

Ostracism in Kamila Shamsie's *Kartography*: A Critical Discourse Analysis

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Abstract- This study explores how women are ostracized in a patriarchal society in Kamila Shamsie's novel *Kartography* (2002) from the perspective of Critical Discourse Analysis using Fairclough's Three Dimensional Model (1995) for data collection. Shamsie seeks to speak for the marginalized and the oppressed section and echoes how women are subject to multiple oppressions by the intersection of oppressive forces of gender discrimination. This qualitative study uses textual analysis that focuses on the syntactic and semantic values of the text. The study explores that women ostracized within the implicit family culture in Pakistan. The lexemes and the structure of the sentences reveal the hidden ideologies regarding women coercion and repression. The study will be a contribution to the bulk of knowledge.

Keywords: *Kartography*, Critical Discourse Analysis, ostracism, dominance and social inequalities

I. INTRODUCTION

In the aversive interpersonal atmosphere, various examples of verbal and physical abuse, insults and punches can be observed with women. Thus, the general process of exclusion and rejection known as 'ostracism' is going on in society. Ostracism is commonly practiced in close dyadic relationships (Williams, 1997). *Kartography* (2002) is a story of ostracism and manipulation of women that have lingering effects on both the collective and individual levels represented in the major characters like Raheen, Maheen and Sonia are marginalized on the basis of gender. The setting of the novel is Karachi "the spider plant city" (ibid, 2002). The novel is about the upper-class residents of Karachi Ali and Maheen; Zafar and Yasmeen had swapped partners before wedding. Zafar's daughter Raheen, and Maheen's son Karim, are the descendants of the fiancée swap, although Karim's parents ultimately divorce. When civil war broke out between East and West Pakistan and Bangladesh came into being. Children were unaware of the fiancée -switch. It is only after they have grown up, attended college and gained new perspectives that taking mysterious situation begins to haunt them. Sonia, Raheen and Karim's friend suffers due to cast system throughout her life and leads a single life. Maheen suffers being a Bengali among Pakistanis and become a target of disgrace.

II. STATEMENT OF THE PROBLEM

Ostracism of women is a universal and debatable issue. It creates sufferings and oppressions in the life of women. Present study will explore where the abuse of power is. It will help the researcher how ostracism effects on the life-cycle of women and how it can be controlled. Moreover the novel has not been explored from the perspective of ostracism of women; feministic critical discourse analysis. It will be first formal objective investigation. A number of critics have depicted the under-reference issue in their works from different perspectives. But the issue of ostracism of women from the perspective of feministic critical discourse analysis of Fairclough's three dimensional model (1995) is unexplored in Kamila Shamsie's *Kartography*.

The proposed study investigates the issue of ostracism of women from the perspective of critical discourse analysis by using Three Dimensional Model of Norman Fairclough that uncovers the impacts of the abuse of power which according to Vandijk (1990) is the most prominent subject of critical discourse analysis. This model focuses on linguistic features of the text, processes relating to the production and consumption of the text, i.e. text as a discursive practice. It will be first formal investigation and help the researchers in understanding how women can gain equal position to men. It focuses on the question as to how ostracism affects individual life in Kamila Shumshie's *Kartography*.

III. LITERATURE REVIEW

The novel, *Kartography* has been evaluated from different perspectives. Shamsie portrays people's attitude towards her was that of intense hatred due to her identity. So the war of identity becomes the major cause for her existence in polarized society like Pakistan. In *Kartography* a family tragedy occurs "when that girl was killed by a speeding bus and you'd think that was a domestic tragedy" and "the girl Muhajir, the bus driver Pathan, and somehow, that became the issue" (Shamsie, 2002:11). Conflicts over identity in patriarchal society is major reasons for ostracism of women in *Kartography*. When Sonia's father is branded as traitor and smuggler, the news spread like a virus in the air and Sonia has to face the music for her whole life when Rana family disgraces her by announcing, "the Rana family wishes to announce that engagement between Adel Rana and Sonia, daughter of Ehsan Lohawala will not take place" (Ibid, 226). This shows Sonia is marginalized in a wholly patriarchal world. A neighbor whose brother is killed in East Pakistan asked Zafar "how" he can marry Maheen, Zafar replies "Think of it as a civic duty. I'll be diluting her Bengali blood line" (Ibid, 232). Lieven (2011) writes in *A Hard Country* "There is usually a wheel within a wheel, an Identity within an identity" (25). He argues how identity crises become the cause of the exploitation. The novel touches on the restrictions imposed by patriarchal society on women, where they are subordinate to men. In this patriarchal society one can see "Sonia couldn't go to parties if boys were going to be there, she couldn't sit alone in a car with a boy even for a second" (80). Simon de Beauvoir (1962) explains *The Second Sex* as "Why a woman's situation, still, even today, prevents her from exploring the world's basic problems" (ibid, 38). Her work laid the foundation for the most prevalent approach "images of women". She, as a feminist critic in *The Second Sex* pays attention to the unjust, distorted and limited representation of female and argues "brilliantly demonstrate that it is not women's inferiority that has determined their historical insignificance. It is their historical insignificance that has doomed them to inferiority (ibid, 151). Judith Butler (1986) in *Sex and Gender* in Simon de Beauvoir's *Second Sex*, says that Beauvoir's formulation that "One is not born, but rather becomes, a woman" (35-49) distinguishes the term "sex" and "gender". "Sex" is a biological difference between male and female. "Gender" is the cultural difference. Culture determines the traits and behaviour that set masculinity apart from femininity. Millet (1970) presented the "theory of Sexual politics" in her work, *Sexual Politics*. The word politics refers to power structured relationship, arrangement whereby one group of people is controlled by another (23). It shows power men have over women, over society and the family. According to Millet (1970) male and female are considered as being part of two different cultures that are constructed from childhood. Ford (2009) mentions that women should be educated rationally to give them opportunity to contribute to society. His argument is built on this simple principle, that if [woman] be not prepared by education to become companion of man, she will stop the progress of knowledge and virtue for truth must be common to all" (169). He further contends that men and women are equal in the eyes of God, which means that they are both subject to the same moral law and society will degenerate without the education of women.

Shamsie (2002) portrays the protagonist as a feminist who vehemently asserts her individuality throughout the novel by getting education. when she as a narrative observes different forms of violence like a Muhajir girl killed by Pathan, exploitation of Maheen being Bengali and then getting divorce from Zafar, Sonia's deserted life by Rana family, strongly asserts her individuality when Karim says "there was nothing we could do about the nation's problems by saying so why not stick to issues that perhaps we did have some control over" (K Shamsie, 2002:11). Shamsie through the protagonist of the novel, Raheen, exhibits herself as a feminist. Karim, the protagonist is obsessed to become a Cartographer, and then he completely depends on Raheen and says "I really do want to make a map. I need your help" again "Yes. You're the one who gave the idea for a map". He asserts that he cannot do without her help. So Raheen establishes her individuality through her intelligence, good manners and revolt against conventionalism.

IV. RESEARCH METHODOLOGY

This qualitative study will explore ostracism of women from the perspective of feminist critical discourse analysis of Norman Fairclough's three dimensional model. It will be textual, analytical and descriptive analysis. Actions, words and attitude of the characters will be examined. For data collection text, internet and other print media will be concentrated. This study will explore ostracism of major female characters but the focus will be on the protagonist of the novel, Raheen. This study will bring critical discourse analysis and feminist studies together in proposing critical discourse analysis, which aims to explore the workings of power and ideology in discourse of Kamila Shumshie's *Kartography* (2002). Fairclough's three dimensional model of critical discourse analysis is applied for the exploration of marginalized issues which considers how language works within socio-cultural discourses in order to uncover overt or more often, covert inequalities in social relationships. Language use in speech and writing is seen as a social practice, which 'implies a dialectical relationship between a particular discursive event and the situations (Fairclough, 1995)). Thus, in this two-way relationship, discourse is considered to be socially shaped. CDA

of the selected texts of the novel highlights the relationship between language and power. Shamsie motivates the reader through language of getting freedom and makes them ready against the discrimination.

V. ANALYSIS AND DISCUSSION

This chapter takes into account the universal and debatable issue of ostracism related to Kamila Shamsie's *Kartography* from the perspective of critical discourse. Shamsie's superb *Kartography* consists of thirty-one chapters. Each chapter has its own history related to Karachi and the perturbed mental condition of female characters. Norman Fairclough's interpretative framework of critical discourse analysis (1995) has been used to uncover the impacts of the misuse of power which is the most prominent theme of critical discourse studies. Here text is going to be analyzed as stated "But worse than what uncle Asif...they must envy us humans" (Shamsie, 2002:41-49). Shamsie motivates the reader through language of getting freedom and makes them ready against the discrimination. Moreover, CDA is an appropriate model to explore the relationship between language and power, and to uncover the power abuse in human relations.

VI. DESCRIPTIVE ANALYSIS

Mental fits is employed to detect the spiritually and physically weak or inferior condition of women in the text. Bengali is a noun refers to another who is considered as timid, shy and inefficient creature. Jerked is a verb that means inconsistency and sickness on the part of woman. Soldier is a noun showing respect for social norms and exercise authority. Heaven is a noun refers to high rank and peak of optimism. Girl is a noun refers to group of people lacking bodily and masculine strength. Pushed is a verb that points to strength and enactment of power. Separate is the indication of the construction of boundaries and walls. Quaint here means to bear out hardships. Fired – is a verb how power works. Loneliness refers points to weaker position. Grippled is a verb that means showing power. Maps – points to control power on a broader level. Itchy throat – relates to physically weak and infirm condition. Betrayal shows double dealing and unfaithful nature, chewing shows authorizing power.

'Maheen was Bengali', she was considered as a humiliated person and was always a target of disgrace, 'relatives left', her near and dear ones were now strange to her. 'if I die, I'll go to heaven', being a male member of the society, he cherishes high feelings for himself and confidently affirms if he dies fighting for his country he will go to heaven. You can't because you're a girl, then he shows that she cannot become a soldier because she is a woman and a woman does not deserve this. Tell him not to lie, tell the truth, don't listen, gripped me, yelled and kicked, kicked him to the ground, where significance lay, I hugged, betrayal, trust etc. All these phrases have been used by the males strongly asserts their individuality and confirm their position as a male. 1.2

Ideologically loaded words and phrases 'Arranged marriage' is a phrase spoken by Raheen in case of Sonia which was going to be imposed by her parents. Sonia's marginalized position is not only critical but also pitiable. 'Raised an eyebrow' is a sign of an attempt to establish masculine power. 'Flung up dupatta' throwing dupatta shows the exercise of power.

Grammatical Questions, imperatives and declaratives also indicate that the syntactic choices used in the novel have effects on the theme of oppression and ostracism as stated:

Why will you become a soldier? Grammatical questions are complex questions and they are information seeker, for example what is your aim of becoming a soldier. What war? Means which war is going to happen. Why is he lying? Means what is the aim of telling a lie, Why are they so angry? , What? , Do you hear yourself? , Why grateful?, What's the secret? All these questions demand some knowledge in one way or another.

Tell him not to lie, I'll go to heaven, you can't because you're a girl, I don't do that, I don't want to be a soldier. Yes? What? When you know? What will they think of next? How would I have forgiven her that? What was that? Where did this Betty suddenly come from? What color was her hair?

Declarative sentences are marked by S followed by V. The position of the speaker is that of the information giver while the addressee's position is that of the receiver. Our friendship is an itchy-throat? So declaratives may have assumptions and assumptions may be true or false. But friendship of male with female is something of an itchy-throat. It also shows the inferiority of female over male. I'll go to Heaven; this type of declarative asserts authority of the speaker on the basis of that reality.

Modal Auxiliaries also help to identify gender discrimination as stated "Besides, they must envy us humans". Here, modal auxiliary 'must' signals obligation. These types of modal auxiliaries not only impose obligations but also become a matter of ideological interest. We should go to beach, here the auxiliary 'should' suggests a suggestion not obligation. Expressive modality is also there when the speaker speaks on the basis of reality or the mere assumptions of the probability of truth. For example 'you're about to fall off_ the verb 'are' is in

the simple present tense. This is one terminal point of expressive modality. It is authority oriented of the speaker. Opposite terminal point would be negative simple present as 'aren't you' is categorical to the truth of negated proposition. Things are better now _ the verb 'are' is in the simple present tense this is one terminal point of expressive modality. (Shamsie, 2002)

VII. METAPHOR

Metaphors are attractive way of expressing ideas by means of language to postulate the social inequalities as Donkey is a metaphor and Zia has been compared with donkey by Raheen when pushes Karim and tries to negate his identity as half Bengali. So due to his movements of bushing he has been compared with Donkey. 'Hell' has also been used here as a metaphor. Female teenager on the basis of immaturity has been compared with hell which is not less than Pandora's Box. (Shamsie, 2002)

VIII. USE OF PRONOUNS

Pronouns in English constitute to different relational values. Most of the pronouns used in the text are 'I', 'We', 'You' and 'They'. Use of 'I' shows the individuality while 'we' indicates the unity of the relationship. 'You' implies relationship of solidarity. Use of 'they' third person narration is also given some significance. (Shamsie, 2002)

IX. INTERPRETATION AND EXPLANATION

Diction used in the text makes it visible how social inequality gives critical position to women. Words and phrases employed by both the genders make their role clear. Use of modalities and relational modalities sets a stamp on the authority of the male class. Imperatives have been employed to exercise authority and command. Declarative, imperative and grammatical questions have been used to show how the weaker and marginalized are interrogated and how their position becomes critical. "Yelled" is a verb that refers to masculine power and shows an attempt to create individuality. 'Loudly' is an adverb which points to the exercise of authority. Saluted is a verb that draws a distinctive line between male superiority and female inferiority. Crush _ a verb that refers to the ill-feelings of Zia towards Sonia who is considered as always conservative. Restrictions refer to female in which they are always found. Shrugged, a verb that shows the authority of the dominated group that is attributed to man. Flipping up the collar shows the dashing attitude of man. Rubbish, Stupid, Shrieked, and Shouted point to the excessive use of sexist language which asserts the supremacy of male over female. It also asserts that women are in no way like men. (Shamsie, 2002)

The vocabulary used in the text draws a distinctive line between males and females which is the indication of binary opposition. The words of masculine and feminine phraseology have been used to reveal the roles of genders. Exercise of power by male class has been explored through modalities. They have also been used to predict the future events. Speech acts such as commands and orders show exercise of power and reproduction of dominance. In the enactment of power are uncertain conditions of loyalty including abuse of power and may be negative effects of the exercise of power namely social inequality. Interrogatives are employed how the deprived and marginalized are interrogated and how their self-hood is questioned. They are also used to make confirmations. (Shamsie, 2002)

The ruling issue in the text under reference is to detect the gender bias was dominance_ a concept points to authority of one group over another. Controlling one group implies that the dominated gender's behavior and attitude has been questioned.

Maheen having a Bengali blood line is not only considered another but also the target of disgrace and humiliation. She was rejected by Mr. Ali as a life partner on the basis of her identity. When Karim admits that his mother is Bengali and he himself is half Bengali Zia enacts power by using masculine phraseology that stop telling such a wild kind of lie because Karim is only his friend. Zia was not ready to accept Karim as belonging to Bengali blood line.

Zia exercises power by employing modalities and determines to become a soldier in the war which is in the lap of future and makes it realize to Raheen that she cannot become a soldier because she is physically weak and further scolds her being an owner of inferior creature.

The supremacy of male over female is further realized when the identity of Karim – half Bengali becomes heartrending for Raheen. She as a female without Karim runs over the past and cast a glance on future, considers herself living in a seclusion which is un-measurable. So she herself considers Maheen as a disgraced creature – being a Bengali. That's why for her his Bengliness was more pungent than his being a Punjabi or another etc. To a great extent Raheen herself is responsible for her such a degraded thinking. But her confidence is developed when he uses direct speech act and do not pay attention to the people's words,

if they do that they will become stupid. Here also her ostracism had been interrogated. "Things are better now than ... it'll keep getting better". (Shamsie, 2002:78-83)

Gender intolerance is obvious from the application of the word such as 'stupid'. Karim's sexist attitude is visible from the use of his diction. He suddenly becomes angry and further says to Raheen 'shut up'. It becomes lucid how he manipulates language to show woman as inferior and marginalized class. In the text under reference Raheen, Sonia, Zia and Karim are in conversation. Karim said things are better now than before, Sonia abruptly says no things are mostly the same because her father does not allow her mother to meet the near and dear ones. She is still living under restrictions and is not allowed to do the work according to her will. So her mother suffers and become a member of the marginalized class under the umbrella of masculine power. Again a senior school boy calls Raheen by her name that would she like to take anything. It attributes the dependence of female over male. It has also been mentioned that he was a sign of male superiority. One can see the ostracism of women and the world revolves round the male. The text further highlights the sexist language used by Karim excessively. He asks Raheen as 'stupid and explain about that football player that he is such a boy who does not respect girls. Position of women again becomes ridiculous when he uses such words as 'shut up', 'rubbish' so his employment of such a language strengthens his position as a male. Zia was also ready to make women's condition worse than before when he throws Sonia's dupatta to the ground and gives expressions to his pungent and bitter feelings which he has entertained for Sonia.

Ostracism does not end here there are many twists and turns of it. Though Sonia is educated and belongs to a rich family but she has no right to cast a vote for the selection of life partner. Her position and selfhood is interrogated and she becomes a target of criticism by Zia and Karim. She is educated but she is not allowed to sit in a car alone with a boy. She is not permitted to attend the party when the boys were there. Her ostracism does not stop here, further she cannot talk to a boy on the telephone unless her parents could hear everything. Regarding Sonia it was a particular case but it becomes general when Zia refers that there are several girls in the school who are facing the same situation. Zia's scathing attitude towards Sonia and her family highlights masculine strength and weak, timid and shy nature of women. Outwardly their house is preciously decorated but inwardly their behavior and attitude is still critical because according to Zia they are women and they cannot be changed. Explicit position of gender intolerance are seen when Raheen and Sonia were moving towards the school and they have their arms around while two boys were walking and they keep a safe distance from these girls which is a sign of distinction between both the genders. Male's carefulness of keeping about that safe distance is a sign of male superiority over female.

X. CONCLUSION

Kartography critiques the formation of ideologies around gender inequalities that indicts the Pakistani patriarchal norms as a product. The novel is a cry of anguish out of which Kamila Shamsie speculates an alternative direction, one in which male dominance can emerge from the shadow of gender inequalities. The novel thus examined the situations and the language where imbalance occurs. Via the story of Maheen and Sonia, then, Kartography rejects attitudes and structure that undergird the Pakistani patriarchal set up, and marks the birth of the voice of women. In Kartography, the female body of Pakistani society at the centre of the text blunts the hegemonic wave of the male, and deflects the challenge. Moreover, certain textual devices have been used very frequently which propagate the ideology, emphasizing the main theme which is inequality of socio-cultural rights and gender discrimination. With the help of metaphors and other devices, the relationship between the powerful and oppressed is identified. The model proposed by Halliday (1986) and Werth (1999) can also be applied to carry out qualitative nature of research.

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