Kunhar as Nain Sukh is an instance of double voicing, through which the narration serves the purpose of a travelogue and introduces the landscapes to western readers as Tolle (2013:132) says "*Thinner Than Skin* engages Western readers by providing a tourist's view of Pakistan".

Nadir moves on to describe his second interview. After getting to know that the employees are not in interested in American scenery, Nadir captures the pictures of his mother's antique 1800's series of tables which she inherited from her mother, made with fine rare marble. He compares the richness of the marble with the stones in the natural photography of Linde Weidhofer, a famous American nature photographer as he says "The swirling cream and rust pattern changed as I played with the light, sometimes slick as a sheet of silk,

sometimes pillowing like a bowl of ice cream. A few frames were, if I say so myself, as sensous as Linde Widehofer's stones (p 12)." This comparison of the beauty of the stones shows that Pakistan has things worth capturing which are as beautiful and attractive as California's , the place where Widehofer's work is based on. But this interview does not go much different. He narrates his interview as

"Your photographs lack authenticity."

"Authenticity?"

"Where are the beggars and bazaars or anything that resembles your culture?"

"The marble is a real part of my family history. It's old from 1800−"

He waved his hand. "It seems to me that when a war's going on, a table is trivial." I wished for the courage−or desire−to ask what images of what war he was looking for. (p 12)

The demand for authentic pictures, where authentic means beggars, bazaars and war, shows what kind of stereotypes Americans have against Pakistan. Nadir narrates that while leaving the office after the interview he stops by a photograph by Linde Weidhofer hanging in the corridor and thinks

A Weidehofer can be a nature photographer of the Wild West but a Sheikh must be a war photographer of the wild East! He must wow the world not with the assurance of grace. He must wow the world with the assurance of horror. (p 13)

The movement of the voice from the personal to the public view about Pakistani people is a case of double voicing through which general perception of the society is suggested. Not only this but the usage of the homonyms of 'wild' for two different purposes also highlights the contrastive expectations from two photographers belonging to different parts of the world. In one case wild refers to natural, which is graceful and in the other to rough, crude and untamed, which should look horrifying.

Nadir's narration of the life and the people in Karachi and their interaction with Farhana and Wes functions to dismantle the stereotypical images already described in the previous chapters. The narration of his experience and observation suggestively and sometimes overtly abrogates the stereotypical ideology about Pakistani people as beggars, poor,

miserable and horrified and appropriates them with positive and bright image of the land and its people.

After arriving at Karachi, Nadir looks for the images of people and land his interviewers wanted to see. He mentions that he took pictures, although he did not want to, of beggars and unkempt kids playing in streets to satisfy the demand and deliberately avoided to capture the places where people are living a pretty satisfied and easy life in a reasonable and developed housing colony, Napa Valley, California as he narrates

> To my disgust, this time I had taken photographs of beggars and children running naked in the streets, sucking mango pits and smearing their sooty cheeks with orange stains. "For rich men with retirement homes in Napa Valley", I said to no one in particular, hitting *delete*. (p 24 quotation marks and italics in the original text).

This is an instance of double voicing where the consciousness of Nadir is refracting through the consciousness of his interviewers as he is trying to capture that side of Pakistani society which his interviewers want to see. He intentionally deletes the picture of California as he is not expected to show his skill in capturing American beauty but Pakistan's misery.

Nadir narrates that during his stay in Karachi, he used to think of his interview when the interviewer said that he should use his advantage of belonging to a place that is in war. He narrates that the interviewer would never say this if he knew how it feels like to stay in a place threatened by terrorism. He says "many times in those days I thought of my interview with the man who said I was lucky to come from a place always in news. If he only knew how rapidly the glamour of chaos recedes the closer you come to it" (p 24). In this example the voice of the employer is adjusted in the narration of Nadir in an indirect speech and two different perspectives are placed in a single utterance.

Nadir's narrative is neutral in its display of the culture of the place. He is presenting both dark and bright side of the society but he seems to emphasize that there are good things as well. These people should not be judged against the orthodox standards. His is broadening the picture to change the view, thus improving intercultural understanding of readers through discourse. Inspite of the life threat that people have deep down in their minds while living in the society, Nadir elaborates, by mentioning the lifestyle and personality of his

sister Sonia, that people are as comfortable, confident and modern as Farhana, a first world citizen, is. Nadir reasons that it is so because "despite the monotony of dread, something lived. Resilience can flower in the muck of death and despair, particularly when it does not even know it" (p 25).

In an episode of their stay in Karachi when Nadir's sister, Sonia went for shopping with Farhana, double voicing is employed by comparing Farhana and Sonia who come from two different discourse systems. This becomes an episode of intercultural communication among characters as well.

> I compared them, my sister Sonia and Farhana. I knew Farhana did too. Had she expected to come from a position of–improvement? She was better educated. Wealthier. Sonia taught at a private school that paid 15000 rupees per month. Farhana made more than two hundred times as much. When they shopped together, Sonia bargained for her as though for herself, and bought her gifts. Farhana never reciprocated. She would have been right in identifying herself in the position of receiver in a culture that took pride in its hospitality. (p 25)

The terms 'position of improvement, better educated, wealthier' are put in contrast with the terms 'bargained for her, gifts, hospitality' to enhance the positive aspect of the society and not to denigrate the other party in this encounter. This part of the narrative shows the deployment of language to define new dimensions of the culture. The narrative serves as an interdiscourse communication with reader and helps to shed stereotypical notions. Sonia, although belonging to underprivileged part of the world accomplishes healthy intercultural communication with Farhana where neither her relation to an underdeveloped country becomes a hurdle nor the preconceived notions about each other's culture thus an instance of interdiscourse communication.

The underlying process of de-stereotyping becomes more conspicuous when Farhana complains about Nadir's not informing her about the latest fashions in Pakistan. Their argument over this issue and her comment over Sonia's modern up keeping suggest that Farhana could have expected Nadir's family to be backward or at least not so modern and up to date. Nadir narrates "She asked why I hadn't told her about the latest fashions. I asked why she hadn't searched the internet. To which she replied, tetchily, "I didn't know your sister was so fashionable." To which I didn't know how to reply" (p 26). Farhana's comment is an example of double voicing as it reflects the hidden discourse of her society.

Nadir's family takes Farhana and Wes for eating out. The description of the seating arrangement at the restaurant is a double voiced discourse as it hints that family or friends gathering in Pakistan are always in a large number. People prefer to get together with their relatives and friends. Nadir narrates, "We were at those grand yet rundown old restaurant with long tables meant to seat entire tribes. (The smallest table was for six−who would eat out with fewer than that?" (p 30).

On their way to Kaghan, the bus broke down and they had to wait for three hours for the other bus. Nadir narrates Farhana's behavior with the passengers and the army men who were there for the purpose of security. Their interaction is an incidence of intercultural communication and Nadir's explanation of army man's behavior with Farhana is an instance of double voicing as it hints at the public norms of the place. Nadir narrates

> She was courteous with the passengers; overly courteous, in fact telling Wes repeatedly how friendly and dignified everyone was, as if he needed to be told. She was even courteous with the military men, who delighted in chatting with her, who would not have delighted in chatting with her had she not been a guest. They were even more delighted to have their picture taken while proudly displaying their guns. Afterwards they offered Wes a fee lesson in Automatic Weapons 101 that he gladly accepted. The people in the bus waited, some cheering others in dignified silence. (p 29)

The statement about military men that they "would not have delighted in chatting with her had she not been a guest" is double voiced as it also tells about the cultural norms of the place where men are usually not expected to be frank with unknown women but they are being courteous to her because she is a guest, which shows the culture of courtesy and friendship of the place. It is also an instance of interdiscourse communication because the military men are crossing the conventional discourse borders and creating a common culture in response of the open and friendly attitude of a lady from another culture to keep the communication healthy. The language in the text helps to replace the conventional assumptions about the culture with the positive and enlightened side of the society through the description of the behavior of other people in the bus in terms such as "cheering, dignified silence".

At another moment when Irfan and Wes are in a market, Wes' opinion over his visit to Pakistan is an example of double voicing where his view is filtered through the general

estimation about Pakistan in US. It also shows how those orthodox ideas got their hold loose when he actually visited the place. It goes like this

> Irfan and Wes were outside the shop. We could hear Wes telling Irfan that he'd always wanted to see India "from the other side". We could hear Irfan's silence. (What would I say to that?) We could hear Wes add, "This doesn't even look like Pakistan". (p 29)

When the foursome reaches Kaghan, they meet a native little girl playing around. Nadir's description of the girl's attire and hair is accompanied by Farhana and Nadir's dialogue over helping the girl. Through this discussion the author has discursively shifted the position of the people from recipients to self reliant.

> There was a young child in a magenta kameez and a green satin shalwar brandishing a stick, while following a small black goat up a hill…she walked confidently, scratching her head, looking back and grinning. Her hair was the light tawny-blonde shade common to people of the valley, and it was so knotted it didn't hang over her neck so much as rise from it, as if in the process of becoming dust. Her cheek was stained with dirt; front teeth were missing. I could hear a wet, rattling cough.
>
> "She is beautiful" said Farhana.
>
> "She would be if she were better taken care of."
>
> "You should have told me I would have brought some supplies."
>
> "Told you what?"
>
> She ignored my question and started following the girl… though I knew it was no use, I called out after Farhana, "you know the British called the Gujjars a martial race? You know why?"
>
> "Why?" it was Wes standing behind me.
>
> I said "they are naturally warlike and deceitful when not on your side, naturally brave and loyal when on your side."
>
> "Yeah?"
>
> "Point is the girl doesn't need Farhana." (p 66)

The description of hospitality of the natives is an interdiscourse communication with reader as the author discursively creates the picture of the culture of the place. The account of their reception by Maryam's family as guests although they had not come to their home to meet them only, is double voiced narrative as it has the underlying discourse of the general attitude of the people in Kaghan. Nadir narrates that one day during his stay in Kaghan

when they are having lunch and have limited eatables along with them, a native family, which reveals to be of Maryam later on, welcomes them with the gift of home cooked food and fruits.

> I set aside the last two sandwiches for Farhana and was filling the gurgling of my still empty stomach with water when a boy with brown curls strode towards us, bearing gifts. Pears and apricots. Potatoes and hot maze bread. He carried the aroma of salt on a flame, and a cloth rolled in knot with black thread. When I plucked the knot from the boy my fingers came away sticky. Honey inside. We embraced telling him to thank his mother for the gift. (p 70)

The account of Nadir and Irfan's having lunch and enjoying each other's presence without even talking to each other is double voiced as Nadir explicitly regards this attitude as the general nature of friendship in Pakistani culture.

> I'd been missing this, the ease of being with someone without speaking, without suppressing speech. I'd grown up with it in Karachi, where group of men will congregate in the smallest spaces−the grass between houses, a doorway, a roundabout−spaces made more generous through companionable silence. It existed between women too, this bond. My sister and her friend can spend hours reclining together on a bed or a carpet. If secrets were murmured, it happened in a style so intuited it was pre-verbal. I hadn't experienced this very much in the West. (p 71)

As opposed to the story of Nadir and his companions, Maryam's story is in third person voice. Maryam's story seems like an eavesdropping at her consciousness through the words of the author. Maryam is described thinking that her pagan family of nomads will probably be on move at this time. Meanwhile she sees her son coming back after giving the gift to the visitors; this is where the reader gets to know that it was Maryam's family who greeted the travelers. The description of quality of the gift in authorial voice moves to the statement of Maryam's husband about the gift. The imperative voice of Maryam's husband reflects the culture of generosity of the place. This is double voiced discourse as the voice of another character is indirectly incorporated in the narrative to put together the perception of the locals.

> Maryam now watched her son take his time returning to her after carrying the gift to the two men from the city and the two Angrez from even farther away than the steppes of her imagination. Honey, bread, potatoes. The honey, of course, the most valued item they had carried on the horse. Her husband approved. Guests must be made welcome. (p 76)

Maryam is described to be a brave and courageous woman as she yearns to live a life of her choice. Khan hints upon her desires in some episodes with the help of double voicing to

contrast the norms of society with Maryam's courageous idea of life. In a scene where Maryam is watching Farhana and Nadir while they are looking at their image in a lake to "see something you wanted to see" (p 77), author suggestively narrates Maryam's desire to follow her idea of life against the norms of her society.

> Maryam also wanted to see something else whenever she peered inside, though she could never say what. Still or ruffled, the water surface only heightened her desire but never stated it…In Maryam there was no simple need, such as the need to be charitable with the children of the poor. She had nothing to repent or correct really. It was more the need to, to…She frowned, unable to speak the word or put finger on it. (p 77)

The inability of Maryam to put her desires in words is an instance of double voicing as it filters through societal pressure on women to be conservative, quiet, and submissive. At another instance when Maryam meets Ghafoor, a family friend and a traveler for whom Maryam always waits to listen his stories and he tells Maryam to stay strong and young so that people remember her as Maryam and not as a common girl who was named after a legend, Maryam Zamani. However Maryam is described to be more interested in the lives of the women in other countries which Ghafoor visits. The reader gets to know about Maryam's need which she could not verbalize, through the question she asks from Ghafoor.

> She was not terribly interested in this other legend, the one about Maryam Zamani, which she had also heard before but did not consider worth remembering now. Instead, she asked, "what is it like over there, in north, where women wear tall hats and walk alongside men?" (p 86)

It is the usage of double voicing as it shifts from the voice of the author to Maryam and also that Maryam's question has a hidden voice of her wish to live such a life. Maryam wants to follow the life pattern which she used to live as a pagan. After marrying Suleman, a Muslim, she has to follow the norms of Muslim society. Although she still practices her pagan rituals of prayer to gods in her shrine in a cave but she wants to perform these rituals independently. She wants to move more freely with her sheep, when she takes them out for grazing. Her husband never forbade her from practicing her pagan cult. She keeps her practice hidden from the people of the village as they would not approve it and pressurize her husband to stop her from doing it. The reader gets to know about ideas of her society about nomads in a scene when she imagines her mother's spirit's dialogue with a societal voice insulting nomads.

> Nomads were untethered. She could also hear the spirit of her mother answer, *well better untethered than sedentary*. To which the sedentary folk would retort, untehered women always went too far. They did not use the veil. They worked alongside men, herding cattle, gathering wood. They sweated like horses. And smelled even worse. *Well, sedentary women were fatter than cows. It was good they kept all that droopy flesh covered. It had the texture of wet dough, upon which no man could rise.* (p 189 italics in the original text)

It is a perfect example of using double voicing to present different perspectives in a single utterance. With the help of italic font the author shifts from the voice of nomads to that of the people in the valley. The voice of the author is heard every time the reader reads the sentences like "To which the sedentary folk would retort" or "She could also hear the spirit of her mother answer". It shows that the society does not approve the social system of nomads and now when Maryam is married to a herder she has to follow their norms. But Maryam still wants to keep her nomadic identity intact.

Inspite of all the societal pressures she practices her pagan rituals and also does not use veil, which does not entail that she is not morally sound. Rather, she has her own version of veil which is suggested in an episode when Kiran's goat gets attacked by hounds. The narration of Kiran and Maryam's conversation on this incident suggests Maryam's idea of covering oneself from the harshness of social evils which is the basic idea of using veil as well.

> In later years she would ask Maryam if her skin was as thin as a goat's. And Maryam would tell her the truth. It was thinner. Which meant, of course, that if a goat could be shred that easily, so could a woman. She would also tell Kiran that, like herself, she would have to grow a second skin to protect the thin one that was eventually left to the sun and the earth, the wind and the flies. This second skin lay beneath the frailer one, not on top. (p 124)

Here the voice of author shifts to that of Maryam in the second sentence, last part of second last sentence and the last sentence. Theses sentences are Maryam's words to Kiran. The shift of voice from the author to that of Maryam in these sentences serves the purpose of informing the reader with Maryam's interpretation of Islamic principle of veil. Maryam is presented to be liberal, verbal and courageous yet as morally sound as a Muslim woman is expected to be.

Author's selection of Maryam to present an individual's voice against society in Pakistani culture serves as a representative of strong women of the society. On the other hand Sonia, Nadir's sister, who is more liberal and "flirts with shopkeepers…had[s]a cable of best

friends, her cell phone never stopped[s] ringing" (p 26) is not facing any resistance neither from her society nor from her family. Sonia stands as the representative of modern women of the society. These female characters of the novel "[one who] knows all about skin [while the other who] is comfortable in her own skin" (Kaye 2013) stand as the spokespersons for daring, strong, liberal women of the society.

Double voicing is employed at another moment when Farhana asks Irfan to speak to Kiran's family on her behalf to ask for their permission to take Kiran on a boat trip. Irfan's comment on the reason of their consent to take Kiran against their wish has an underlying voice of the cultural values of the place.

> The girl whose name was Kiran, appeared fairly neutral to the outing. Her family was against it. Farhana pleaded with them and eventually Kiran's father agreed. At least this is how I translated his quiet responses to her fragmented Urdu, and later while walking us to the lake, how Irfan translated their rapid conversation. "It's even harder to say no to a female guest", Irfan added, Farhana ignoring him. "It's considered bad manners". (p 108)

The voice of author shifts to the voice of Irfan. But the consciousness portrayed in Irfan's explanation, is of the people of the land. The reader gets to know that it is against the customs to refuse a guest. And it is even more reprehensible to refuse a female guest as it is considered a ritual to be respectable to women, be they are guests or not. This custom of courtesy towards guests is reflected at another moment as well when Maryam argues with Suleman that he let his daughter go although he knew Kiran did not want to go.

> She had pleaded with her husband. How could he let Kiran get in the boat with strangers? Kiran was afraid of water. Did he not see the fear on his daughter's face?
>
> He replied coldly, "I am lame, not blind. You know we cannot refuse them. They are guests. Remember where you come from." (p 127)

The author through Nadir's voice narrates that the positive mindset and welcoming nature of the people of the land never budges even after knowing that the guests are from a country which is throwing drones on them and killing a lot of innocent people in search of a single suspect.

> As we piled our bags into the jeep, Irfan and I discussed the other rumour adding to our despair. The missile had not been launched but by an American drone armed with missiles that were MALE, with Pakistan's consent, from one

of its airfields, where not too long ago, wealthy Arabs have been invited to launch their falcons on endangered Houbara Bustards. The thirty civilians dead including three children. Despite this, astonishingly, some people didn't delight in seeing us go, or atleast seeing *them* go. They blessed Farhana and embraced "Mr. Whistly" who genuinely caught up in the moment, executed the three swing hug with such adeptness, everyone lined up for more. (p 201)

The author has discursively portrayed the picture of the culture of the land. It does not seem that the author has manoeuvred the story to present an idealistic picture of the culture. After Kiran's death, Ghafoor comes to meet Maryam. Suleiman takes care of their youngest son so that Maryam can give company to her family friend. Maryam feels thankful of Suleiman for being so understanding but then she recalls that he was not that understanding when she requested him to not send Kiran with the travellers. His decision ended up in Kiran's death. This moment is double voiced as it shifts from the voice of author to the voice in Maryam's mind. Maryam's thoughts at this moment are also double voiced as they are also a comment on the general attitude of men and women in her society.

> She thought of Suleiman again and the gratitude she felt towards him when he took care of Jumanah. Why could he not have looked after Jumanah and Kiran? Why did men always expect gratitude for the smallest gesture, when their largest, most catastrophic mistakes were irreversible? Why did women always bestow it? (p 220)

The answer to Maryam's questions lies in the societal norms where women are more compassionate, forgiving and kind than men. At another instance when Maryam tries to listen to the conversation among village men about the possible culprit of attacking police inspectors' home. While distinguishing their voices so that she could understand who is talking what, she imagines what her differentiated men's talk from women's. This moment of imagination is double voiced as it shifts from authorial voice to Maryam's mother's voice. Maryam's mother's voice itself is double voiced as it reflects the cultural norms of the place as well.

> Fragments of the men's talk returned to her. As much as the words, it was the way in which they were spoken− distant, elevated−that played in her head. Her mother had taught her that women spoke to each other in a language that was direct and intimate, while men spoke in idioms, to raise them in height. But this did not mean women talked directly to men, only to each other, nor that women could not possess the power of public speech. She herself was proof of this. Who had not praised her skills? She would tell Maryam to grasp the nuances of speech before she married. (p 259)

The usage of generic men and women refers to the society's expectation from men and women about the style of talking. The author portrays the image of a culture where women are not expected to be eloquent publicly but it does not forbid them from attaining good speaking skills which they can use among women. The author creates the picture of a culture where women and men talk straight and frank when in the same sex company. Here men use figurative language to enhance the impact of their speech as they are always supposed to talk in a gathering to take important decisions whereas women talk in a more straight style as they are supposed to talk about every day simple matters. Although this culture gives more voice to men's speech but allows women to talk as well.

After Kaghan the foursome reaches Gilgit valley. Wes and Nadir spend a day together in Gilgit. While they are walking an orchard, women working there offer them soup which Nadir did not accept but Wes did. Nadir refused because by this time Kiran has died and one of the reasons of her death was the generosity of her parents. He did not want these people to be generous to him anymore. It served to relieve him of his guilt. On the other hand Wes accepts the offer happily. Wes' view over the attitude of the local people is double voiced as it refracts through one of Nadir's interviewers' comment, "why are you, Nadir Sheikh wasting time raking photographs of American landscape when you have material at your doorstep"(p11). The episode goes like this.

> When I politely refused, she laughed, pointing to the shade of a tree where Wes sat spooning the remains of his gift. "He is not shy", she said. "You should be like him." But I was unable to accept any more generosity. "You are very kind", I mumbled, increasing my pace.
>
> He caught up with me. "These are your resources", he said," good, kind country folk". (p 275)

Wes' comment over Nadir's resources seems like an answer to Nadir's employee. These generous and kind people are the material at Nadir's doorstep, although this is not what the employee has actually asked for. Wes' comment is also an indication of shedding stereotypes about the people of Pakistan as beggars, miserable and needy people. They are not as rich as his employee or others like him are, but this does not entail that they are beggars and miserable. They are presented to be contented with their lives.

The analysis answers the first research question that is "How has the author styled her language to incorporate various forms of double voicing?" . The author has used double voiced discourse. The voices of other characters have been merged into the utterance of a

character through hybridization, implicit and explicit quotations that is all the above mentioned types of double voiced have been employed by the author. Most of the examples of double voiced discourse in Maryam's story hint at general hospitable, generous and giving attitude of the people apart from a couple of instances where a reader hears Maryam's voice and gets to know about her idea of life through double voicing. In Nadir and Farhana's story, the double voice discourse serve the purpose of depicting the orthodox notions about Pakistani culture by incorporating direct quotations from the representatives of American society. The voice about the common behaviour of the Pakistani people has also been integrated into the voice of the characters chosen to represent Pakistani culture. However, the implicit insertion of a character's voice into another character's utterance has not been practiced in both the plots.

The analysis also satisfies the second research question that is "how does double voiced discourse in the text serve to discursively challenge the dominant ideologies and stereotypes of characters about Pakistani culture and appropriate them with better image thus become party to interdiscourse communication with the reader as well?" Author has employed double voicing to abrogate stereotypical images about the land and people and appropriate them with a better and positive picture. The double voiced discourse in the novel put in contrast the stereotypical images to the positive picture of the society and weakens the roots of the orthodox ideas. Double voiced discourse in the novel also serves the purpose of interdiscourse communication with reader, who is assumed to be Western and particularly American background. Nadir's job interviews in America and the reaction of the employers serve as the indicators of the possible intended audience of the text. When double voiced discourse is employed to present the historical background of the land then it serves the purpose of a travelogue as well. Reader gets to know about the geographical history of the land which increases the attraction towards place as a possible tourist point as well. Reader is informed with the beauty of the land and its people which leads to constructive intercultural understanding. Double voiced discourse used to elaborate the cultural norms and customs of the place also enhances intercultural understanding of reader.

The analysis shows that Pakistan is a land full of natural geographical beauty and history. The people of Pakistan are generous, hospitable, courteous and especially respectful towards women. Although women are expected to follow stricter societal principles but

they are courageous, liberal, modern and brave who are portrayed as no less from men in any way. The author admits the fact that the country is terror ridden due to the current wave of terrorism but the people of the land are the ones who are mostly affected by this. Inspite of the continuous terror to their lives people are living a contented life and presented to be comfortable in their own environment. The story shits the image about the land and people from miserable, poor, needy, war ridden to beautiful, historical, culturally rich land full of courteous, happy, hospitable and generous people.

7. Conclusion

Fictional discourse has served the purpose of interdiscourse communication as it has discursively constructed the image of the culture. The portrayal of the culture of the land has not followed the traditional, essentialist notions about Pakistani culture; rather it recreated the culture through discourse, which is the core feature of interdiscourse communication. Interdiscourse communication reject essentialist standpoint about culture as a set of indisputable rules which dictate and define the language use thereby become the cause of misunderstanding in intercultural encounter. Interdiscourse communication approach proposes to "focus on discourses where 'culture' is actually made relevant and used as a communicative resource" (Piller 2007:221) by tracking the text to see "how other people are talked about" (Piller 2011:8). The double voiced discourse in the text has been placing the essentialist definitions of the culture of the people in contrast with the new image as produced in the text. The role of fiction in enabling communication with readers around the world with the help of voice of characters and author serves the purpose of intercultural communication as it develops understanding of the readers about various cultures around the world, as in this novel about Pakistani culture. The study maintains that novelistic discourse just like any other form of communication, such as social media, newspapers and television, can play an important role in enhancing intercultural understanding thereby leading to better communication among the people around the world which is requisite for peaceful coexistence in today's age of globalization and advanced warfare techniques.

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