
Exploring Identity Crises in Nadeem Aslam's Maps for Lost Lovers: A Conversation Analysis

*Muazzma Batool

Department of Linguistics & Literature, Qurtuba University of Science and Information Technology, D. I. Khan, KP, Pakistan.

Tazanfal Tehseem

Department of English, the University of Sargodha, Sargodha-Pakistan.

Anees Abbas Shah

University of Sargodha, Sargodha (Bhakkar Campus), Pakistan.

*Email of the corresponding author: muazzmab@gmail.com

ABSTRACT

This paper intends to foreground the identity crises of the Pakistani born immigrants living in Britain with the amalgamation of western culture in Maps for Lost Lovers by Nadeem Aslam employing Burton's model of Conversation Analysis (1980). The data selected for study comprises 16 exchanges or 87 clauses. It has been shown that the characters in Aslam again and again break up with their culture and remain identity less till the end. Aslam's characters attempt to select the essential linguistic strategies to make their criticisms and violate cultural ties and bounds: they attempt to choose the linguistic means which will make them able to attain their conversational ends. It has also been pointed out that Burton's framework has verified to be valuable in disclosing the ambivalent nature of the power relations which form the hybrid correlation among characters by indicating that conversational roles and topic control are exchangeable and that every character can become prevailing or be subjugated.

Key words: identity crises, conversation analysis, linguistic strategies, ambivalent, exchangeable, prevailing, subjugated

To cite this article: Batool, M., Tehseem, T & Shah, A,A (2022). Exploring Identity Crises in Nadeem Aslam's Maps for Lost Lovers: A Conversation Analysis. Competitive Social Sciences Research Journal (CSSRJ), 3 (1), 276-292

INTRODUCTION

The aim of this research paper is to explore the identity crises of the Pakistani born immigrants (from Gujranwala) living in Britain (with Western people) in Nadeem Aslam's *Maps for Lost Lovers* (2004) employing Burton's model of Conversation Analysis (1980). Nadeem Aslam is one of the most outstanding British Pakistani fiction writers. His major themes include nationalism, tradition, community and religion. He portrays most of his protagonists in their socio-political scenario. In the particular novel, reveals the hybrid ideology of Pakistani born immigrants living in Britain and unfolds the culture of immigrants. The story begins with the mystery of two lost lovers (Chanda and Jugnu) killed by the former's brothers actually but none is aware of the fact. The story of two lovers is mostly narrated by Kaukab and Shamas (Jugnu's sister-in-law and brother). The writer

shows that how the ideology of immigrants becomes hybrid and how they lose their own identities in Britain by taking mysterious murder of the two lovers and through this he portrays a complete culture of a particular family. Aslam's characters in *Maps for Lost Lovers* have an ambivalent nature as all characters, socially or hierarchically superior or inferior in Pakistani context, can both be conversationally powerless and conversationally powerful. The children exercise control over their parents and elders with the help of spoken face-to-face interaction. On account of their hierarchical supremacy and their social status as parents and elders, Aslam's characters do not get pleasure from supreme authority over their children and younger. The children, by their hybrid culture and hybrid identities, can exert power over their parents.

The revision of the conversation model carried out by Burton (1980) to make it applicable to naturally occurring conversations has been chosen for this study. Burton's model of discourse analysis has manifested successful by indicating that the study of how identity crises are kept up by linguistic choices makes the most of an analysis of how verbal relationship is handled by participants. Prevailing and subjugated roles are presented in most verbal communication and the study of who closes and opens an exchange, of who re-opens and of who supports or challenges an involvement by another participant often uncovers hidden power relations.

This paper has also intended to explain that the structure and organization of discourse both construct and manifest, by serving to challenge or maintain, identity crises obtaining among characters in the novel. The application of Burton's model to mother-child, elder-younger and sister-brother interactions in Aslam has discovered that this is often the case. The repetition of the focusing, challenging, re-opening, bound-opening, supporting, opening and framing conversational moves display the power relations which frame the hybrid relationship among characters: children and younger stand in a symmetrical relationship with their parents and elders respectively, because the two parties take pleasure in equal conversational rights. None requires seeking permission to talk as everyone enjoys equal rights. The purpose of this paper is to answer the subsequent research questions:

- How does portrayal of identity crises impact on the overall grooming of characters?
- How does the organization of spoken discourse can be influential in constructing hybrid relations?

Literature Review

A number of researches have been done to Nadeem Aslam's the *Maps for Lost Lovers* and many researchers have examined the identity crises of the characters and explored the text using Orientalism, textual analysis, existentialism, Judith Butler's view of terror, Applying Cahoon's terminology of otherness and Zuckermann's idea of Othering, Spivak's view on subaltern people, to quote but a few but none has explored the fictional text employing Burton's model of Conversation Analysis (1980) which is the gap between this study and what has already been done. The purpose of the researchers is to fill the gap through this study and to significantly contribute to the research in the field of discourse analytical and cultural studies. It will help in inspiring researchers to unravel unseen ideologies through Conversation Analysis.

Sarfraz (2013) explored that the *Maps for Lost Lovers* dispenses a diminishing view of Islam and strengthens its stereotypical representation of fundamentalism employing Said's

representation of Islam by Non-European in Orientalism. Exploring the same variable, Iqbal et al. (2021) examined the text employing scenario of post 9/11. Using textual analysis as a method of study, Iqbal, Shoukat and Khan (2021) exposed that the characters in the Aslam's novel are living in third space. Nawaz and Hassan (2018) examined the existential aspects in the novel. Mirza (2017) foregrounded the fictional text with respect to religious orthodoxy, gender violence and inequality. Employing Spivak's feminist thoughts, Shaheen and Qamar (2019) exposed the love scene of the novel by highlighting Chanda and Jugnu's love affair and concluded that Chanda has her own identity in spite of living in a chauvinist society. Unlike Shaheen and Qamar (2019), exploring the same text, Ahsan and Raza (2021) examined the text using Spivak's view of subalternity and found out that the characters have lack of identity due to migration and minority.

Modernity and cultural trauma is highlighted by Waterman (2010) with respect to Shamas, Suraya, Kaukab, Chanda, Jugnu, Mah-Jabin and Barra's characters. Yaqin (2013) made a comparative analysis of the works of two Pakistani writers employing Brenann's cosmology and Appiha's terminology of partial cosmopolitanism to explore the loneliness and nostalgic condition of some of the characters in a study. Using Judith Butler's view of terror, identities of characters, terror and horror after 9/11 are disclosed by Moore (2009). In the light of Suraya, Shamas and Kaukab's characters, religious identities and intersections of gender are exposed by Weingarten (2011) in one study. Applying Cahoon's terminology of otherness and Zuckermann's idea of Othering, Bengtsson (2008) identified some aspects of otherness in the novel. Employing Spivak's view on subaltern people, Amer (2012) demonstrated unspeakability of subaltern people like Kaukab (central character of the novel) found out that even though subverted people can speak at one time but still remain undermined on the other.

Identity crisis in the post-9/11 scenario is discussed by Mansoor (2012) in the light of Chuck's character (the protagonist of *'Home Boy'*). Zubair (2012) attempted to explain the lost identities of Feroza and Changez while analyzing two postcolonial novels by Pakistani authors (Mohsin Hamid and Bapsi Sidhwa). Hybrid identity of Hiroko Tanaka and her son Raza was studied by Vitolo (2016). The characters of the novels of three post-colonialist novelists have been analyzed in terms of cultural hybridity and identity crisis in one of the study by (Dizayi, 2015). Devika (2016), (Zahoor, 2015), Omaishat (2015) and Aslam, Jamil & Mazhar (2015) have also examined their studies in terms of identity crises.

METHODOLOGY

This research paper aims at examining the selected 16 exchanges or 87 clauses from the *Maps for Lost Lovers* to foreground the identity crises of the characters (Pakistani born immigrants who are living in Britain) employing Burton's model of Conversation Analysis (1980). Identity crisis (a concept given by Homi K. Bhabha (1994) in terms of cultural hybridity) concerns with the hybrid identities of those immigrants who do not have their own particular identity rather with the amalgamation of multiple identities they become identity less. The present study is conducted on the basis of both qualitative and quantitative approach. In relation to verbal data, Grotjahn (as cited in Gautam, 1987) pointed out that the concept of numericality is improper indicating that qualitative data of this type can usually be quantified.

Theoretical Framework

Conversation analysis deals with the organized study of the talk produced in everyday situations of human interaction. Its major aim is to emphasize on the production and interpretation of talk-in-interaction as an orderly achievement that is oriented to by the participants themselves (Sacks, 1992, as cited in Hutchby and Wooffitt, 1998). Sinclair and Coulthard's model (1975) takes a structural look at classroom conversation by breaching the discourse into five ranks: lesson, transaction, exchange, move and act, which relate hierarchically; each rank is realized by the rank below it through classes and a class realizes an element of structure. This model (ibid) shows that Lesson is fabricated of Transactions; Transaction is fabricated of Exchange and so on. Accordingly, the model does not propose just one unit of analysis but a five-unit hierarchy. Further, their (ibid) model is limited to class interaction. Burton (1980, as cited in Hassan, 2010) adapts this ranking model from Sinclair and Coulthard (1975) and presents Rank IV and V which are the focus of the present study. At Rank IV, Burton (1980, as cited in Hassan, 2010) presents a list of seven types of Moves as follows:

- Frame and Focuses are direct indicators of transition borders which involve those acts that are crucial in getting attention. Frame is comprised of either summons or a marker with a silent stress as a qualifier whereas,
- Focuses are fabricated of summons or a marker succeeded by a Starter.
- Opening Moves either transit initial items or carry topic.
- After all other types of moves, there comes Supporting Moves which can be recognized keeping in mind the interactional expectations and discourse framework of that move.
- Challenging Moves carry on the progress of either topic introduction or topic maintenance one way or the other.
- Bound-opening Moves develop the discourse structure by expanding the ideational-textual feature of the authentic opening move.
- Re-opening Moves occur after a foregoing opening, a re-opening or a bound-opening has been challenged.
- At Rank V, there is the list of nineteen Acts given below.
- Marker is recognized by a closed class of units 'O.K.', 'now', 'alright', 'right' and 'expressive particles' like 'Blimey' and 'Kaw' and its purpose is to highlight borders in the discourse and to show that there is a topic by the participant to be brought in.
- Summons is recognized by a closed class of non-verbal and verbal units e.g. the uses of the mechanical devices (door bells) or the name of another participant. Its main purpose is to highlight a border line in the discourse and to indicate that the producer of the article has a topic to be initiated once he has got the interest of the audience.
- A pause realizes the Silent stress act which is pointed out in the text by either an exclamation mark or stage direction.
- Starter is realized by a question, statement, command or moodless items. Its role is to give thought toward an area or direct attention to or information about in order to formulate an accurate reply to the initiation in a more expected way.

- A command, a question, or a statement realizes the Metastatement act which concerns with some future time what is described will take place. Its job is to make obvious the organization of immediately subsequent discourse and to highlight the participant's desire for an extended turn.
- An anaphoric statement realizes the Conclusion act which can be observed as the accompaniment to metastatement while its purpose is to make explicit the formation of the instantly foregoing discourse.
- Informative is also recognized by a statement but in a different way as its one and only purpose is to supply information. The only reaction is an acknowledgement of understanding and interest.
- Elicitation is understood by question and occasionally by command while its function is to request a linguistic response.
- The purpose of the directive act is to call for a non-linguistic response and this act is understood by imperatives.
- Accusation is recognized by a moodless item, a question, a statement or a command. Its aim is to demand a surrogate excuse or an apology.
- Comment is subordinated to the head of the move and is realized by a statement and tag question whereas its purpose is to expand, exemplify and justify supplementary information.
- Accept is recognized by a close class items --- 'yes', 'no', 'fine', 'good' and recurrence of student's response, all with impartial low fall intonation. Its main aim is to show that the participant has heard and understood the foregoing utterance and its complaint.
- Reply is recognized by statement, question, non-verbal and moodless substitutes e.g. nod. Its job is to present a linguistic reply which is suitable to a foregoing elicitation.
- A non-linguistic action realizes the React act while its purpose is to arrange for the suitable non-linguistic response characterized by the foregoing directive.
- Acknowledge is recognized by 'O.K.', 'yes', 'cor', 'wow', and certain non-verbal expressions and gestures and its purpose is to indicate that the initiation has been comprehended and its significance valued.
- Excuse is recognized by a formulaic excuse, a moodless item or a statement which surrogates for an excuse. Its aim is to give a suitable reply to a previous allegation.
- The combinations of self-referential meta-terms, placement markers and meta-reference to previous conversation realize the preface act whose aim is to indicate that a distracted topic is being re-introduced.
- Prompt is recognized by a closed class of items --- 'come on', 'hurry up', 'quickly', 'go on' and its job is to strengthen an elicitation or directive.
- A moodless item, a question, a statement or a command realizes the evaluative act aiming at commenting the suitability of a foregoing statement.

Data Analysis and Interpretation

Analysis of Exchange One

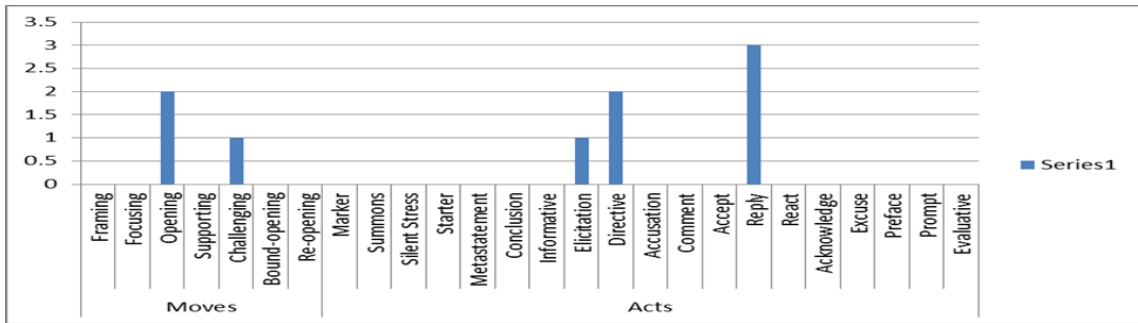


Fig. 1: Identification of Identity Crisis

It has been evident from figure 1 that Jugnu follows opening move here to start a conversation with Kaukab using elicitation act while asking question about stain. Jugnu’s way of exercising power over Kaukab indicates his hybrid identity because he tries to injure her feeling on one hand and holds the floor of conversation on the other hand by manipulation. Kaukab, on the other hand, uses challenging move while replying to Jugnu and then considers opening move and directive act while directing to White lady (who tries to bend for salutation sake) that “*Don’t touch me, please*” (Aslam, 2012, p. 55) as she does not know where she has been from by shrinking herself away from this lady. Kaukab’s behavior with the White woman (who is guest at her home) and Jugnu’s usage of wine indicate hybrid identities of both. The challenging move observed by Kaukab indicates that she has been gone far away from her own culture because of the way she deals with Jugnu (superior to woman in Pakistani context) and transforms her identity in this way. Therefore, the usage of opening and challenging moves with elicitation, reply and directive acts in figure 1 explains that both Kaukab and Jugnu violate their pure identities.

Analysis of Exchange Two

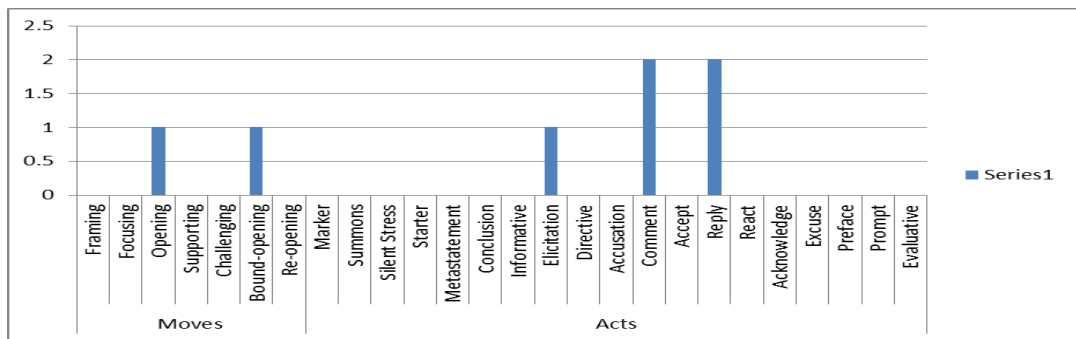


Fig. 2: Identification of Identity Crisis

Shamas uses opening move with the help of elicitation act while ordering Kaukab to come and feed her child but unlike his order, she responds negatively declaring that neither she will come, nor feeds him. She tells him in an authoritative manner that “*No I won’t come. It’s my milk*” (Aslam, 2012, p. 202) and she will give him when she breaks her fast. Kaukab’s conduct towards her husband and observation of bound-opening move with comment and reply act take her pure identity away as Pakistani societal norms are strictly

against such conduct towards husband. At one hand, she guides everyone to follow Pakistani culture whereas on the other hand, she herself violates these norms which show that she has lost her own identity.

Analysis of Exchange Three

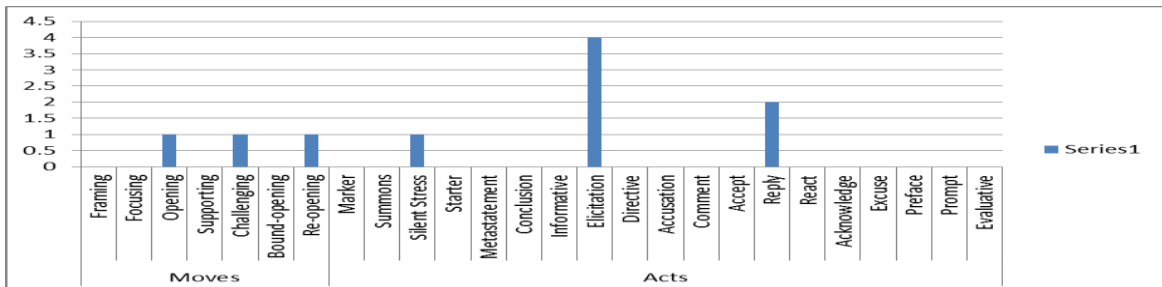


Fig. 3: Identification of Identity Crisis

Shamas observes opening move and elicitation act in figure 3 while ordering Kaukab to feed her child in an irritated and authoritative manner but she responds him using challenging move with the help of reply and elicitation acts that her answer is “No” (Aslam, 2012, p. 202) because she has “*just fed him and have nothing left*” (ibid). Shamas, on the other hand, shows his chauvinist authority in Pakistani context and beats her without caring about her fast. He orders her to show him whether she has fed him or not by dragging her and tearing her clothes when he says “‘*Show me.*’... ‘*Feed him, you haramzadi!*’” (Aslam, 2012, p. 203). She becomes helpless under the clutches of her bloody husband. All the above discussion points out Shamas’s identity crises because he has lost his senses while beating his wife, not caring about her fast even, on one hand while Kaukab, on the other hand, violates her identity because she ignores her husband’s order

Analysis of Exchange Four

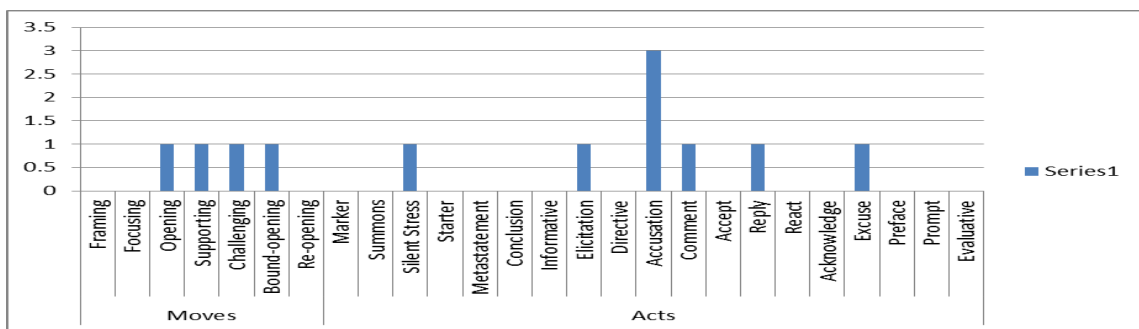


Fig. 4: Identification of Identity Crisis

Figure 4 discloses that Surya bursts on Shamas calling him beast, selfish, monster and bastard because he has deceived her by manipulating her for lying down with him and letting her romance him while she does the same to achieve her goal to blackmail Shamas emotionally as she asks him to marry her so that after divorce she can be able to go back to her first husband who has divorced her. She cannot live without her son who is in her first husband’s custody and she wants to get back her son and is ready to marry him again for this. She sleeps with Shamas to tempt him to marry her so that she can go back to Pakistan to her husband and son. But what she does is an illegal act and she loses her

identity in this way, considering supporting, opening and bound-opening moves. But when she realizes that he knows about her mission and intends to deceive her at the end, she bursts at him and curses him a lot “*why did you kiss me, touch me—fuck me? ... I lay down with you, and yet you still ... you vile beast!*”... *‘You monster! You deceived me, you heartless bastard!’*” (Aslam, 2012, p. 326-327). To convince Surya not to leave him, he expresses his love with her saying, “*I am sorry, I am sorry. I love you.*”” (Aslam, 2012, p. 326-327). The above discussion indicates identity crises in both Surya and Shamas’s characters because the sin has been committed with the intention of both people what Weingarten (2011) explored in a study in the light of the above mentioned characters.

Analysis of Exchange Five

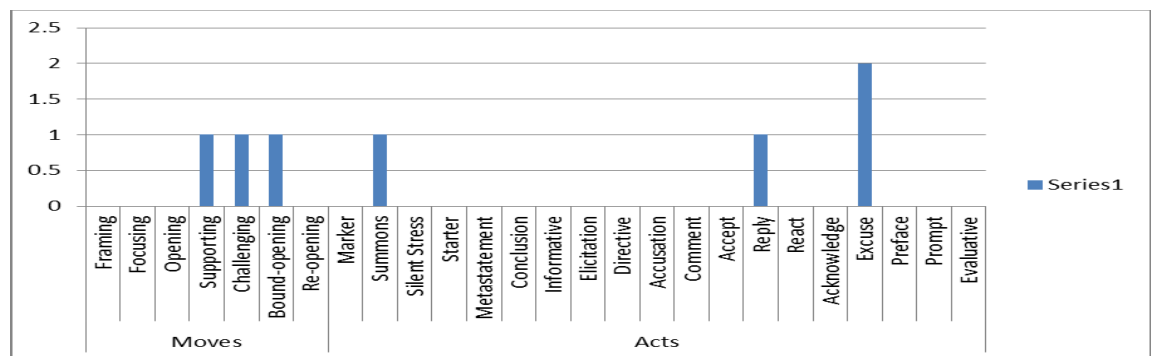


Fig. 5: Identification of Identity Crisis

Ujala bursts at his mother after seeing the different dishes and reminds her about Chanda and Jugnu’s murder that “*Uncle Jugnu and Chanda were murdered, chopped up and burnt*” (Aslam, 2012, p. 430) whereas Kaukab feels herself lifeless because the blunt and rude behavior of Ujala, while talking to his mother, destroys her sentiments and she responds him with motherly affection to convince him that “*We are not celebrating anything*” (ibid) for Jugnu and Chanda’s murder. She tells him in a loving manner that her children have come back to home after a long time and she wants to cook their favorite dishes for them. Ujala’s blunt behavior shows his violation from Pakistani culture. He follows bound-opening move with summons act to express his anger. Kaukab’s innocent justification before Ujala (through the usage of supporting and challenging moves with reply and excuse acts) and Ujala’s bursting nature pave way for his hybrid identity, as identified in figure 5. Ujala’s hybrid identity can be compared with the hybrid identities of other characters in the novel identified by Moore (2009).

Analysis of Exchange Six

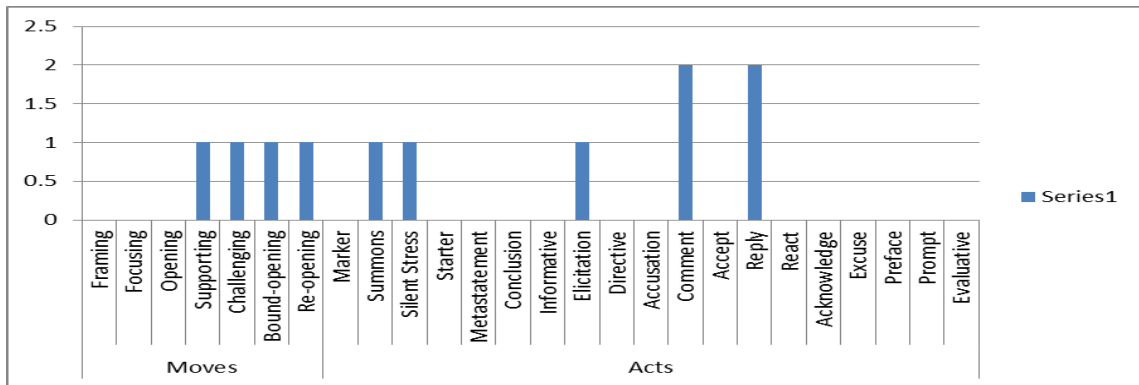


Fig. 6: Identification of Identity Crisis

In figure 6, Ujala comments on his mother’s cultural ties following re-opening move with elicitation act. He asks about inappropriateness of the saffron used in food by his mother in an ironic way as his actual purpose is to remind her about the sacred salt she mixed in the part of his food. But Kaukab, a simple woman, is not able to understand his taunt and replies him that there is no party as she has mentioned earlier that she has cooked a few dishes for her children’s arrival at home. She gives him as much evidences to prove her love for her children as she can. Here, Kaukab becomes too poor who has to provide evidences to her own children for her every action. She has been shattered inwardly because of her children’s disobedience. Ujala’s ironic and scorning attitude shows his hybrid identity like Chuck’s one as illustrated by Mansoor (2012).

Analysis of Exchange Seven

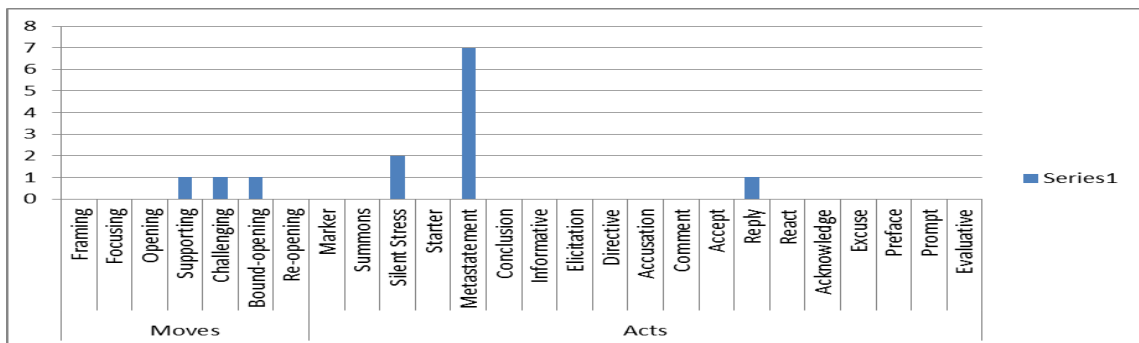


Fig. 7: Identification of Identity Crisis

Ujala shouts at his mother that she put things in his food and blames her for tempting men that “*If you lot had tails they would wag every time you approached a man with a beard*” (Aslam, 2012, p. 431) flouting his pure identity. He misbehaves with his mother and loses his identity in this way because it seems that he is a person who has no respect for his mother, who shouts at her, scorns her and smiles in a contemptuous way. She responds him that she did so because of his ill-mannered and disrespectful behavior he had towards others. Further, she tells him that there was no harm in mixing salt in his plate as it was only salt on which Koranic verses were read by cleric and it worked because he became kind and affectionate. Kaukab’s helplessness and shock because of Ujala’s shouting reveals

his identity crisis and his hybrid identity has been described through challenging move and silent stress, reply and metastatement acts in figure 7.

Analysis of Exchange Eight

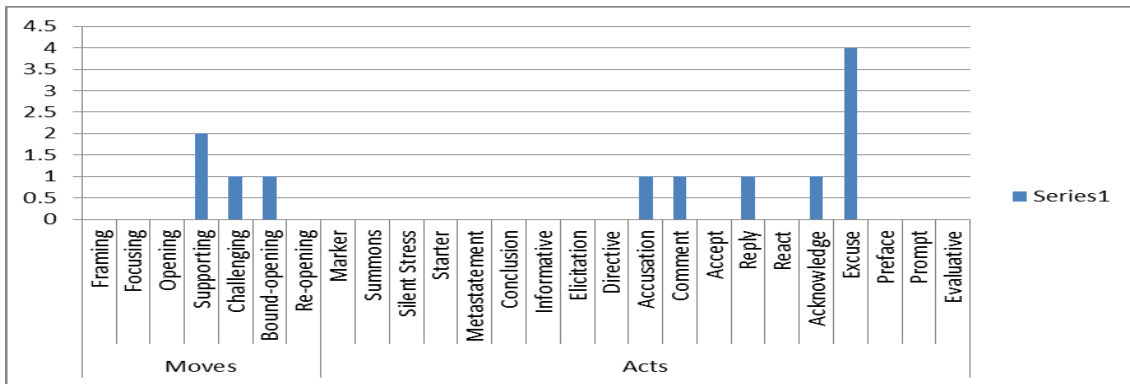


Fig. 8: Identification of Identity Crisis

In this exchange, Ujala’s usage of bound-opening and supporting moves with accusation, comment, reply and acknowledge acts shows his disgust and annoyance towards his mother when he replies to his mother and Mah-Jabin’s questions saying that he did not leave home because of the salt and he considered it harmless at first but he left when he came to know the fact that this powder is used in prisoners’ meal to make them well-mannered by lowering their libido, as mentioned in figure 8. Mah-Jabin’s way of gazing bounds Kaukab to justify herself again and she tells them that nothing was wrong with that powder she mixed in his food. The way Mah-Jabin stares Kaukab and the way Ujala blames his mother for the use of bromide in his food lead them to be away from their identity as they do not have any sense of respect for their elders.

Analysis of Exchange Nine

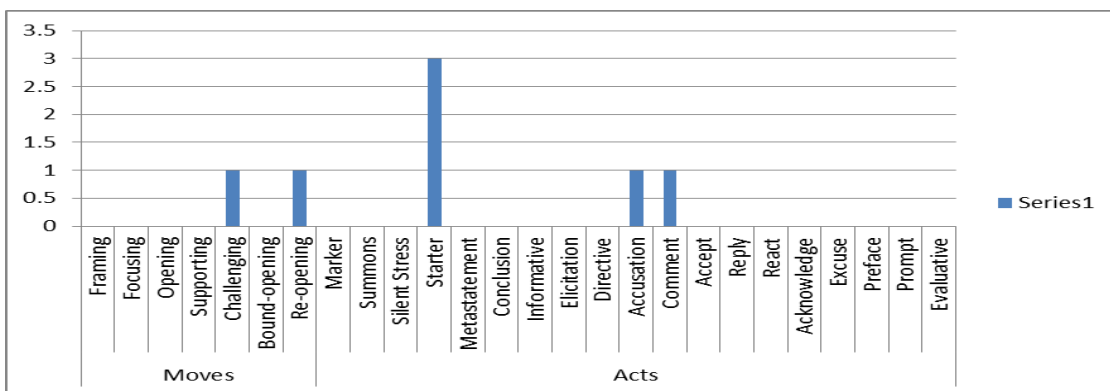


Fig. 9: Identification of Identity Crisis

While displaying his art, Charag again hurts Kaukab’s feelings because he tells his parents to question Islamic acts which are responsible for violence “*the first act of violence done to me in the name of a religious or social system*” (Aslam, 2012, P. 456) and everyone should question these acts made by manipulative group. His criticism on Islam hurts Kaukab inwardly and her sentiments break down again and again because her children’s behavior is rude and disgusting towards her as well as to their culture. Charag’s manner of

portrayal of Islam illustrates his breakage from his own pure culture and he tries to question it. Her expectations from her children go wrong as every time her children injure her one way or the other. They do not leave even a single chance without discomforting their mother. She becomes exasperated at her son's attitude and asks why her children deride her and her religious and social norms one way or the other saying, "Why must you mock my sentiments and our religion like this?" (ibid). Charag's usage of re-opening move with starter act (figure 9) makes him disobedient and he loses his identity because of his action.

Analysis of Exchange Ten

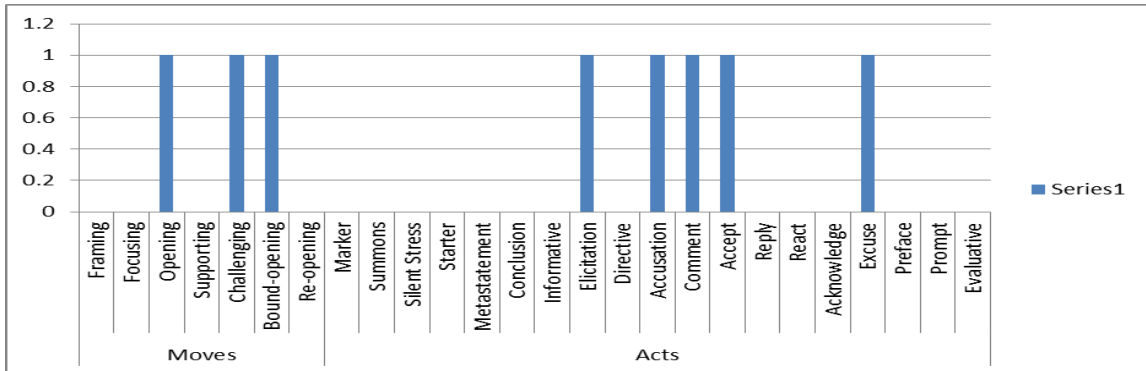


Fig. 10: Identification of Identity Crisis

The way Ujala speaks and directs his parents makes Kaukab feel embarrassment and she expresses her helplessness before her family members asking about the reason of humiliation done to her again and again by her children. When Charag comes to know that his mother is fed up with the disgust and hatred by her children, he tries to add her injuries commenting on her religious and social norms by blowing the fire in his mother's heart that he did not circumcised his son because of the religious and social ties and bonds, but because of the need of the day. It seems that she is failed to restore her sentiments which have been scattered by her own children one way or the other. Kaukab feels the same as Putli in 'The Crow Eaters' where her family members adapt their Parsi culture. Charag and Ujala's hybrid identity has been demonstrated in figure 10 by opening and challenging moves with comment, elicitation, accept and excuse acts.

Analysis of Exchange Eleven

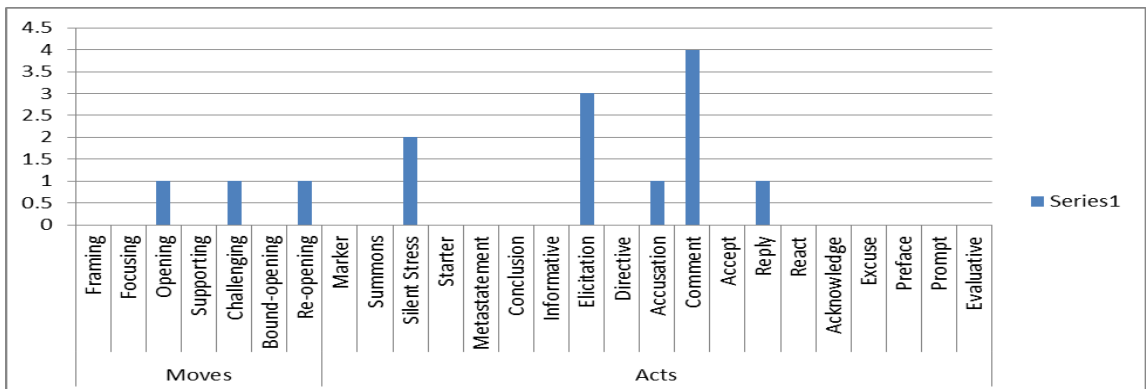


Fig. 11: Identification of Identity Crisis

Kaukab's furiousness and frustration at Charag's portrait increases because his portrait indicates a negative picture of Islam. Kaukab directs him that what he wants to show about Islam, a religion which is better than all religions of the world, the fast growing religion and provides dignity to millions of people around the world but neither he takes it necessary to respond his mother's questions, nor wants to waste his time. She has been totally destroyed inwardly and wants some relaxation but the more she wants to soothe her, the more her children hurt her. After hearing from his mother that Islam provides dignity to the people, Ujala abruptly jumps in the conversation to fulfill his wish to disdain his mother following elicitation, reply, silent stress and comment acts with the help of opening and challenging moves asking about the "Dignity" (Aslam, 2012, P. 457) Islam provides and reminding his mother about the status of other people who follow other religions that there is no place for non-Muslims in Islam, they cannot make churches and other religious places to practice their religion, they cannot marry the Muslims, they are to be killed and their testimony is considered worth half of that of a Muslim man. Thus his inflexible conduct leads him towards hybrid identity.

Analysis of Exchange Twelve

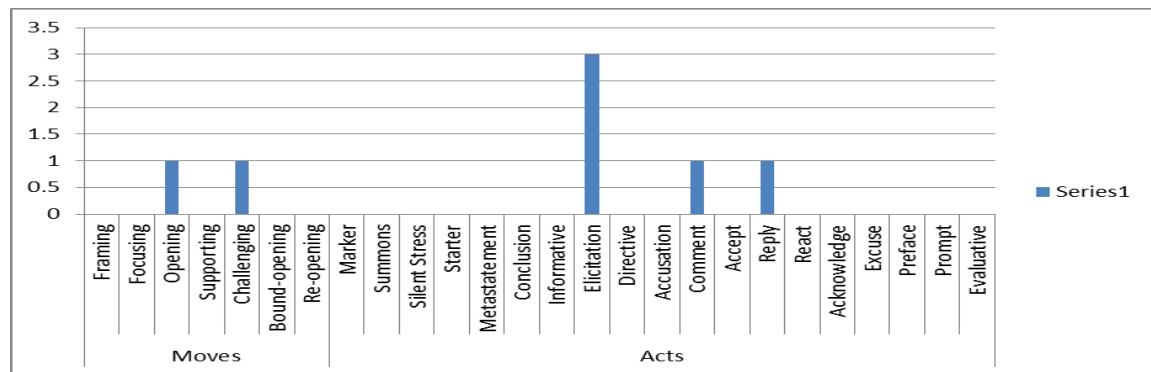


Fig. 12: Identification of Identity Crisis

Kaukab changes the point of conversation in this exchange to get relief and asks her sons about her rights addressing all family members saying that everyone here talks about women's rights but nobody cares for her rights. She asks them "What about my rights, my feelings? Am I not a woman, am I a eunuch?" (Aslam, 2012, p. 458). Her expressions of throwing her powerlessness and helplessness depict her wretched situation. She remains always unspeakable in spite of her utmost try to exert power over her children what Amer (2012) explained in a study. It seems that she is so poor and crashed at heart that she seeks relaxation from those who have hurt her emotions. She feels lifeless before her own children who comments on the every action she has performed in her life. Ujala interrupts again and criticizes Islam flouting his pure identity to show his disgust towards his mother and repeats her question in a sarcastic way. He condemns his mother and her religion thinking about Chanda and Jugnu's death made by such religious and social beasts. He asks his mother that she is talking about the religion which has amputated, flogged and stoned people to death and she asks why Charag calls it barbaric. His blunt and rude conduct towards his mother indicates his disrespectfulness and hybrid identity which he adopts due to the amalgamation of Pakistani-British culture.

Analysis of Exchange Thirteen

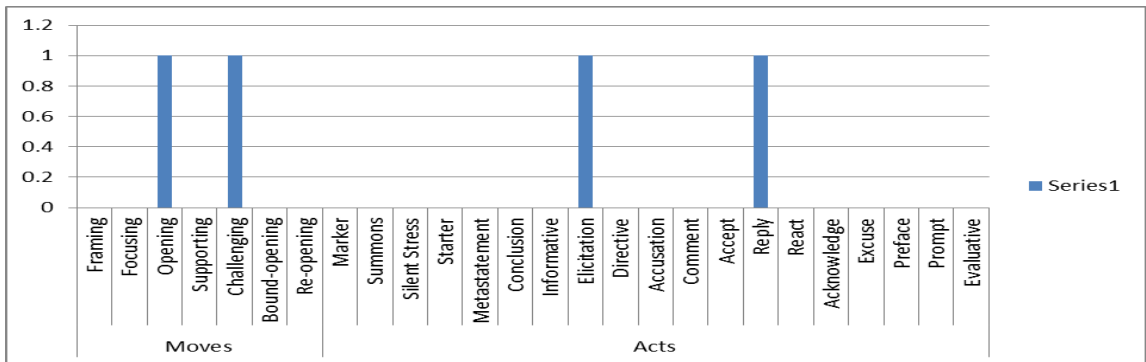


Fig. 13: Identification of Identity Crisis

Ujala continues his criticism on his mother and speaks as much as he can, responding to the second question she has made. He expresses his rage that the punishment given to her is divine. If she is to be humiliated in this way, it is not their fault rather it has been written in her fate which human beings cannot judge and she should demand it from her Allah. Again he makes a taunt asking about Muslim’s action at changing religion in an Islamic country like Pakistan. His abhorrence has been foregrounded through challenging move with reply and elicitation acts in figure 13. Ujala’s scorn and hybrid identity make Kaukab motionless and Shamas interrupts using directive speech act to cut the matter off so that his wife can get relax while requesting to all family members to have a meal.

Analysis of Exchange Fourteen

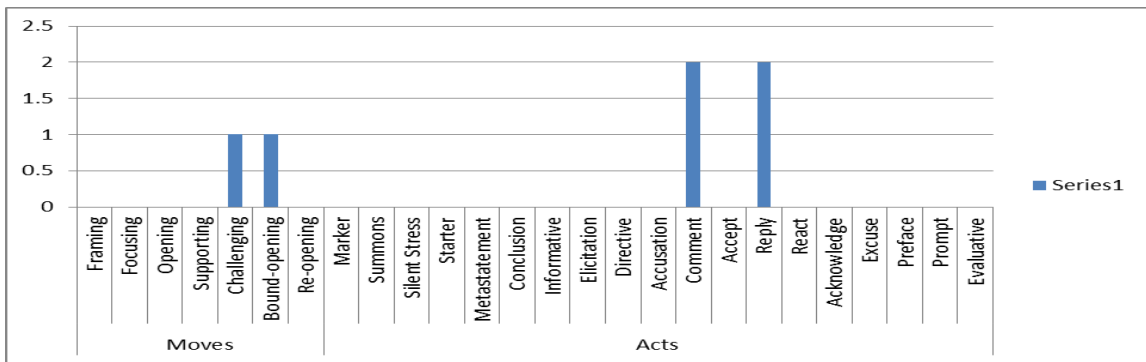


Fig. 14: Identification of Identity Crisis

Mah-Jabin comments on Ujala’s description in a satiric way that *“If she is the way she is, it’s because she has been through what she has been through”* (Aslam, 2012, p. 460) and their mother’s achievements are so because of the status of women in Pakistan where there is no superiority for women in any field of life taking her own marriage condition in mind because she wants her mother not to ask her to go to Pakistan but her mother insists by giving arguments to make her point strong by considering challenging move with comment act in Fig. 14.

Hurting by Mah-Jabin’s taunt, Kaukab interferes between them to save her Pakistani culture to tell them that women have superior status in Pakistan and there is no wrong with them there. Ujala observes reply act while teasing Mah-Jabin by smiling jubilantly and

telling her the merit of her favor she has made for supporting her mother not knowing the fact that she is trying to scorn her mother one way or the other to punish her for her act of advising Mah-Jabin to set out to Pakistan to her husband. The above discussion demonstrates both Ujala and Mah-Jabin's identity crises because of their attitude towards their mother.

Analysis of Exchange Fifteen

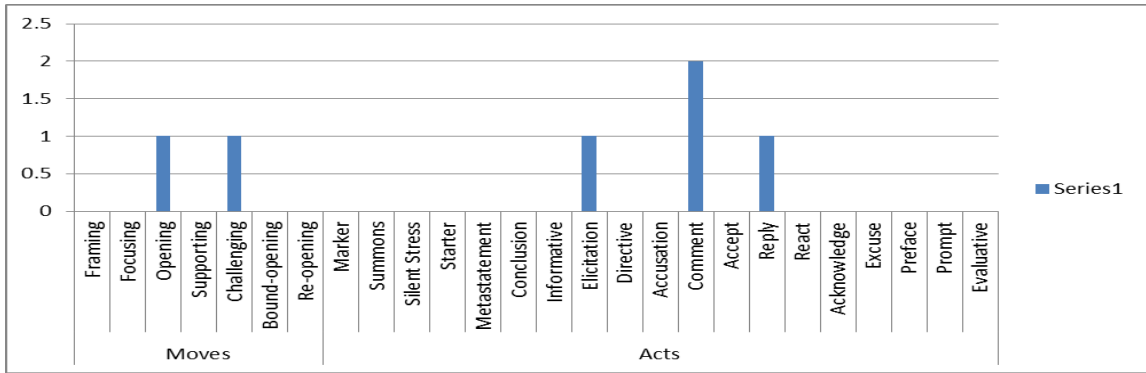


Fig. 15: Identification of Identity Crisis

Figure 15 illustrates that interruption of Shamas cannot give relief to a mother who has heard about her son's transformation of religion (i.e. identity) and she asks for the reasons of changing his religion again convincing him not to change it by giving explanation about positive traits of Islam. Instead of acting upon Kaukab's consultation, Ujala shattered his mother inwardly telling her that he wants to change Islam because it disrupts an ignorant woman to mix poison in her son's food.

Kaukab, the supporter of Islam and Pakistani culture in Britain throughout the novel, cannot bear her son's will of changing religion. She convinces her son favoring Islam that it is a fast growing religion of the world and no Muslim ever changes his religion following opening move with elicitation and comment acts. Ujala, unlike her wishes, replies her in an unexpected way condemning his mother that he wants to change his religion because of its negativity that it wrecks the mind of uneducated and ignorant women like her to mix poison in their son's food to make their libido lower so that they can become respectful. Ujala's usage of challenging move and reply act makes him blunt and rude towards his mother and his derision displays his hybrid identity and makes his mother devastated.

Analysis of Exchange Sixteen

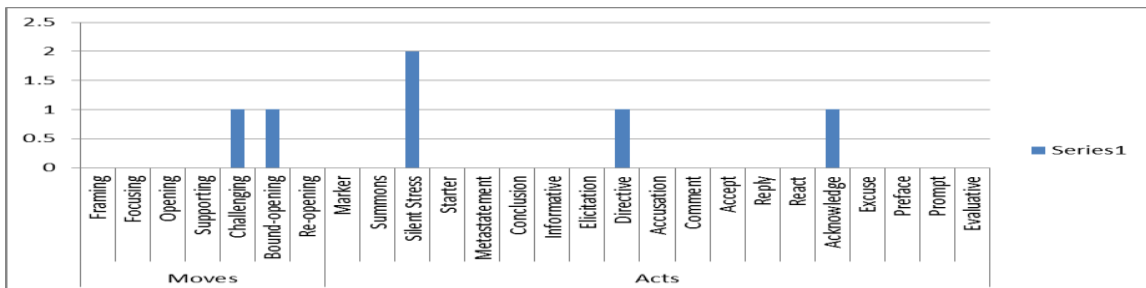


Fig. 16: Identification of Identity Crisis

Figure 16 indicates that Ujala's shouting irritates Charag's son and he orders his uncle to stop using directive act and bound opening move. Ujala, on the other hand, bids sorry to him for disturbing him using challenging move with acknowledgement and silent stress acts. The use of directive act and bound opening move by Charag's son indicates his authority over others while his behavior towards his uncle shows his hybrid identity by his White mother and Pakistani father who has no sense to speak to elders and throws his anger on Ujala (his uncle). Not only Kaukab's children, but also her son-in-law has changed himself to hybrid culture having no space for the restoration of their own Pakistani culture. On the other hand, Ujala's way of excusing his nephew who feels bad at his shouting shows that he has no space for his mother in his heart and hurts her in every possible way, shouts at her, smiles contemptuously at her and challenges her religion, cultural norms and life experiences.

CONCLUSION

This study of identity crises in hybrid discourse has revealed that the characters in the novel have been altered their pure identities due to the cultural incorporation of characters residing in Britain. The application of Burton's framework (1980) to exchanges among characters has shown that some characters have to negotiate the introduction of subject with a conversational pattern which assists them to change their identities by holding the floor forcibly. Hence, it is likely to consider the relationship between characters as a relationship built on ambivalent power relations since the frequency of contradiction proposes that there are no static prevailing and subjugated roles among the characters (since they alter their roles when they lose their identities). In the relationship among characters, conversational power is repeatedly being exchanged in the process of face-to-face interaction. It has been explained that characters in Aslam get pleasure from a lot of license because they have to fuse their identities. In this way, they execute different roles, sometimes as a dominant and sometimes as dominated. The recurrence of the bound-opening, focusing, supporting, challenging, re-opening, opening and framing conversational moves manifests that characters are not entitled to limited freedom of speech, since they do not have to conduct a negotiation for speaker's rights for the sake of securing an extended conversational turn.

It has equally been shown that the characters in Aslam again and again break up with their culture and remain identity less till the end. Aslam's characters attempt to select the essential linguistic strategies to make their criticisms and violate cultural ties and bounds: they endeavor to choose the linguistic ways which will make them able to attain their conversational ends. This has also been shown in this study that the structure of spoken discourse can be influential in constructing hybrid relations. For instance, opening moves construct authority for speakers who can produce them. Everyone has equal privilege to bring in topics straightaway with an opening move and they can close them whenever they want to do so without respecting their partner in conversation. At the same time, the organization of discourse sometimes delivers characters by virtue of challenging authority: fitting two moves into one conversational turn can be at times a helpful strategy for them wanting to re-open a subject matter that their partner in conversation has attempted to close. Finally, it has been pointed out that Burton's framework has proved to be helpful in disclosing the ambivalent nature of the power relations which form the hybrid correlation

among characters by indicating that topic control and conversational roles are negotiable and that every character can become prevailing or be subjugated.

REFERENCES

- Ahsan, M. & Raza, M. (2021). The Discernment of Subalternity in Maps for Lost Lovers by Nadeem Aslam. *Pakistan Journal of Social Research*, 3(3), 410-417.
- Amer, M. P. (2012). KAUKAB IN *MAPS FOR LOST LOVERS*, BY NADEEM ASLAM: REPRESENTING AND SUBVERTING THE UNSPEAKABILITY OF THE SUBALTERN. *ES. Revista de Filología Inglesa*, 33, 253-270.
- Aslam, N. (2012). *Maps for Lost Lovers*. United Kingdom: Random House India.
- Aslam, M. Jamil, A. & Mazhar, U. (2015). Representation of The Colonizers' Dominance Over Colonized Culture in Twilight In Delhi By Ali: A Postcolonial Analysis. *International Journal of English Language and Linguistics Research*, 3(6), 40-45.
- Bengtsson, M. (2008, Autumn). *Visualising Otherness in Maps for Lost Lovers by Nadeem Aslam: Discussing Othering in and through Literature*. Seminar presented at Centre for Languages and Literature English Studies.
- Bhabha, H.K. (1994). *The Location of Culture*. London: Routledge.
- Devika, R. (2016). A POSTCOLONIAL STUDY OF ARUNDHATI ROY'S *THE GOD OF SMALL THINGS*. *Research Journal of English Language and Literature*, 4(1), 361-367.
- Dizayi, S. A. H. (2015). THE CRISIS OF IDENTITY IN POSTCOLONIAL NOVEL. *International Conference on Education and Social Sciences*, 999-1007.
- Gautam, K. K. (1987). PINTER'S *THE CARETAKER* A Study in Conversational Analysis. *Journal of Pragmatics* 11, 49-59.
- Hassan, N. A. (2010). Conversation Analysis of Forum: a Selected Text from Paul S. Kemp Online Journal. *J. Of College of Education for Women*, 21(4), 966-988.
- Hutchby, I & Wooffitt, R. (1998). *Conversation Analysis: PRINCIPLES, PRACTICES AND APPLICATIONS*. Cambridge: Polity Press.
- Iqbal, H., Iqbal, J., Ullah, R., Ullah, A. & Shah, S. F. A. (2021). CONCEPT OF ISLAM IN NADEEM ASLAM'S *MAPS FOR LOST LOVERS* (2004), *Palarch's Journal of Archaeology of Egypt/Egyptology*, 4, 6167-6176.
- Iqbal, N., Shoukat, A. & Khan, S. A. (2021). Living in the Third Space: A Postcolonial Study of Aslam's *Maps for Lost Lovers*. *Research Journal of Social Sciences & Economics Review*, 2(1), 182-188.
- Mansoor, A. (2012). Post 9/11 Identity Crisis in H. M. Naqvi's *Home Boy*. *Pakistaniaat: A Journal of Pakistan Studies*, 4(2), 8-44.
- Mirza, M. (2017). Ambiguous Pakistani-Muslim masculinities in the diaspora: a study of Nadeem Aslam's *Maps for Lost Lovers*. *South Asian Diaspora*, 9(2), 193-206.
- Moore, L. (2009). British Muslim Identities and Spectres of Terror in Nadeem Aslam's *Maps for Lost Lovers*. *Postcolonial Text*, 5(2), 1-19.
- Nawaz, M. & Hassan, M. M. U. (2018). Existential Strain in Nadeem Aslam's *Maps for Lost Lovers*. *International Journal of Comparative Literature & Translation Studies*. 6(4), 22- 27.

- Omaishat, I. M. (2015). A Critical Analysis of Kamila Shamsie's *Burnt Shadows*. Middle East University
- Sarfraz, S. (2013). REPRESENTATION OF ISLAM: A POSTCOLONIAL READING OF NADEEM ASLAM'S MAPS FOR LOST LOVERS. *Academic Research International*, 4(3), 502-512.
- Shaheen, A, & Qamar, S. (2019). Love as A Force for Women's Libration and Identity in Nadeem Aslam's *Maps for Lost Lovers*: Love as A Force for Women's Libration and Identity. *The Journal of Humanities & Social Sciences, Faculty of Arts and Humanities, University of Peshawar*, 27(1), 1-16.
- Sinclair, J. M. & Coulthard, R. M. (1975). *Towards an Analysis of Discourse: The English used by teachers and pupils*. London: Oxford University Press.
- Vitolo, D. (2016). The Performance of Identity in Kamila Shamsie's *Burnt Shadows*. *Transnational Literature*, 8(2), 1-8.
- Waterman, D. (2010). Memory and Cultural Identity: Negotiating Modernity in Nadeem Aslam's *Maps for Lost Lovers*. *Pakistaniaat: A Journal of Pakistan Studies*, 2(2), 18-35.
- Weingarten, J. (2011). Traditional Claustrophobia — Intersections of Gender and Religious Identities in Nadeem Aslam's *Maps for Lost Lovers*. *A Postgraduate eJournal for Comparative Literature and Cultural Studies*, (1), 1-18.
- Yaqin, A. (2013). Cosmopolitan ventures during times of crisis: a postcolonial reading of Faiz Ahmed Faiz's "Dasht-e-tanhai" and Nadeem Aslam's *Maps for Lost Lovers*. *Pakistaniaat: A Journal of Pakistan Studies*, 5(1).
- Zahoor, A. (2015). KAMILA SHAMSIE'S NOVEL "BURNT SHADOWS": A DISCOURSE OF TRAUMATIC DISPLACEMENT. *European Journal of English Language and Literature Studies*, 3(5), 46-67.
- Zubair, S. (2012). Crossing Borders, Reinventing Identity (ies): Hybridity in Pakistani English Fiction. *Pakistan Journal of Social Sciences*, 32(1), 65-75.