

**SOMATIC RELATIONALITY AND
DISPLACEMENT: A PERFORMATIVIST
STUDY OF SUBJECTHOOD IN GLOBAL
SOUTH PARTCULTURAL MEMOIRS**

By

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**NATIONAL UNIVERSITY OF MODERN LANGUAGES,
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Candidate of **Doctor of Philosophy** at the National University of Modern Languages do hereby declare that the thesis **Somatic Relationality and Displacement: A Performativist Study of Subjecthood in Global South Partcultural Memoirs** submitted by me in partial fulfillment of PhD degree, is my original work, and has not been submitted or published earlier. I also solemnly declare that it shall not, in future, be submitted by me for obtaining any other degree from this or any other university or institution.

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ABSTRACT

Title: Somatic Relationality and Displacement: A Performativist Study of Subjecthood in Global South Partcultural Memoirs

Invoking somatic relationality and displacement as theoretical lenses, this study aims to investigate the performative role of subject in three global south partcultural memoirs. The subjects in *I Saw Ramallah* by Mourid Barghouti, *One Bright Moon* by Andrew Kwong, and *Wrestling with the Devil* by Ngugi wa Thiong'o revitalize their autobiographical consciousness for the articulation of their true story of life. Somatic relationality premises on the integration of memories, consciousness and the human mind. Being partcultural in nature, these memoirs have been produced in less porous cultures. In all three memoirs, the narrating 'I' asymmetrically moves in various cultures experiencing displacement. The study proposes, that by resisting oppression of the determinative forces, the subjecthood seems to explore a well-established link of body, brain, self, and narrative with memories of life in these stories. Simultaneously, these memoirs seem to produce a resistant discourse against dominant determinative forces, alternatively called social relationality. This research is qualitative and exploratory in nature and uses Mary Evans' autobiography as a research method, while the theoretical underpinnings of Paul John Eakin's concept of somatic relationality and Bhabha's notion of displacement are employed to investigate the performative role of the subject in global south partcultural memoirs. This study explores new horizons in the field of life narrative studies, largely unexplored in Pakistani universities, and is likely to contribute to the production of knowledge.

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DEDICATION

I dedicate this work to my beloved parents (late) Muhammad Aslam and Razia Begum, and my brother (late) Hafiz Muhammad Babar. I also dedicate this dissertation to my family specially my beloved daughters Tooba, Fatima, and Umm-e-Hani whose blessed company always supports and encourages me.

CHAPTER 1

INTRODUCTION

1.1 Rationale and Background of Research

This research project investigates the performative role of subjecthood in partcultural memoirs to establish a connection between somatic relationality and displacement. The term ‘partculture’ represents a flexible culture of a society that has elements of hybridization and the capacity to adjust to the sojourners and nomadics from the former colonies. While the term somatic relationality institutes a connection of body, brain, self, and narrative to construct a resistant narrative against all the oppressive determinative forces that compel the subject to displace. These oppressive determinative forces are termed as social relationality. Therefore, partcultural memoirs, selected for this study, explore less tightly unified social structures and practices in different cultures. Mourid Barghouti’s memoir *I Saw Ramallah* (trans. 2005), Ngugi wa Thiong’o’s *Wrestling with the Devil* (2018), and Andrew Kwong’s *One Bright Moon* (2020) offer the subject’s experience of porous cultures. The self as subject emerges in the teller-effect and lives its life within the narrative matrix of autobiographical consciousness. The subjecthood functions with the continuous growth of self in various cultures experiencing displacement. While the subject develops his somatic relationality, instituting a connection of body, brain, self, and narrative, social relationality forces the subject to displace and restrict it to construct its narrative. While the function of somatic relationality strengthens bodily sources of the subject to perform the role of a resistant narrator, social relationality never allows the subject to challenge existing oppressive forces, causing the displacement of the subject. The study invokes Paul John Eakin’s concept of somatic relationality in *Living Autobiographically: How We Create Identity in Narrative* (2008) and Homi K. Bhabha’s displacement in “Diaspora and Home” (2015) to analyze the performativist role of subjecthood.

Eakin postulates the concept of somatic relationality that integrates body, brain, self, and narrative for the subject. The study ascertains the performative role of the subject in the articulation of stories experiencing displacement with established somatic

relationality. The subjects of the selected texts move to various cultures where they stay as sojourners. This continuous move creates a sense of being homeless and reminds of them their hometown. In this process, the self acquires sufficient experience for narration. Eakin states, “[s]elf is plural and some modes of self-experience are prelinguistic” (69). This continuity of formation of self becomes more expressive after passing a troublesome period of life in displacement. The narrator fills this gap between home and homelessness through the inseparable rootedness of autobiographical consciousness. Bhabha states displacement as the “feeling of minoritization in thereness” (12) in various cultures.

The study of partcultural memoirs from the perspective of displacement and somatic and social relationality requires a brief explanation of these operational terms. The word ‘partcultural’ has been derived from the anthropological term ‘partculture’ which means a flexible porous culture having space to digest people from different cultures with their identities. Eakin uses the term ‘partcultural’ to explain autobiographies and memoirs of the subject having experience of different cultures. Similarly, Eakin postulates the concept of somatic relationality that operates through conscious and bodily sources like body, brain, self, and memory. This somatic relationality transforms itself into autobiographical consciousness to reconstruct the subject in the text with a performativist role. While social relationality consists of social circumstances having effects on the life of the subject. Therefore, social relationality causes homelessness of the subject invoking Bhabha's notion of displacement. Bhabha explains displacement as a process of homelessness with the conditions of homeliness (hereness) and unhomeliness (thereness) (2015: 12).

This research explores the role of the extended self with prowess developed in displacement and detention to demonstrate a strong sense of interstice between social and somatic relationality. *One Bright Moon*, *I Saw Ramallah*, and *Wrestling with the Devil* seem to highlight the performativity of the subject that safeguards its memories deeply rooted in the mind despite oppressive determinative forces. The subject, since childhood, absorbs memories in consciousness and expresses them at the ripe stage of somatic relationality. Eakin reinstates the role of the subject as a performative agent that “distinguish[es] between being alive (biological notion) and having a life (the notion of

biography)” (72). All three subjects in the above-mentioned memoirs establish a link between social relationality and displacement. They strive to inscribe their pains and troubles during their continuous struggle to join their families dispersed due to escape, exile, and detention. The displacement of the narrator reinvigorates his autobiographical consciousness with the identity of the narrating ‘I’. Social relationality in African and Asian postcolonial states designates the extended self for a thick description of life in displacement.

In the presence of many life narratives, memoirs present real stories about the struggle and endurance of the writers’ lives, usually with a first-person narrative. The description of these stories explores the role of the narrator (subjecthood) more vigorously to fight in one’s life for survival. The study ascertains the role of different determinative forces as social relationality, which exerts influences on the subject that passes through unhomely conditions. In marginalized cultures, the colonial systems of governance suppress the emerging resistant forces. The story of the writer’s life described by oneself reinvigorates the self with the truth about life and related factors. The role of narrating ‘I’ becomes more prominent in the construction of text when the authorial signature adapts one’s existence in the text. The daring venture of writing about one’s own life needs strong subjecthood to demonstrate risky moments of life publicly.

Self-experience in partcultural societies (flexible to accommodate the displaced community) ensures indelibility to the basic roots or nodal stems of the hometown through memories. In such partcultural societies, displacement of the subject remains a misfit despite favorable social circumstances. The feeling of minoritization penetrates in the metonymic sense of the extended self. It seems that syncretic and hybrid moves of the subject reinvigorate the extended self to bring a “movie-in-the-brain” (Eakin 61) of retrospective events. The narrating ‘I’ in three different memoirs of Kwong, Barghouti, and Thiong’o demonstrates a nexus of relationality and unhomeliness in textual discourse through displacement and detention. Eakin develops a theoretical discourse:

We never experience the cultural forces in our life in a simple and transparent way. I have considered both the social and somatic sources for narrative identity, and it is certainly true

that these givens of our experience can seem to entail a rather limiting estimate of the possibility of self-determination in human culture. (89)

The experience of the subject in different human cultures feeds the writing self with a multiplicity of somatic and social sources to secure one's identity in the articulation of memoirs. In *I Saw Ramallah*, Barghouti meticulously explores his relationship with Palestinian land that is occupied by the Israeli forces and he is prohibited from entering his hometown. Barghouti, being a renowned writer of postcolonial resistance movements, narrates his story of displacement and wandering to join his family. Israeli authorities forced inhabitants of Palestine to leave their homes if they intended to survive. Barghouti, as a subject in the text, amplifies his voice as an exiled person who constantly remains in search of his return to his hometown. Edward Said saw *I Saw Ramallah* as "one of the finest existential accounts of Palestinian displacement" (Said 11). Reflecting on crossing the bridge from Jordan to his West Bank birthplace in 1996 after 30 years exile, this visit under Israeli control was not marked as a return. He described his condition of permanent uprootedness and expressed his indelible affinity with his birthplace. As a student in Cairo when the 1967 Arab-Israel war broke out, he was prevented, like many others, from returning to the Israeli-occupied West Bank. He was later exiled from Jordan for 20 years, Egypt for 18 years, and Lebanon for 15 years. Yet all writing, for him, is a displacement, a striving to escape from the colonial occupation and its approval and taboos. The subject performs in the tyranny of facts in memoir and internalized need of the author to produce evidence about the subject.

Thiong'o in *Wrestling with the Devil* challenges the colonial legacies as narrating 'I' to strengthen the role of subjecthood in his exile through textual discourse. His imprisonment contributes to the construction of a counter-narrative to fight against the dominant determinative forces of the Kenyan governing system. At midnight on December 30, 1977, Thiong'o was taken into custody by Kenyan law enforcement agencies and brought in chains to Kamiti Maximum Security Prison¹. He faced indictment for being engaged in activities and utterances that were dangerous to the Kenyan government. His

¹ A notorious jail established in colonial period in Kenya, but neocolonial regime continued the previous practice to detain political prisoners. Thiong'o was taken into this prison house because he wrote a play against the policies of neocolonial regime practicing colonial legacies.

articulation of memoir exposing a troublesome period of detention shows his preservation of his autobiographical consciousness. His discussion about political turmoil in Kenya and the neocolonial government caused his arrest. After his release, he left for London, where his exiled life began. Bhabha says, “[T]he efficacy of that misfitting dissymmetry or asymmetry is that it’s not a paralyzing condition. It can be a condition of various, varied contingencies and interventions. That’s the whole experience” (17). Issues of misfitting social conditions cause displacement in the form of exile and extermination of the subject.

Exile is more than separation: it longs for home, exaggerating its virtues with every encounter of inconvenience. It is worse for a third-world passport holder to settle in the West, where one becomes a traveling paradox. In 1992, Thiong’o, along with his wife, travelled to America from Japan; his wife, being Kenyan-born holding an American passport, was welcomed home. The green card of Thiong’o was not verified, so he was held at the immigration barrier, and Njeeri had to run back to vouch for him. This was before 9/11, when such a gesture was possible. Thiong’o never adopted an exiled life, but it was in fact imposed upon him. The subject, in *Wrestling with the Devil*, highlights the role of social relationality in its construction during duress. Despite torture in the death cell in Kamiti Maximum Security Prison, the narrating ‘I’ explores somatic relationality to show the narrator’s identity. Being a hardcore critic of the neocolonial governing system, he exposes acolytes of Western imperialism to reproduce a resistant narrative against the ruling elite. This daring performative role of the subject is not compromised in displacement even in the description of risky events. Thiong’o as the narrator, in the text, reinstates his ‘self’ experiencing the wrath of political and social forces in neocolonial Kenya. His somatic relationality, with his present position, never lets the subject lose his memories.

Kwong, in *One Bright Moon*, brings forth his struggle against the oppressive forces to familiarize the readers with a long period of his plentiful performativity of subjecthood in displacement. There is a feeling that the author has deliberately avoided anything that is negative about the Chinese government, even after many years of living away from the homeland. No political commentary or personal emotion about the regime was included except for the sufferings of the self. However, reading between the lines, the readers

momentarily share the tacit fear that permeates his whole life. This fear causes displacement of the author and forces him to move to various countries experiencing transnational cultures. In *One Bright Moon*, the subject discovers itself in the imbroglio of uncertainty and politics. In partcultural societies, the subject, despite having a comfortable zone of social relationality, recapitulates retrospective memories that provide content for the construction of the lost self. The subjecthood extrapolates the role of somatic relationality through metaphorical tropes of transnational cultures. The porous borders of transnational cultures kept the subject moving in various countries. Here is Eakin's notion of determinism when the narrator says, "I find myself wondering whether determinism [] lurks at the heart of our identities...that we characteristically associate with value of freedom" (88). In other cultures, the subject vows to secure his identity, which is a trope of freedom for the conceptual self as a writer.

In the above-mentioned memoirs, the role of subjecthood establishes recognition of the forgotten selfhood of the displaced or detained period of life. The study ascertains the role of the extended self in the articulation of life history, which is fraught with painful periods of displacement and detention. The narrating 'I' (subjecthood) explores the strength of the narrated 'I' with the power of endurance and a courageous attitude to highlight the truthfulness of the self that is imbued with unhomeliness in the text. All three memoirs convey elements of candidness and poignancy, exerting long-lasting impacts of homelessness. The performativity of subjecthood in these memoirs lies in the struggle against powerful determinative forces. It also exposes their sense of vigorously constructed somatic relationality that provides content to interstitial spaces of multiple stages of life. The narrating 'I' explores the concept of the displacement of conscious individuals. The painful period of their lives started in the 1960s with deportation, exile, and detention. Barghouti, in one of his online interviews, is of the view that

[o]ccupation prevents you from managing your affairs in your own way... it interferes with longing and anger and walking in the street. It interferes with going anywhere and coming back, with going to the market, the emergency room, the beach, the bedroom, or a distant capital. (2009 N.P)

Barghouti elaborates on the impact of occupation as a social relationality to spread fear in every walk of life. The phase of occupation disturbs all aspects of personal and social life. A constant sense of mysterious surveillance prevails in occupied territory to create a culture of silence. The subjects, in all three memoirs, experience thereness in displacement but foreground somatic relationality for articulation of their life narratives. Having a continuous movement in the transnational reality of partcultures, the subject assures the factuality of its memories even after decades. The narrator's constant struggle reckons autobiographical truth in memoirs. For the understanding of the performativist role of the subjecthood, I present a brief account of the beginning of life narratives.

The beginning of life-narrative studies has its roots in the history of human beings sharing their personal experiences on various topics. In "The Rise of Life Narrative", Ivor Goodson (2006) conducts a study to explore the reason for the rise of life narrative. He traces that "people debated great issues of religion and science, political reform(s) and freedom of trade in public meetings" (07). The gathering of small groups initiated discussions on multiple topics to express their individual views. With the passage of time, individual opinion establishes its space in the world to share personal experiences on religious, political, and social issues. Therefore, Goodson constitutes the phrase "the collapse of grand narratives" (08). Religious confessions, social reforms, and political struggles started growing with documented records to find space in the phenomenological field of study. William (2005) describes in *Chronology of World History* the decline of the grand narrative, splitting into several sections. He holds that:

The idea of the grand narrative in the human sciences has fallen out of fashion. Christian providence, Freudian psychology, positivist sciences, Marxist class-consciousness, nationalist autonomy, fascist will: all have attempted to supply narratives that shape the past. When it comes to practical politics, some of these narratives proved to involve repression and death. (18)

Correspondingly, the construction of narrative emerged from different theoretical perceptions to disseminate a multiplicity of meanings in the realm of interdisciplinary studies. The above-mentioned postulations give a new look to the existing stories of human beings. In the twentieth century, most of the writers appeared on the surface with their

individual stories to document in the form of autobiographies and memoirs across the world. The ignorance of life narrative started diminishing, and its promotion caught the attention of the people. Goodson acknowledges the impact of modernism and postmodernism with “the emergence of another kind of narrative...often individualized in the personal life story” (08). The stories, after the decolonization of the British Empire, posed new challenges for the postcolonial societies. Through autobiographies and memoirs, the writers constructed their multiple narratives. Therefore, the last quarter of the twentieth century and the first two decades of the 21st century stamp this period as an “age of narratives: of narrative politics, of narrative storytelling, of narrative identity” (09). These forms of autobiographical narratives absorb the cultural impacts of the surroundings on national and international levels.

Another important factor is a cultural manifestation to discuss the impact of colonial interventions and globalization. The dominant elite class captured the corridors of power and invited colonial masters to assist them in the governing system. The performance of the subject in autobiographies and memoirs replicates its social relationality. In postcolonial societies, autobiographers and memoirists express their concerns about cultural assault, displacement, exploitation, and loss of identity. Goodson demonstrates that “[i]n our current individualized society, our art, culture, and politics increasingly reflect a move to highly-individualized or special-interest narratives, which often draw on the literature of therapy and personal and self-development” (09). These factors accelerate the performative role of the subject as an agent. The writers of the Global South challenge that exploiting the system causes displacement, oppression, and injustice.

All three memoirs, selected for study, have been produced in displacement to express the true stories of the lives of deracinated subjects in various cultures. The people of these three countries experienced troublesome lives and searched for secure places for their survival. Constant fear, uncertainty, and oppressive state apparatuses provided sufficient content for resistant literature to raise the voices of oppressed communities. The malaise of postcolonial subjects was further aggravated because of dispersed families and forced displacement. In the global south postcolonial societies, exploitation of the masses segregated the societies into various sections to continue political, economic, and social

instability. The interests of the mother countries lie in introducing complicated borrowed governing systems. The subjects, in all three memoirs, speak about oppression and marginalization in their own countries, where they could not ensure their safe existence.

The subject constructs its narrative through the happenings of events in real/factual life by recalling memories. Therefore, Lee Roy Beach and James A. Wise (2022) state that “[m]emory is the brain synthesizing events into coherent episodes. And, of present interest, cognitive structuring is the brain synthesizing both episodes and their component events into coherent narratives” (13). The formation of autobiographical consciousness requires the alignment of somatic sources to develop the writing self. The occurrence of events in one’s life, does not matter if the self remains stagnant and does not create his story. The role of the human brain becomes more important in the recreation of the previous self that experienced a variety of events. The brain establishes the temporal value of the events in the articulation of life narratives. Reddy and Zoefel (2021) explain that “events are useless by themselves, so the brain creates episodes out of events that occur together, bound in time or otherwise linked. And, because episodes are useless except in reference to what preceded and followed them, the brain indexes episodes by time” (24). The brain, as a somatic source, blends the happening and reproduction of events in a particular context via somatic and social relationality.

A blend of social and somatic relationality helps compose autobiography and memoir, presenting the truthfulness of the subject. The writing-I reinvents the previous social scenario like the artist who recreates a new world with his images. The private self does not remain compatible with others when the ongoing situation of his surroundings deflates. Therefore, the amalgamation of the private, interpersonal, and mature self gives birth to the conceptual self that performs its role being a subject. In “Deconstructing the Biographical Method”, Denzin (1991) “reasserts a commitment to the value of individual lives and their accurate representation in the life story document” (05). The focus of the subject on individual life exceeds his/her limitations to construct a narrative against the prevailing system. The writer secures identity in the text to endanger his life while challenging the state, especially in postcolonial societies. Therefore, Goodson reinstates the documented story of the self as the “uniqueness of individual personality with social

construction of subjectivity” (15). The construction of narrative depends upon the social upbringing of the self that can never be judged in isolation. The journey of private and interpersonal selves progresses side by side to ensure the true representation of the writer in the text. The textual composition of ‘the self’ endorses the contextual aspect of the content described by the narrator. Willinsky (1989) argues, “[T]he personal life story is an individualizing device if divorced from context” (259). The context of the selected memoirs matches with the reflection of postcolonial partcultural journey. The continuous movement of the subject, in search of a comfortable zone, imprints his documented story as partcultural memoir. A partcultural journey is the result of postcolonial exploitation in former colonial territories. I develop my argument along with an indispensable connection between memoirs of the study and postcoloniality.

1.2 Postcoloniality and Life Narrative

The study blends literary and life-narrative theories to carry out research on memoirs articulated by postcolonial writers. The selected memoirs fall under the category of postcolonial literature with renowned voices of the global south. Bhabha’s notion of displacement also encircles literary writings of postcolonial societies. Palestine, Kenya, and China have been colonies, and their state apparatuses cause the displacement of the subjects in the selected memoirs. In *Postcolonial Theory and Autobiography*, David Huddart (2008) discusses that “[o]ver the last twenty-five years there has been an explosion of interest in what now needs to be called life writing” (02) in these countries. The terminological use of ‘autobiography’ narrows its scope to the historical record of events. Linda Anderson (2001) in *Autobiography* strongly defends it as an established literary genre. She states, “[T]his is not the only way of seeing autobiography. Nonetheless, it has been a dominant understanding, and so the genre has its canon, its claims made about the construction of the modern subject, and all of this institutionalized authority has tended to exclude any other way of imagining life writing” (03). Individuals, in postcolonial societies, suffer due to an oppressive governing system and realize to represent themselves as resistant subjects.

In the avalanche of Eastern autobiographies or memoirs, the myth of the centrality of the West about autobiographies needs to be dismantled. The life writings of ‘others’ get

popularity and approach the critics and theorists for commentary. Hornung and Ruhe (2001), in *Postcolonialism and Autobiography*, elaborate autobiography as “[a]utobiography in its widest definition seems to provide a convenient genre to embrace the crossroad cultures from East and West and to launch an emancipatory political and cultural program” (03). The sameness of subjectivity, in postcolonial writings, bolsters the performative role of the subjects. Communalism remains dominant in the writings of postcolonial writers who especially suffer due to the continuous policies of the neocolonial regime. However, the autobiographies are iconized by the strong personalism of the subjects. The application of subjective propositions draws polarity between communalism and personalism. Here, the subject maintains a balance between personalism² and issues of community to demonstrate his skills of recreation. Huddart postulates that “[t]here remain debts to ideas of subjectivity and authorship that postcolonial theory ought to acknowledge” (04). The notion of universal subjectivity is entirely different from the idea of subjectivity in postcolonial writings. The perception of postcolonial subjectivity does not completely dismiss subjectivity rather, it adjusts subjectivity. The performance of the subject needs flexibility in subjectivity to articulate a personal story addressing the issues of the community.

The selected memoirs comprise postmodern and postcolonial periods; therefore, the writers align autobiographical consciousness with communalism. The subject meticulously manages polarities by flexible subjectivity within the text. Sean Burke (1998) points out the differences as:

Postmodern emphases on locality, on little narratives, on singularity; neoethical concerns with respecting the Otherness of the Other; postcolonial specifications of the subaltern, of national and historical contexts — all these drives within contemporary critical discourse pass from the text to its histories without properly acknowledging that an authorial life and its work allow such a passage to be made. (203)

The discourse of others, in autobiographies or memoirs, validates their existence as postcolonial products. It acknowledges their historical struggle and reflection of critical

² Personalism hypothesizes final reality and values in personhood and the divine. *Creative Evolution* by Henri Bergson (1906) focuses on the importance and uniqueness of a person securing identity in social relations.

contemporaneity. The performative role of the subject incorporates these differences with sleight of hand in the articulation of the story. The subject contextualizes the text to create flexible subjectivity in the performance. The above-mentioned concepts of theories are apparently different but exist side by side in partcultural memoirs. The flexibility of the subject ensures the composition of a partcultural memoir and exhibition of personal experience within the context of communalism.

An application of the theoretical framework to autobiographies and memoirs is related to the performance of the subject. Therefore, Huddart states that “autobiographical writing is understood as being performative” (06) to analyze chunks of texts invoking theory. The flexible subjectivity of the author continues the intellectual calisthenics of the subject. The process of writing an autobiography and a memoir reflects the growth of the conceptual self that manages to contextualize the content. The writer, being a sufferer, does not accentuate only the miserable life but also recreates a character in the text, showing the literariness of the self. Janet Harbord (2002) also mentions social relationality in “Platitudes in Everyday Life” as “[t]he writing of the self involves an engagement with the various cultural resources available” (32). The availability of cultural resources enriches the content of the subject in memoirs. The more the writer absorbs cultures’ values, the better the exhibition of cultures in partcultural memoirs. This experience causes shared flexibility of other cultures where the displaced subject stays as a sojourner. The memories of the subject are loaded with the indelibility of the past, moving from place to place in search of a peaceful settlement. The study also discusses the authenticity of selected memoirs in social relationality produced by local traditions of their hometowns.

1.3 Locating the Authors in Relationality

The authors of the three selected memoirs belong to Palestinian, Kenyan, and Chinese societies that they left due to certain reasons, such as social relationality. Barghouti belongs to Palestine, which is still under Israeli occupation, and the Palestinians continue their struggle for freedom. Thiong’o is a Kenyan writer who suffered in the neocolonial regime after the departure of the British colonizer. Kwong is a Chinese citizen and becomes a victim of oppressive state apparatuses. All three writers are displaced and wander through different states for their peaceful stay. In Eakin’s theoretical terminology, these subjects

suffer due to social relationality that causes their displacement. They move towards various flexible cultures, ensuring the experience of partcultural societies. A brief study of the history of states helps understand the local traditions that contribute to producing partcultural memoirs with personal experiences of displacement and relationality. I briefly sum up the local scenario of every state that links the text of the memoir to social relationality.

The dispute between Israel and Palestine has a few events in history and consists of the manipulation of the colonizers. Tahrir Hamdi (2018) explains that “[t]he tragedy of Palestine is rooted in an international historical process which can be traced back through several important events” (22). A few major events led to the enhancement of this dispute and claims of land by Israel in 1948. An initial trace lies in the first Zionist Conference in 1897 in Basel, Switzerland, when the demand for a Jewish state appeared. Kenneth M. Newton (2008) aptly describes “the publication of George Eliot’s 1876 novel *Daniel Deronda* without which the state of Israel might not exist” (18). Rabia Aamir exposes the Zionist agenda of Theodore Herzl regarding the historical context. She contextualizes his notion of a Jewish state at the beginning of the 20th century and his attempt to convince the Jews to establish their state as “an idea for healing the wounds of Jews” (Aamir 43). A historical difference between the Zionist approach and the common Jewish population highlights the Zionist sense of superiority, stigmatizing and taunting the Jewish population. She is of the view that “Herzl now is offering a chance of elevating the status of a stereotyped weak East European Jew to a strong member of a Zionist movement” (44). A well-planned movement of the Israeli state starts emerging with the collaboration of Zionists and other Jewish communities. The presentation of facts complies with the persuasive narrative of the Western agenda to establish the state of Israel. In 1948, the establishment of Israel in the Arabian Peninsula caused disputes and wars in the region. The Arab supremacy lost its impact with the establishment of a Jewish state that later on kept occupying many areas of Palestine. The disputed land was transformed into a stream of blood and dead bodies because of continuous skirmishes. Most of the people had to be displaced to save their lives and faced problems during their stay.

Barghouti, author of *I Saw Ramallah*, was born in the disputed phase of Israeli and Palestinian history in 1944, when the tension increased day by day and war broke out in the region. Baruch Kimmerling and Joel S. Migdal (2003) in *The Palestinian History* explain, “With the founding of Israel, the situation changed completely—the Arab-Israeli wars of 1948, 1967, 1973 (to a lesser extent), and 1982 revolved around the question of Palestine’s future: They wove themselves into the fabric of Palestinian Arab life and shaped the fate of the community as a whole” (214). The people of Palestine, as a community, became disintegrated, displaced, and defeated after the 1948 war. Their displacement forced them to take refuge in other Arab States, where endless misery started. The upbringing of Barghouti witnessed all the critical circumstances of the Palestinian community and their efforts to return home. His family too suffered in displacement, and all his brothers scattered in various countries to meet the necessities of life. Fawaz Turki admits that “[t]he Palestinians were severed from the old foundations of society and politics, scarred by exile, and still stunned by the fate that had befallen them” (21). The world ignored refugees in other countries, and only the UN provided a small quantity of food.

The post-war scenario of 1967 increased the number of people who migrated from villages and towns to outside Palestine. The reasons for migration, as stated by Baruch and Joel, lie in “the steady erosion of peasant life, along, now, with the physical fragmentation of the Palestinian community, this preeminence was shaky at best. It contended with an increasing outward migration, motivated by economic survival and educational opportunity, to various countries” (216). Barghouti, too, got stranded in Egypt because he was enrolled in the University of Cairo as a student. He was not allowed to enter his homeland. His journey of partcultural memoir started in 1967 and continued throughout his life until 2021. The movement of the subject was the result of the Israeli occupation and the forced exile of Palestinians. The aftermath of the war affected the identity of the migrated Palestinians in Jordan, Lebanon, Egypt, Syria, and other Gulf states. Baruch and Joel elaborate that “[i]nterconnected with the impact of this population rise on both the physical and social landscape, a new set of questions emerged concerning social structure and Palestinian self-definition” (218). Barghouti’s *I Saw Ramallah* exemplifies the issues of identity and relationality.

Thiong'o was born in January 1938 in Kenya, which has a long colonial history. A large number of people migrated to Kenya in times of crisis from different parts of Africa. George N. Njenga (2010) in "History of Kenya to 1900" narrates that "a man without history is much like a flickering spark from a fire that soon dies leaving nothing in its wake [...] Sadly, it has not served to give me identity but rather to illustrate my dependence on a foreign ideology...that has only served the intruder and bestowed upon me a subservient nature, leaving me confused" (01). The historical context is an essential component in constituting the ideology of the writing self. From 1938 to 1963, Thiong'o experienced the colonial society of Kenya that was controlled by Western imperialist finance. His participation in anti-colonial organizations gradually developed his notion against injustice and exploitation. Being a student pursuing a bachelor's degree in Makerere University, Kampala, Uganda, he studied art and literature, and supported the liberation movement till 1963. His teaching career as a professor of literature at the University of Nairobi from 1972-77 clarified his ideology to write against the Kenyan bourgeoisie. He worked on the security and implementation of the Gikuyu³ language and African literature in different genres.

The most critical period of Thiong'o's life started with the writing and performance of *Ngaahika Ndeenda (I Will Marry When I Want)* in 1977. After the performance of this play, the Kenyan authorities arrested and detained him for one year without trial. Thiong'o himself explained in *Detained* (1981) that:

I have, therefore, tried to discuss detention not as a personal affair between me and a few individuals, but as a social, political, and historical phenomenon. I have tried to see it in the context of the historical attempts, from colonial times to the present, by a foreign imperialist bourgeoisie, in alliance with its local Kenyan representatives, to turn Kenyans into slaves, and of the historical struggles of Kenyan people against economic, political and cultural slavery. (xi)

³ Gikuyu also known as kikuyu a Bantu African language. It is one of the major languages of Kenya spoken from Nyeri to Nairobi by Agikuyu ethnicity. Approximately 6.6 million African speak this language according to 2009 census.

Thiong'o, therefore, impersonalizes his arrest to expose the persecution of ideological opponents. He connects various dots of colonial periods and neocolonial practices in a newly independent state. The main concern of the governing authorities depends on mutual understanding between the local national administration and foreign masters to suppress the dissident writers in Kenya.

This social relationality of the writing-I became oppressive and exploitative. Neocolonial Kenyan state apparatuses squeezed the writer because he exposed the handpicked governing elites. During his illegal detention, he witnessed the persecution of innocent Kenyans who did not commit any crime but just criticized the government. Amnesty International declared him a 'professor of conscience', which caused his release. After his release, he went in self-exile that was actually forced due to social relationality in 1982. His realization of the threats to life in Kenya prepared him to settle outside his hometown. He, as a writer, continues to highlight the issues of the neocolonial governing system through colonial legacies.

Thiong'o reconstitutes his national identity that has been diminished by cultural assault in colonialism and neocolonial Kenya. He composed *Decolonizing the Mind* in 1986 and *Something Torn and New: An African Renaissance* in 2009 to restore African culture in Kenya. Simona Klimkova (2015) discusses these attempts as "literature should be representative of the moving spirit in the nationalist struggle and that it should facilitate the much-needed social transformation" (155). The construction of the African narrative challenged universalism and borrowed from the discourse of conformists. The writer strives to restore the lost culture and identity of Kenyans.

The author of *One Bright Moon*, Kwong, since his birth in 1949, has suffered from extreme hunger and oppressive social relationality. In post-revolutionary China, Mao's philosophy was strictly imposed, and nobody dared to differ from the policy of the state. The Chinese population followed the footsteps of Mao to enhance sources of income to stabilize their country. China, land of opium and drugs, passed through a process of transformation to counter the Western philosophy of imperialism. Kwong and his family became victims of suspicion rested upon them being part of the 'counter-revolution' in Shiqi. The writer recalled his initial school days with an obsession with Chinese

nationalism and hateful speeches about the West. The students were guided and inculcated with a revolutionary spirit through lectures and morning speeches in educational institutions. This was an era of starvation and fear, but hope ignited the people to carry on their struggle.

At the age of seven, his father's arrest by Chinese law enforcement agencies made him feel insecure in China. The difference of opinion was not acceptable, especially if it had a slight agreement with the anti-revolutionary. The painful journey of the subject started in 1960 when he traveled from China to Taiwan, and later on to Hong Kong, Australia, and America. His entire journey was fraught with starvation and a struggle against social relationality that caused his displacement. The subject moved to different cultures, secured his temporary stay, and settled in Australia. This experience of the subject founded the composition of a partcultural memoir. In 2018, during his visit to China, the writer met his old friends and discussed long stories of life from China to Australia. Although his somatic relationality helped him identify many things related to his previous life, social relationality caused his movement in a variety of cultures having differences but flexible in nature.

1.4 Delimitation of the Study

This research project is delimited to a reading of *I Saw Ramallah* by Mourid Barghouti, *Wrestling with the Devil* by Ngugi wa Thiong'o, and *One Bright Moon* by Andrew Kwong. The study analyzes the proformativist role of subjecthood in three global south partcultural memoirs written in displacement with indelible somatic relationality.

The above-mentioned memoirs are selected for study because the writers are forced to leave their hometowns due to oppressive social relationality. The truthfulness of the stories requires original characters and places to establish relationality in displacement. Homi K. Bhabha postulates the concept of displacement as minoritization of the subject that sticks to its roots as far as memories are concerned. In "Diaspora and Home," Bhabha meticulously narrates decisive, divergent, and discordant elements contributing to the displacement of subjecthood in transnational cultures. Paul John Eakin in *Living Autobiographically: How We Create Identity in Narrative* articulates the role of somatic

relationality in the discourse of life through the extended self. Eakin's focus on autobiographical consciousness familiarizes the researcher with the ineradicable relationship between body, brain, self, and narrative. He posits the concept of movie-in-the-brain to establish a link between deep memory and creative move. The narrators in memoirs reveal their identity instead of the delineation of supposed narrators.

1.5 Thesis Statement

The subjects in the selected global south partcultural memoirs seem to explore their performative role via somatic relationality and displacement through porous cultures. For articulating the narrative identity of the autobiographer in displacement, somatic relationality helps reciprocate memories. Paul John Eakin's theory of somatic relationality and Homi K. Bhabha's concept of displacement are likely to be useful in reading the performative role of subjecthood in the selected memoirs.

1.6 Research Questions

1. What is the role of autobiographical consciousness in the formation of the 'self' and its identity in the selected texts?
2. How does social relationality play out in the construction of the subject(s) in the selected memoirs?
3. How does the subject perform its role in the construction of the narrative identity of the displaced autobiographer?

1.7 Research Plan/Chapter Division

Chapter 1 of the introduction deals with the development of the argument and clarifies the topic statement with its salient features. This chapter helps us understand the key concepts of relationality and displacement. It also establishes the basic argument of the performative role of subjecthood in partcultural societies. The study proceeds through research questions and thesis statements invoking theoretical concepts for partcultural memoirs of the global south. Chapter 1 facilitates the readers to digest the introductory knowledge about the performative role of the displaced subjects with partcultural experience.

Chapter 2, literature review, consists of three sections discussing the roots of the theoretical genesis of life narrative and literary theory, along with available critical sources. This chapter creates a gap for the researcher to carry out his research plan. The establishment of the theory of life narrative provides a foundation for the understanding of its three waves. The Three Waves focus on bios, autos, and graphe, respectively. I find the gap of relationality and establish my theoretical lens. The second section deals with the theoretical roots of displacement in literary theory. The last part of the chapter comprises various critical sources to understand the execution of theory upon works.

Chapter 3, research methodology and theoretical framework, encompasses the concept of somatic relationality and displacement along with the discussion of autobiography as a research method. I discuss important features of Eakin's somatic and social relationality and Bhabha's displacement. The research paradigm falls under interpretivism as well as constructivism to discuss the global south partcultural memoirs. Mary Evans' 'autobiography as a research method' is useful for this research. She explains the role of the subject and elaborates on the shift of writing-I to the written-I in the text. It also helps understand the role of the subject for the construction of the narrative.

Chapter 4, 'Construction of Narrative: Journey of the Displaced Subject from Hereness to Thereness in Barghouti's Memoir' presents an analysis of Barghouti's partcultural experience in different digestible cultures. The subject constructs his resistant narrative to counter the exploitation of social relationality. His forced expulsion from his motherland exposes the brutality of the occupying forces of Israel. His family disperses in different states to secure their lives, and all the members endeavor to join their parents. Barghouti, as a displaced subject, performs his agentive role to highlight the pathetic conditions of the Palestinian community. His feelings of minoratization haunt him during his stay in other cultures.

Chapter 5, 'Recreation of the Self: Resistant Narrative against Neocolonial Social Relationality in *Wrestling with the Devil*' discusses the construction of a resistant narrative against neo/colonial state apparatuses. The social relationality of the neocolonial governing system compels Thiong'o to displace for his survival. He documents his experience to share the daring role of a displaced subject. Thiong'o faces the wrath of the ruling elite

because he raises his voice against exploitation and persecution. His performative role as a subject recreates the lost self to build his discourse against state aggression. His illegal detention is an attempt to dismantle his somatic relationality and accept the offers of the ruling elite to endorse their regime without questioning. The subject does not follow their instructions and endeavors to expose their oppressive social relationality.

Chapter 6, 'Performativist Role of Subjecthood: Construction of Identity Narrative as Resistance in *One Bright Moon*' explores the role of a displaced subject who leaves his hometown because of poverty and victimization. Kwong feels dejection and disappointment over the forced culture of silence and endorsement. His father's arrest and trial in open court for being counterrevolutionary caused humiliation and the dispersal of his family. The district head of the new Chinese government forces them to feed him and never allows them to travel outside the town. His continuous journey from China to Macau, Hong Kong, and Australia builds up his autobiographical consciousness to construct his resistant narrative. He shares his bitter experience of oppressive social relationality and exposes the authoritative regime.

Chapter 7, 'Conclusion' finds the daring role of the displaced subjects in global south partcultural memoirs to acknowledge the contribution of somatic relationality in the articulation of personal experience. The subjecthood challenges the existing forces of social relationality and constructs his narrative against exploitation and aggression. Their somatic relationality reciprocates the social relationality that causes their displacement. The subjects institute memoirs of the global south as an established literary genre offering challenging voices of others.

1.8 Significance of the Study

The present study holds significance in the sense that it makes a performativist reading of subjecthood in global south partcultural memoirs in displacement to catch the attention of the readers in global south life narratives. The study aims to contribute to theoretical understanding in the field of life narratives, focusing on the role of subjecthood for the construction of resistant narratives in oppressed cultures. The performativist role of the displaced subjects will help future researchers and scholars understand the partcultural

composition of autobiographies and memoirs from the Global South. It also dismantles Western theorists' claim about autobiographies/memoirs being a Western genre. The document ascertains a nexus between somatic sources for the articulation of the story by the conceptual self and the experience of social relationality, causing trials and tribulations. It contributes to both sides of research; being an interpretive study of partcultural memoirs as an innovative idea, and the performativist role of the subject being constructive for the resistant narrative. The study provides an understanding of the role of somatic relationality in displacement despite the bitter experience of the narrator asymmetrically moving in porous cultures. This research envisions the critical sensibility and insightful guidance for future researchers to conduct further studies on the issues of displaced autobiographers who have to move to other states due to oppressive determinative forces. This study critically analyzes the extended self as a subject having the ability to develop somatic relationality in the prelinguistic stage, reminiscence in displacement, and its established link for the articulation of memoirs. Though several articles exist on relationality and displacement, the alignment of somatic relationality in displacement for the performativist study of subjecthood has never been discussed in African, Chinese, and Palestinian memoirs. The study also helps understand critical and burning issues of persecution in Arab, African, and Asian states. This research meticulously explores new horizons of marginalized memoirs and autobiographies, producing resistant discourse with the identity of the narrator. This study helps understand the political, historical, and social marginalization of the resistant-self narrating its stories of life. This dissertation helps establish a critical sensibility of scholars for interdisciplinary research in the field of life narratives. It offers insightful guidance for researchers and scholars to equip them with a better understanding of various flexible cultures. The study also throws light on the political circumstances of the Global South and provides an understanding of the policies of the state. This document endorses the individual experiences of the authors with contextualization of truthfulness in the academic world. Moreover, the global picture of the world demands research on multiple genres of literary writings. The study also explores new trends of research on life narratives in Pakistani universities, increasing the scope of the literature of the Global South.

CHAPTER 2

LITERATURE REVIEW

2.1 Introduction

The purpose of the literature review in this research is twofold. It situates the research in the existing scholarship and finds gaps in the available critical sources. The theorists of autobiography provide sufficient knowledge for the understanding of life narrative. It also helps find the research gap for the study in the future. This chapter consists of three sections discussing theoretical and critical references for the study. In the first section, the genesis of theoretical development regarding somatic relationality has been discussed with references to the prominent theorists of life narratives. The second section deals with the background of the postulation of displacement. The third section comprises several critical works on life narratives and displaced communities having resistant narratives for their identity and security, with certain gaps for my research. I quote some sources of available scholarship to create space for the performative role of subjecthood in the global south partcultural memoirs. This study focuses on the compatibility between somatic relationality and the displacement of the narrator. After an ample study of already existing relevant literature for the understanding and clarity of this research project, I have to present a brief review of the literature.

I

2.2 Genesis of the Theory of Life Narratives

For a theoretical understanding of autobiographical criticism, it is required to read about the role of memories and the growing self in the articulation of life stories. The theory of autobiography has been divided into three waves with their rubrics of study. The beginning of autobiographical theories started in the middle of the 20th century with the publication of *Autobiography Essays Theoretical and Critical* by James Olney (1980). In “Autobiography and the Cultural Moment: A Thematic, Historical and Biographical Introduction” James Olney is hesitant or a little apologetic being a theorist of

autobiography. He also questions the performative role of the subject and leaves a gap for relationality. He states:

[O]ne always feels that there is a great and present danger that the subject will slip away altogether, that it will vanish into thinnest air, leaving behind the perception that there is no such creature as autobiography and that there never has been—that there is no way to bring autobiography to heel as a literary genre with its own proper form, terminology, and observances. (Olney 04)

Olney is a little hesitant in his arguments about the position of autobiography as an established literary genre. This apologetic expression of Olney puts a dent in the subjecthood of life narratives. He also pleads the case of Western culture and endorses the viewpoint of Gusdorf. His argument is wavering about the growth of self and its performance in troublesome periods of life. Consanguineous relations of the subject have been ignored in his proposition of autobiography. The entire essay engages the reader to justify the existence of autobiographies or memoirs as a genre of literature with historical references. He counters the concept of wholeness and harmony in autobiography with an expression of bios being incomplete in the story of the self. The gap is filled with intersectionality and the disintegration of a hierarchical structure of the text in postmodern writings.

Theory of life narratives started in the middle of the 20th century with the first wave focusing on bios in the West. George Gusdorf acknowledges autobiographies as “an established literary genre in a series of masterpieces” (28) to give a rebuttal to certain literary theorists who raised questions about the status of autobiographies being a literary genre. The publication of “Conditions and Limits of Autobiography” (1956) by Gusdorf provided a solid and unquestionable foundation for theorists of autobiographies to explore its futuristic dimensions. He repudiates all other claims about the style and narrative of autobiographies or memoirs being a nonliterary genre. He advocates the drawing of self by self as “the precious capital that ought not to disappear” (Gusdorf 29). On the other side, he attempts to entice the readers with his limited approach of self-narrative in time and space. He declares:

[A]utobiography is not to be found outside of our cultural area; one would say that it expresses a concern peculiar to Western man, a concern that has been of good use in his systematic conquest of the universe and that he has communicated to men of other cultures; but those men will thereby have been annexed by a sort of intellectual colonizing to a mentality that was not their own. (29)

Gusdorf appraises the Western writers of autobiographies to establish their supremacy in the field of life narratives. His idea seems to be obsessed with Western intellectualism favoring a controlled version of life writings. The limited scope of Gusdorf's cultural approach endorsed colonial concepts of the Western mind that considered it the center. His limited frame of mind did not let him think beyond Western boundaries about life narratives. He is of the view that even autobiographies by 'others' consist of Western styles copied for the presentation of Eastern subjects. The process of writing autobiographies and memoirs ensures the subject is confident and has an independent existence. The writing 'I' in life narratives considers itself a witness of real life that is irreplaceable. Human life does not exist in isolation but encircles the existence of others around us. A sense of demonstration of 'self' is changed into a keen desire of knowing-it-all about the author. Gusdorf focuses on the consciousness of the mind to entice with the unconsciousness of personality and the primitive civilization of society.

Therefore, the subject being a performative agent depends upon a few essential factors of life. The study of these factors conceptualizes autobiographical consciousness being a creative impulse to share the experience of the author's life. Sidonie Smith and Julia Watson discuss the role of these elements in forming the writing-I as agency in autobiographies and memoirs. These elements contribute to the performative role of the subject in the articulation of the story of life. Smith and Watson discuss these elements as "a set of concepts helpful for understanding the sources and dynamic process of autobiographical subjectivity: memory, experience, identity, space, embodiment and agency" (21-22). Therefore, the reiteration of memory as a creative work does not reflect merely previous events of life. The creative process develops the art of storytelling to establish life narrative as a literary genre.

The structure of storytelling is governed by the principles of repetition, but employs the creative move of the subject. The performance of the subject reciprocates “to tell of himself knowing that the present differs from the past” (30). Gusdorf declares man as “a responsible agent” (31) who generates discourse of life in a social context. His patriarchal touch is obvious in his articulation of his theoretical essay. Man, as a dominant gender in history, has also been prioritized in Gusdorf’s postulation of the theory of life narratives. His descendants of the theory of autobiographies have challenged his two biases about the writing-I, and cultural supremacy. His first position as a male chauvinist was rejected with the publications of women’s autobiographies. Spatial bias about autobiographies being a Western genre has also been repudiated with the arrival of autobiographies by ‘others.’ “Famous men—heroes and princes—acquire a sort of literary and pedagogical immortality in those exemplary ‘Lives’ written for the edification of future centuries” (31). He also acknowledges the social status of the writers in autobiographies as famous personalities. In my research project, I try to find the gap in the performative role of subjecthood, and autobiography is not limited only to Western culture. I, further discuss all three waves of the theory of life narrative to establish my argument, creating a gap for the study. Therefore, the discussion starts with the first wave dealing with bios.

2.3 First Wave: Focus on Bios

The first wave of life-narrative theory focuses on the depiction of bios in biographies, autobiographies, or memoirs. Therefore, theorists of the first wave of life narratives postulate their propositions dealing with events in the life of the author. A few elementary motives of storytelling techniques are to simply describe the journey from birth to death of famous men. The purpose of writing autobiographies/memoirs, in the 18th and 19th centuries, was to show personal achievements and celebrate them posthumously. Most of the bureaucrats, military men, and politicians, after retirement or in exile, demonstrate their experiences for posterity. James Olney and George Gusdorf are major theorists of the first wave of life-narrative theory.

Gusdorf focused on the establishment of autobiographies/memoirs as literary genres having all the elements of creative writings of other literary genres. Memory does not provide only a record of the past but also becomes “a second reading of experiences”

(Gusdorf 38). This exercise adds material to the unconscious that governs human memory more than conscious efforts. Autobiographical consciousness supplies data for writing autobiographies and memoirs with a particular context in its time and space. The relationship between memory and writing is determined by the decisive role of consciousness. All these aspects of the first wave of life-narrative theory accentuate the experience of life. The process of creativity in autobiographies lies in a recapitulation of experience from childhood to adolescence, youth, and maturity. This journey does not reflect a simple picture of life but assigns ‘self’ the task of differentiating the ins and outs of life for writing ‘I’. Recapitulation of various stages of life is never meant to provide raw material of life for printing and publishing. Hegel constructs an opinion about truth in his life writings, as “consciousness of self is the birthplace of truth” (144).

In other words, the past has lost its shape and is left with a deformed structure; the ‘self’ reconstructs and rediscovers the lost ‘self’. The achievements in life do not reflect the worth of various incidents if they remain unreflected. Newman claims that “[a]utobiography appeases the more or less anguished uneasiness of an aging man who wonders if his life has not been lived in vain... autobiography is the final chance to win back what has been lost” (45). The importance of life depends on the role of ‘self’ if it performs the duty of being writing ‘I’. Gusdorf refers to *Confessions* by Saint Augustine with dogmatic views of spiritual salvation. A sense of penitence prevails on the subject of recalling one’s activities, which have been under the cover of ages. In autobiographies, the writers choose subjectivity to avoid from fabrication of objectivity. This artificial attitude of scientific objectivity forces the writer to compromise many enriched memories.

On the contrary, autobiography does not present a mere record of biological existence or an account of time and space. The rigorous precision in memoirs/autobiographies creates a flow of events of life with artistic expressions to give it a literary look. The caricature of real life rehabilitates the lost self to imprint memories of important events in life. On the other side, the truth is compromised many times in the creation of poetry and fiction. A very relevant example of the autobiographical poem, *La Vigne et la Maison* by Lamartine (1863), exposes the artificial creation of truth. In his autobiographical poem, he reflects on the façade of his house decorated with a garland of

woodbine. After many years since the publication of this poem, a historian unveiled the fact that there was no vine growing during the childhood of the poet. To reconcile truth with poetry, the author imaginatively planted a vine in his house. The narrative constructed by the extended self, in autobiographies, offers truth in alignment with contextual evidence.

The concept of truth in life-writings questions the writers first instead of searching in the text. The liability of the author remains at stake if there is conspicuous evidence of falsification found in the work. Reflection of truth provides testimony of man's truth within himself. This process of true depiction of life actually generates "dialogue with himself seeking its innermost fidelity" (Gusdorf 43). The example of Flemish and Dutch painters verifies the truth reconstituted in autobiographies with a little addition. Their exercise of painting interior scenes on the walls adds new dimensions of truth. This attempt is to reassemble the lost self with innovative ideas of life and shares of other persons in the author/painter's life. This delivery brings the writing 'I' to the creative realm of literature. In the same line, the writer ensures sufficient margin for oneself to demonstrate truth with sleight of hand.

Therefore, Gusdorf pleads the case of autobiographies for their judgment beyond truth and falsity. If poetry and fiction get enough space in the realm of literature without judging truth and falsity, autobiographies should also be recognized on the same grounds. Gusdorf gives a margin to the readers to testify to the truth and search for evidence articulated in the texts. The readers must be aware of the art of stylistics and literary norms to evaluate the beauty of its images. The readers realize the author's role behind the unreal and real in the story of life. Every artistic work exhibits its projection of the implicit realm into explicit space, where consciousness incarcerates the 'self' in the story. Literal accuracy in autobiographies depends upon the reflection of events recreated with a conscious attempt at self.

Nonetheless, the journey of man's life sets out for the discovery of himself instead of justifying his biological existence. The author's confession of the past encircles his present and highlights the truth in his story. The story of life does not disperse persuasive contemplation of the conscious self about his private being. Jules Lequier (1860), a French philosopher, discusses the process of writing the stories of life so "[t]o create and in

creating to be created” (27). His philosophical notion about life postulates the theory of human-wrought evils and virtues. He, too, guarantees human freedom along with the perfect goodness, knowledge, and power of God. The postmodernist concept of the three ‘I’s in writing autobiographies endorses Lequier’s views. To be creative symbolizes the subject that exists in the text created by the author. The creating figure ensures the role of the author in autobiographies. The philosophy ‘to create’ resuscitates the biological lost ‘self’ in the text. Bios is accentuated in the philosophy of life writings by Lequier. His approach gives a rebuttal of the “call past in past” (28) philosophy that stamps autobiography as a vain and fruitless endeavor. Lequier’s approach establishes a tradition of discovering myself by myself to honor autobiographies and memoirs. An attempt to compose one’s story claims recognition of self by the self with risky factors of life. The process of writing bios reveals the corollary of an active intelligence of the extended self.

The study of discernment in autobiography suggests an innovative form of truth with an explicit sense of understanding. Truth, in autobiography, exhibits itself with an expression of the likeness of the person, not of things depicted. Therefore, Dilthey (1902), founder of modern historiography, appreciates truth in autobiography and says that “universal history is an extrapolation of autobiography” (29). He does not trust true historical construction without the intervention of bios, as the historian depends upon contextual life. The journey of autobiography as a literary genre takes many other fields of knowledge with it. A circle of life broadens the scope of autobiographies and memoirs with a recreation of the lost characters. Gusdorf suggests rejecting the imposition of objectivity on autobiography as in history. All the autobiographies show expression of artistic enlightenment, focusing on individuals’ reconstruction.

The inner privacy of an autobiographer does not absorb visible circumstances and excessive imaginations nourished by others. A process of reevaluation of destiny becomes prominent with the storage of memories in the human mind. The presentation of the double role of the author being the hero of the story as well as the creator draws balance in the delineation of character in the text. This secretive approach within the writer ensures the depiction of truth in the context. The story of life becomes more reliable if it fulfills the requirements of counter-checking. This procedure of reconstruction of ‘self’ by ‘self’

rehabilitates the “implicit condition of all possible knowledge” (Gusdorf 45). Autobiography, in its composing phase, is affected by the central role of human experience. Experience, being a prime catalyst, expedites the creative process of autobiographies and memoirs. The author borrows experience from lived realities to reconstitute the self from being to becoming in the story. An exercise of the utilization of imagination hinges upon what the real experience of life is. Expressions of the writer in the story show “minimum alteration” (46) of real life.

For the elaboration of personal narrative, the author presents oneself with subjective opinion added by oneself as a primary privilege. At this stage, confession signifies the story of life and initiates a creative process of autobiographies. Personal narrative deciphers the experience of life as a process of recomposing the ‘self’. The autobiographer’s affirmation invigorates the extended self to strip down hidden entities for public demonstration. On the contrary, novelists, dramatists, and poets sometimes recreate the imaginative ‘self’, stripping down the personal ‘self’ in their writings, although their addition of autobiographical elements sometimes becomes prominent. Friedrich Nietzsche (1898) claims his clarity with experience as “[l]ittle by little it has become clear to me that every great philosophy has been the confession of its maker, as it were his involuntary and unconscious autobiography” (09). In the initial phase, the story of autobiographies falls into two categories: one is purely based on confessions, and the other is complete freedom with the protective cover of ‘self’. The recreation of character, in autobiographies, allows a correlational approach to interact with life through works. This correlation does not simplify the overt realities of life and achievements but blends the intrinsic self with the observing and experiencing entity. So, life narratives exhibit life with a direct approach, and fiction does this indirectly.

The focus of the first wave on bios absorbs multiple factors, which contribute to making the story. Exhibition of real stories of life catches intellectual analysis of the human mind that pushes ‘self’ for the recreation of interpersonal and private self. The importance of events expedites the human mind to cash its worth in the form of writing. So Gusdorf acknowledges, “[a]utobiography is also a work or an event of the life, and yet it turns back on the life and affects it by a kind of boomerang” (47). A real-life story provides more stuff

to construct a hero of autobiography with the role of the conceptual 'self'. Honore de Balzac (1845) presents a panorama of autobiography, as "the great events of my life are my works" (32). A misconception about autobiography being a finished image does not stand after the above discussion. The texts of life narratives demonstrate literariness in their composition and application. Gusdorf uses the word "ontological ostranenie" (43) for the literary look of autobiographies and memoirs.

Autobiography deals with the life of the author with its essence beyond one's existence. The conscious efforts serve the conceptual self with memories of life to manifest the lost self as a hero of the text. Sainte-Beuve postulates the role of writer, in *Writing is liberation* as "[a]fter self-examination a man is no longer the man he was before" (34). The process of writing an autobiography initiates a dialogue between the author and his past to construct the conceptual self of the present. An attempt to expose the interpersonal and private self is not a juvenile task in writing autobiographies. The secret parts of life can never be publicized easily. This challenge to refuse the destiny of life, without expressing it, shakes human consciousness. Different episodes of life assembled in a thread fix "a kind of retrospective marks" (Gusdorf 46) to establish life narratives as a literary genre. It is a rebuttal of discourse built against autobiography as a deformation of life, but it is a formation of life. The matter of truth and style are two different dimensions to evaluate autobiographies and memoirs. The truth of life ensures the truth in works because contextual evidence exposes the falsification of the writer.

A single acquiescence in autobiography is not essentially accepted by the critics who defend this genre. The possibility of different styles in the venture of writing autobiographies is a symbolic discernment of correlations. Memories of life perform as gravitational forces for the recreation of previous moments of life. It is not essential in an autobiography to follow chronological order; it gives writers enough space for freedom of order. Gusdorf refutes artificial objectivity as "it shows us not the objective stages of a career" (48). The effort of the autobiographer highlights the meanings of life and the journey from being to becoming. A continuous battle within the writer maintains a balance between truth and imaginative touch for the reconstruction of self as a hero. Therefore, Gusdorf endorses this viewpoint as "[h]e wrestles with his shadow, certain only of never

laying hold of it” (48). An experienced exercise of writing an autobiography removes creative lethargy and produces a created ‘self’ in opposition to oneself.

Gusdorf postulated his notion of autobiography being an established genre but Olney (1980) would be apologetic in his postulation of life-narratives’ theory. His concept of simplicity in autobiography presents a vivid picture of his mind to acknowledge it as a literary genre. Olney utters a statement at the very beginning of his theoretical essay named “Autobiography and the Cultural Moment: A Thematic, Historical, and Bibliographical Introduction,” to justify autobiography as a literary genre being the simplest form of writing. He is of the view that “[a]utobiography is both the simplest of literary enterprises and the commonest” (Olney 03). His consideration focuses on its harder stance to expose personal secrets in public. The fear of private life as public consumption generates a sense of hesitation for the writer to document one’s own life. The problem which is raised by critics of autobiography lies in its common practice of writing. A large number of people start writing their stories of life at the age of maturity to cash their personality and achievements. Despite being very common in writing, autobiography has many traditional norms required for its status as being literary genre. In the same line, autobiography is also considered the most elusive form of writing, receiving less criticism for it. Olney claims about no availability of rules of autobiography for the critics and raises questions on the role of the subject as:

One always feels that there is a great and present danger that the subject will slip away altogether, that it will vanish into thinnest air, leaving behind the perception that there is no such creature as autobiography and that there never has been—that there is no way to bring autobiography to heel as a literary genre with its own proper form, terminology, and observances. (04)

Many autobiographers neither claim to be ‘writers’ nor imagine being writers in the future after writing autobiographies. An overwhelming appeal for all men and women to become ‘writers’ does not reflect literariness like other genres of literature. Olney expresses his concerns that the role of the subject in the articulation of autobiography brings more complications instead of certainties. His proposition encircles his statement that “the subject of autobiography produces more questions than answers, more doubts by far (even

of its existence) than certainties” (05). An ambiguous role of the subject in the story of life opens debate for the critics to judge this genre with its writers.

The subject handles bios with prudence and reconstructs innovative human beings using the past as a pedestal. The procedure of writing an autobiography is not a normal activity that absorbs events alone. Olney demonstrates his skills to establish a link of autobiographical threads scattered in the past before 1956, the year of the beginning of the theory of autobiography. He borrows many concepts about bios and autos from Gusdorf’s theoretical essay. The roots of autobiography in culture and history are discussed as “autobiography occupied a central place as the key to understanding the curve of history, every sort of cultural manifestation, and the very shape and essence of human culture itself” (08). The debate of culture opens a new horizon of criticism in the theoretical assumptions of life narratives.

Olney admits that autobiography, in a critical field, has been given due importance after 1956. Most of the questions were addressed from 1956 to 1978 as “fully and clearly laid out and given comprehensive and brilliant, if necessarily brief, consideration” (09). The issue of acknowledgment, to a large extent, got settled in the first wave of theories of autobiographies. Olney is indebted to Gusdorf for his vigorous role in establishing autobiography as a literary genre. He often mentions the contribution of Gusdorf in his theoretical essay to support his arguments for authenticity. He further proceeds with critical discourse, producing an impact of “cause-effect understanding of literary history” (09). His inclination towards autobiographies developed with his engagement of students working on autobiographies. Moreover, most of the literary writers/theorists jotted down their personal lives as public documents in the last phase of their lives. This was a turning point for Olney when the importance of autobiographies caught his attention for critical understanding. In different autobiographies, the metaphoric representation of self with a long period of experience broadened his vision to study the history of autobiographies. His composition of the notion of autobiographies as *Metaphor of Self: The Meaning of Autobiography* (1972) brought many hermeneutic interpretations of stories of life.

The excursion of Olney was turned into his critical narrative constructed through a thorough study of various autobiographies. This attempt by Gusdorf and Olney caught the

attention of many critics, and they started writing on life narratives. Appreciation of earlier writers by Olney followed as “the work of Dilthey, Misch, or Gusdorf is the cause and the work of subsequent writers the effect” (11). An autobiography is no longer an unjustifiable imposition of the personal story but is enriched with prominent features of literary writings. The subject creates a deeper designed truth adhered to historical and factual truths. However, Pascal endorses autobiography as a reflection of truth and reality while rejecting others as being neither ‘real’ nor ‘true’. Olney interconnects culture and creativity with consciousness to exemplify many renowned autobiographers. He is of the view that “a number of writers attempted to establish the moment when a modern autobiographical consciousness and self-consciousness began to insinuate itself into culture and the creative act and began to make its presence felt in literature” (12). This statement shows the gradual process of flourishing autobiographies as a literary genre.

According to Olney, the three stages of the development of autobiographies are very important to understanding critical essays of theories of life narratives. Confessional autobiography, being the first form, deals with the purgation of the soul in public to expose the extended self. The second form, spiritual autobiography, exposes the self-realization of man for eternal benediction or salvation. Modern or secular autobiography, as the third phase, explores a variety of selves that are not a transcendental or unified subject. Psychological redesigning of the lost self with social origins has been marked as “a literary act” (13) to explore autobiography as a literary genre. A continuous transformation of the intrinsic self as a subject modifies the human mind for creativity. Autobiography as focalizing literature forms the subject as an organizing center, offering privileged access to the readers. All the stories of real life (autobiographies and memoirs) possess fertile vision and experience behind them, as the writers of fiction are rich in vision and experience. The popularity of autobiography invited many critics to evaluate its fashionable application in psychological and social contexts.

An autobiography’s interest among readers is no less than any other literary content. “This new academic dispensation brings together a literature that is very rich and highly various, heterogeneous in its composition—a literature so diverse that it cries out for some defining center; such a center, autobiography has been felt to provide” (14). The variety of

ideas in different autobiographies helps remove intellectual inertia. Olney also substantiates the establishment and application of autobiographies and memoirs as a literary genre. On the other side, he restricts autobiography to American or Western culture with epistemic dominance over 'others'. His acknowledgement of black autobiographers and their entry into the realm of literature gives a little margin to 'others'.

Olney discusses black autobiographies in the American context to hold its hegemony over this genre. He quotes various African American autobiographers to be studied in literature instead of history or sociology. Their placement in his theoretical essay is due to their Americanism instead of their representation of the black community. A few renowned names, such as "Douglass, Malcolm X, and Maya Angelou, are firmly established authors" (15). Another important factor of cultural sense is related to women's autobiographies. In patriarchal societies, women's autobiographies were not given due weightage because autobiography was considered male male-dominated form of writing. He acknowledges that black autobiographers have secured their place in life narratives with the revival of black traditions. Their real stories of marginalization provide stuff to reconstruct the exploited self with innovative ideas of resilience. So, the popularity of their narrative is the result of their persecution and exploitation in a racially divided society. Olney builds his arguments in favour of black autobiography, as "the literary respectability that discussion of black autobiography has attained" (16), to raise this genre equal to others.

Psycho-history of the writing self and the written self is a major contributor to bios reflected in the text. This reflection, as bios sometimes presents the result of script-therapy, is a process for the expression of patients with psychological disorders. Olney also endorses the procedure that generates autobiography as a matter of treatment. Despite the facts of individual life, the autobiographer creates other characters in his story to draw a sketch of collective life. The focus of the writing 'I' on the selection of time matters for script therapy. Reflection of bios with all their colors and shades ensures readers' interest in bringing autobiography to the standard of other genres. A possible sense of bios does not complete itself without "the psychic configuration of the individual at the moment of writing" (19). This debate of shifting focus from bios to autos elaborates further discourses of philosophy and psychology in literary directions. An astonishing proposition was

discovered with writings of biography on behalf of the written individual. The authorized life of biographers for the authors becomes more complicated to create a balance between autos and bios. In biographies, the subjects “become rather more complex and demanding” (20) due to others’ experience instead of self-experience. The absence of self-existence in biography delimits it to bios and does not secure the reliability of autos as autobiography does. The opposite opinion also exists that the self may be biased in portraying itself, but the subject of biography would be impartial in writing.

I find a gap in his theoretical essay regarding the emergence of life narratives outside the Western ambit of literature. The present study of Global South memoirs challenges Gusdorf’s idea of autobiographical writing being a Western genre in the realm of literature. I have selected three memoirs for study to establish the role of subjecthood as a performative agent. It also counters Olney’s apologetic expression about autobiography as an established genre. I discuss their essays to provide a basic concept of autobiography as a literary genre and create a gap for my research. Now, I move towards the second wave of the theory of life narrative for further discussion on autos.

2.4 Second Wave: Focus on Autos

The second wave of autobiography focuses on autos and their performative and constructive role for bios. In the 1960s, critics of autobiography started shifting their attention from the story to its progenitor, recreating the lost self. Olney, being the theorist of the first and second waves, interconnects the first and second waves with an impulse of the writer in his story. He states his viewpoint as “It was this turning to autos—the “I” that coming awake to its own being shapes and determines the nature of the autobiography and in so doing half discovers, half creates itself—that opened up the subject of autobiography specifically for literary discussion, for behind every work of literature there is an “I” informing the whole” (21). Different references of George Gusdorf and James Cox strengthen the role of self in the articulation of autobiographies. They secure the ‘conceptual self’, performing the role of subject that adds the territory of history in literature. Autos possess centrality in autobiographies with a recreation of self with all its memories and context. An assertive ‘I’ can utilize memories to construct the story of an individual.

The role of the writing self is more critical in autobiographies to cater to the needs of literary genres and draw a balance between the multi-sectional world and the complexities of the private and interpersonal self. The self ensures its full participation in the text to reorganize the past as a present for the readers. Critics of this wave raise a technical question of the construction of truth again, as it was raised in bios. In the 1970s, the critics expressed their concerns regarding aesthetic apprehensions. Their argument in favor of fictional works was based on the reflection of aestheticism. Olney quotes a phrase of “wholeness, harmony and radiance” (25) for autobiographies derived from fictional works. The question about wholeness remains intact in this debate. In autobiographies, the critics raise a concern about the wholeness of the story that “the bios must remain incomplete” (25) as compared to fiction. The question is directly related to the role a subject performs during his life, and the end of the story is not accomplished. A personal narrative never finishes in life, and its continuity indicates incompleteness. The role of the subject, as writing ‘I’, determines written I as a “vicarious or closest autobiographer” (26) in graphe (text). Therefore, the autobiographer fully participates in the reconstruction of his/her past with concrete imagination. The subject, in the text, produces concern in the reader for autobiography, evaluated as an established literary genre. A positive reason for writing a story of life is accentuated by the author to draw a central character of the hero. The autobiographical determination of the writer constitutes autobiography to demonstrate the rhetoric of life.

James Olney does not express his proposition about the end of autobiography being unattended in his theoretical essay, although his brief comment on this issue is found in the last part of his essay. In my opinion, the autobiographer’s position of continuity in his work provides more space for the critics to evaluate it as a genre of literature. This concept of autobiography “remains open-ended and turns back on itself” (Leiris 27) to justify the position and relation of the author being alive. Michel Leiris conceptualizes the author as an embodiment who “fears and loathes the fact and idea of death” (28) to compose his story as a documented experience. Being a researcher, I am of the view that Olney has left a gap of resistance, starting with the presentation of pathetic and miserable pictures of the lives of deprived communities.

Louis A. Renza (1977) in “The Veto of Imagination: A Theory of Autobiography” draws a comparison between autobiography and fiction as literary genres. His proposition suggests a clear difference in judging autobiography as an indeterminate mixture of truth and fiction. His focus on distinguishing between the reflection of fact and self-invention enlightens the readers to understand the ongoing debate of the ‘literary’ stamp. Renza addresses certain issues raised by the critics to undermine autobiography as “we can stress that in selecting, ordering, and integrating the writer’s lived experiences according to its own teleological demands, the autobiographical narrative is beholden to certain imperatives of imaginative discourse” (01). The absence of an imaginative role in the articulation of autobiographies conspicuously raises objections to its literariness. The process of articulation of life stories transforms facts into artifacts as a definable form of literary writing. Renza meticulously supports unique imaginative roles to jot down the ideas of individuals based on personal experience. The writer does passive negotiation with social constraints and native compulsion for self-publication. The application of an imaginative role in writing an autobiography does not stamp it as an emergence of imaginative discourse. According to a few critics, some elements of fiction, as techniques, are utilized to write the story of life with a less effective role. An autobiographical act depends upon memories of life, but in composing, the role of imagination is that of a catalyst. The conscious efforts of the human brain adopt imagination as a tool to reassemble the events of the past for the recreation of the experienced self.

The imaginative role is not ignored in literary writings; therefore, autobiography is also an established genre of literature. This role is limited as “for the artistic constitution of autobiography, the writer’s self-cognitive dilemma must be seen to permeate the composition of his or her text” (Renza 02). This concept is implied in the sense of ‘design’ and ‘truth’. Imagination performs its role only for the sake of literary design, but a reminiscence of human life provides content for the reconstruction of the past in the present. If autobiography is separated from self-reflection of memories before composition, it does not preexist. The text of the autobiography brings cognitive revelation of human unconscious memories with self-experience of life. Autobiography, as a narrative project, highlights the intentional purview of life. The design of the autobiography exposes the writer’s “essayistic disposition” (02) as having no concern with falsification or concoction.

The purpose of using techniques in design elaborate on the aesthetic sense of the writer without affecting the content of the text. As Jean Starobinski postulates, “the content of the narrative, [sets] up a screen between the truth of the narrated past and the present of the narrative situation” (76).

The difference between act and object signifies unequal distribution of preferred ideas or information of life in the text. For example, in Rousseau’s *Confessions*, the construction of narrative gets signified by an assertive approach to events. The choice of author causes unequal distribution of information and focuses on the importance of narrative. Sometimes, information about a specific part of life does not secure its position in the construction of text. So, this misconception about the truth, being compromised, does not show its validity of criticism. The writer enables the subject to produce the best possible narrative of a previous life in the present situation. Renza combines the role of three major elements (imagination, writer, and reader) of autobiography to remove the ‘suspects’ of temporal dialects. With a combination of all these elements, it is obvious that:

autobiography as a genuine imaginative enterprise only if we adopt the reader's a posteriori relation to the text and insist that the writer's references to his or her past are subordinate to (as though they were a mere contingent source of "life-images") a narrative essentially representing the writer's present self-identity apprehended also in the light of his or her future. (03)

An issue of identity has always been under discussion in autobiographical theories. The subject reveals its identity to assure the reader about the truthfulness of its narrative in the text. A major decisive factor is context when the writer recapitulates his/her past to imprint the story for the readers. Many poets and fictive writers do not fully express their imaginative flow until they enrich the content with the reality of life. Even in other poetic and fictive writings, the writers “re-present the author's own mental experiences at the time of writing” (03) to expose the role of the subject in the text. A well-informed reader has the ability to draw a comparison between imaginative discourse created in isolation and autobiographical writing with reality.

A very relevant question arises to draw a clear line between autobiography and fiction as separate genres. Many critics express their concerns about overlapping the

domain of criticism for the evaluation of texts of autobiographies as well as fiction. There are many common elements found in both of these genres in design and content. Therefore, it becomes sometimes a “difficulty recognizing and reading autobiographies as opposed to works of fiction” (03). Another major factor, being difficult for the critics, is the modes of writing in autobiographies and fiction. Here, “readers’ self-effacing participation” (03) is required to understand the difference between fictive and autobiographical stories. The desideratum of both modes encircles readers’ attraction in both genres being digestible. Autobiography, to some extent, is considered closed off in narrative execution and factual representation. In fiction, critics find a broadened domain of text with open plurisignative tongues. Therefore, most of the literary critics raise objections to the aesthetic intransitive experience of the writers of conventional autobiographies. They interpret the hero of the text as a surrogate of the author, presenting an individual story with a personal narrative.

These apprehensions are no longer entertained by Renza, pleading the case of autobiographies having all the above-mentioned elements. Critics’ attempt to attenuate the status of autobiographies is challenged by the exposure of literary devices used by autobiographers in articulation. This assumption does not stand in a factual sense of criticism. All the events bear out extrinsic verification in relation to cultural and historical milieus and tend to exclude mere historical happenings. Renza set aside all literary objections of the critics against autobiography as “formal mutation, a vague and unresolved mixture of ‘truth’ about the autobiographer’s life” (04). Based on mere imaginative design and literary aestheticism, autobiography does not deserve to be rejected as a literary genre. Autobiography many times occludes the author’s continuity of memories with the performance of writing-I in the text. This writing-I, as a hero, overtly demonstrates narrative with contemporary issues of society and literature. Formal writing of an autobiography alienates text from a mere historical record of events and memories. An idea of conscious efforts imbues the record of life with the aesthetic sense of the author in autobiographies or memoirs. The past of writers provides them content to expose in the present and to elaborate “their original urgency of meaningfulness” (04). Marcel Proust (1918), a French writer, endorses autobiography as a “new air” (11) of old memories to construct a proleptic narrative of the individual.

Many writers of fiction consider it a desecration of personal memories if it is highlighted in public for readings. Therefore, they invite imaginations to fill the blank space left by the writer as a subject. The readers are asked to assemble the narrative world with a detailed study of the text in alignment with the biography of the author. Proust is of the view that “[t]he profanation of one of my memories by unknown readers was a crime that I myself committed before them” (157). Therefore, the writers of fiction introduce imaginative characters without revealing personal identity to construct their narrative. This description favours autobiographies with endorsement of content but differs in design. Fiction exposes the situation of society in a given time that may be past, present, or future, with the same theme as produced in autobiography. The only issue of identity becomes a more prominent factor in revealing the truth of the text. Ronald Barthes (1978), a French essayist, distinguishes writing I from written I as “an interiority constituted previous to and outside language” (163) to construct a narrative of self. He supports identity narrative in autobiographical writings to express the courage of the writer in public. The writing-I just recounts his/her past to revalidate information in the given context of the present.

The performance of an autobiographer measures his/her cognitive ability as well as socio-cultural relationality. Renza quotes the example of St. Augustine’s *Confessions* for dual performance to get his personal narrative documented. The events themselves demonstrate the capacity of writing about the intrinsic self of the interiority of an individual’s content. The writing-I allows St. Augustine to reflect on his past with the signification of previous existence. Therefore, it is justified that “I was and I am” (05) to accept personal narrative with a subjective approach of the individual’s recreation. In a religious concept, the self is hypnotized with a personal confession of previous deeds, which were performed in isolation. An exercise of writing for purification/purgation of the soul rehabilitates the lost self as a newborn entity for the readers. It is an endorsement of previous life that “[t]he written text consequently functions as a point of meditative departure for Augustine” (Renza 05). This attempt at writing desires to interpret the personal existence of the author with an experienced recreation of the biological self. Autobiography, as a sign of recreation, absorbs all the previous ‘selves’ to reproduce an innovative self with different qualities. Construction of different qualities in the newborn self in the text depends upon the performance of the writing-I. Autobiographical

consciousness facilitates the subject to perform its job for the recreation of the private and interpersonal self. The subject of autobiography elicits a knowable experience of a personal entity for the articulation of pastness in the present. Sometimes, it becomes a tough exercise of paradoxical experiences in different stages of life to compose the written I as a recreation of self.

The image of the self-portrait in textual presentation provides ground for the identity of the subject with personal exposure. Latent qualities of the subject are exposed in a writing exercise to regenerate a well-connected self through dispersed threads of the past. This recreation of I offers a platform to the author to build a silent narrative in documented form to approach the readers, instead of verbal coercive discourse. *Confessions* of St. Augustine unveils that “self-abnegation--the transcendence of self from an existence named and nameable by discourse--constitutes revelation for Augustine” (Renza 06). Augustine, in *Confessions*, is different from the previous, biological Augustine that existed outside the text. This process of recreation enables the author to evaluate himself/herself intrinsically to pour out his/her hidden self in public. The subject of autobiography does not express ‘bad faith’ in the recreation of various characters along with the hero of the text. An experienced subject refuses “[t]o acknowledge such a pressure and yet to persist in the autobiographical project, the autobiographer must come to terms with a unique pronominal crux” (07). The subject finds sufficient space to impersonate himself/herself to depict the truth of life. The writing-I engages somehow impersonal effects of discourse to justify one’s existence in the text.

Gertrude Stein, in *Everybody’s Autobiography*, engages the readers in an impersonating manner to create an effect of literariness. Her views are critical regarding the performance of the subject in autobiographical text. She resists personal historical discourse in the text to rectify the concept of autobiography as a literary genre. Her stance against assertive justification of egotism is obvious in her theoretical framework. This proposition affects the performance of the subject in autobiography if it works within the ambit of the egoistic mood. The writing-I as the author, desperately needs a conventional and literary style of writing. Therefore, Renza is of the view that “phenomenologically it is a self-conscious insistence on the self-referentiality of his ‘I’ made in the face of

writing's law of gravity" (07). The subject becomes the center for all social and cultural elements of the experienced life of the author. Personal narrative takes birth from the experience of life, which remains continued until the composition of the text. The permanent shift of focus from author to text and text to author verifies autobiography as a research method for critical analysis. At the beginning of writing an autobiography, the writer, as a subject, starts stuttering with "fragmented narrative appearances" (7), although the readers feel on certain occasions that the author may extol or possess narcissistic qualities in exploring the self.

The autobiographical act⁴ of the subject reveals its intentions to publicize self-privacy during his writing exercise. It also "determines the mode of autobiographical statements and the resultant appearance of 'form'" (Renza 08). An act of writing adopts the format of memoirs when the writer follows literary conventions for a public-oriented narrative. It substantiates room for a selection of events from the whole life to facilitate the readers. This selection of events empowers the subject to highlight ideological parameters of self-representation in the construction of narrative. The use of language by the autos classifies information about life to apprehend its phenomena. The subject proffers its narrative to the people to give them transparent access to the personal life of the writer. The autobiographical act, in memoirs, distracts from excessive intervention of imagination to ensure the reality of life, although, conspicuous presence of imagination to recall the past remains intact, but the writing-I does not affect its truthfulness. The appeal of the autobiographer sustains its solidarity to counter the pressure of the contemporary design of popularity. The overwhelming popularity of others can affect self-representation for an individual's personal narrative.

In other words, "whatever intersubjective sense of self" (Renza 08) modifies the writing pattern to carry out an individual's plan of reality. The self being signified by his/her memories cashes its recreation to perform the role of the subject that existed in the text. The subject presents its story to unimagined readers who have the ability to distinguish between imaginative creation and real depiction. The writing 'I' carries out its plan with

⁴ Autobiographical Act is the process of knowing 'self' and the author encounters certain challenges of uncomfortable truths in one's life while writing autobiographies. D.K. Levy posits the concept of ethical challenges for the truthful autobiography.

an irretrievable past to adjust the lost self in the text. The teleological pattern of story in memoirs or autobiographies demonstrates the overdetermined power of self-revision. An already existing story of self is revised in public to construct a narrative with the exposure of certain hidden deeds. The subject seems to reinforce publicizing private life through memories of private time. The writing I, according to Renza, intends to leave conventional writings and adapt or mediate between memories and recreation. Therefore, in “The Veto of Imagination,” it is obvious that “autobiographical writing becomes a manifest part of the writer's performance of his textual project” (08). For the production of narrative in textual form, the subjects remain restricted in the creative balance of the individual's story and socio-religious conventions. The process of writing an autobiography is “a ‘secondary revision’ of one's life [...] and can only be a mask of oneself” (08) to filter personal life and its narrative.

An autobiographer becomes more conscious of differentiating between hagiography and fictive suspension of one's story of life. Most of the writers are alleged to misuse their documented personal habits for political or social purposes. Their personal achievements get the attention of the common people and build their reputation in public. Nevertheless, Benjamin Franklin in his *The Autobiography of Benjamin Franklin* (1791) endorses this point constructed by a teleological spectrum. The writer constitutes the indelibility of the past in documented form to present the private self in public for identification. The identity of the subject revises its past and ensures its presence in the present. The author documents verbal description of the self with consciousness to balance his/her overdetermined revelation of the private self. The forceful pull of the past can abrogate the autobiographical act with unbalanced reminiscence. Sometimes, self-evidently emotional expressions muffle consciousness and bring creative lethargy instead of recreation of the self. On the other hand, an emotionless self becomes a victim of stagnation, and the creative process gets stuck. The subject of autobiography manages to transform his/her memory in writings to preserve the identity of the narrator.

The contingency of a writer's origin rectifies memories to establish an innovative self in the present. The use of language by the author mitigates the biased impact of personal choice and social friction. This balancing act of the writing-I justifies the

autobiographical act with conscious relishing. According to Renza, the “autobiographer is kept aware of or acknowledges the discrepancy between his “life” and life” (10). First life indicates personal memories recreated by the subject, and second life symbolizes the present of the autobiographer. In confessional writings, the autobiographer distances himself or herself from intersubjective imperative calls. Sometimes, the confessor does not allow confession in detail in front of the public for misjudgment. A social and religious restriction confiscates the right of self-determination of the subject and paralyzes burning emotions. The performance of the subject is victimized due to social discursive obligations. An author, many times, catches himself/herself in intersubjective accessible life. Autobiographers overcome an inexpressible past to familiarize consciousness with contemplation of recollections. It is a fundamental requirement of residual self-consciousness to draw a balance between the language of expression and the language of acquisition.

The monological appearance of the narrator provides a frame for the construction of an identity narrative in the text. The subject of autobiography does not submerge with other characters to conceal the facts of personal life. Therefore, Renza is of the view that “[s]uch eclecticism, no doubt, could be construed as simple mimetic strategy” (11). In confessions, most of the autobiographers reflect their truthfulness for eternal benediction. Rousseau admits that he might have forgotten the dates of his doings, but he never miscalculated his feelings about his previous activity in his *Confessions*. So, intersubjective access for writing an autobiography is not used to draw an artificial composition of memories. The writer’s inadequate self-image serves as a temporary projection of his/her writings, but it often becomes a part of propaganda. Authors, in autobiographies, abrogate this concept of concoction and provide a true picture of their lives. Their conscious resistance diminishes with dominant demonstration of writing skills.

The honesty of the autobiographer belongs to the determination revealed in the autobiographical act. This project signifies the life of the individual with a truthful demonstration of personal deeds without excessive imaginative creation. According to Rousseau, “referential accuracy and frankness of revelations” (12) do not go beyond the sense of realization of the writer. The subject does not depend upon fictional intentionality

but performs a consistent narrative of self. It also elaborates self-identity, excluding the presence of others who can detract from the individual's personal narrative. In *Confessions*, Rousseau is of the view that "I shall continue just the same faithfully to reveal what J. J. Rousseau was, did, and thought, without inquiring whether any others have thought like him" (595). His clear stance against another's intervention strengthens the subject to construct a person's narrative. Being plotless, the narrator constructs a plot of the text where he/she can see the self truly portrayed. The inclusion of many other characters in narrative sharing affects the self-privacy of the written I in the text. The absence of chaos in autobiographical act acknowledges many other challenges that erupted with an acute desire for intervention. The performance of narrating-I secures an acceptable space in autobiography and memoirs with expressive memories of the past. The reliability of honesty of writing-I is in the exposure of identity, not in concealment. The subjects of religious autobiographies cannot perform effectively with an obsession with a paranoid context. Their "spiritual uniqueness" (Renza 13) leads them to remove the impact of paranoia with self-revelation. In seventeenth-century autobiographies, the narrator presented the 'writing self' as chief of sinners.

The most important stage of the role of autobiographer completes itself with "identity of the narrator and the hero of the narration" (Starobinski 73), revealing the truth of life. Jean Starobinski declares autobiography "a narrative, not merely a description" (73) of life with its names and dates. The construction of narrative requires a performative role of the subject to reveal the hidden aspects of life, although the narrator has sufficient space to contaminate the events of life for others who have never been in touch with the writer. The role of readers starts after reading the work of the autobiographer, and they witness it from a distance. Therefore, Starobinski objects to any specific style or form of autobiography and says, "[S]tyle is the act of an individual" (74), articulating the story of life. A performative role of an autobiographer is related to the conditions in which he/she constructs a narrative. A specific individual method becomes assertive in relation to spatial and temporal conditions. The subject adds implicit self-referential value to a particular mode of writing about the explicit facts of life.

In “The Style of Autobiography” (1981), Starobinski highlights the role of the writer and creates space for him in these conditions as “the margin of liberty offered to the ‘author’ after he has satisfied the requirements of language and literary convention and of the use he has put them to” (74). The imposition of any specific style upon the writer may result in an obstacle to the accurate transcription of the retrospective events. An act of copying one’s particular style may produce redundancy to disturb the narrative of their life. The writing-I establishes a twofold relation in self-interpretation; one is related to the past and the other to the present conditions of the author. The misunderstanding of the subject may lead the readers to the misinterpretation of nature and function of autobiography. If an autobiographer assumes an artificial style for the construction of a previous self, the written-I of the narrative may be assembled as a nonentity in the text. In such cases, autobiographical-I is considered an imaginative narrator distinguished from the real-I experienced in life. Artificiality or imitation of style can diminish sincere reflection of truth in autobiographies, despite the existential presence of the author in the text.

If the role of narrator, in autobiography, consists in serving conventions instead of realities of reminiscence, it can lead to deformation and falsification of the content. An exercise of drawing a real picture of life demands “an authentic image of the man who held the pen” (Starobinski 75) to demonstrate dexterity in the art of writing. Content, as a theme of narrator, occupies style in autobiography to present a realistic picture of life in an individual context. The style of author, as a deviation of form, exists in relation to content as fidelity to contemporary reality. An exercise of writing an autobiography depends upon the writer’s understanding of a system of organic metaphors proceeding from experience. The writer’s inner spirit exhibits its manifestation on the page with particularity of content. Emile Benveniste, a French philosopher and critic, distinguishes between a narrative of the past and discourse as a “statement presupposing a speaker and an auditor; and in the first-named, an intention of influencing the second in some way” (34). The mutual connection links segments of the producing narrative by its progenitor.

The second wave of the theory of autobiography focuses on the importance of the writing-I as autos, but Renza and Starobinski do not address the question of somatic relationality. They leave the gap for somatic and social relationality, performing and

affecting the role of subjecthood to construct narratives of resistance. The study further proceeds to elaborate the third wave of theory as *graphe*.

2.5 Third Wave: *Graphe* as Rubric

In the third wave of autobiographical criticism, the subject is not unified and static but moving and challenges the authoritative dominance of others. Most of the autobiographies and memoirs in history were written by weak, passive, and insipid subjects due to their confessional expressions. They were daring for the construction of narrated-I in the texts but not for others. St. Augustine, Montaigne, and Rousseau portrayed the self as a confessor. On the contrary, this study highlights a strong and resistant subject, which produces a counter-narrative against dominant determinative forces. Moreover, these subjects belong to marginalized communities. This study discusses different memoirs that have all the essential elements of the literary genre. Paul de Man undermines autobiographical writings and places them in a secondary position as a literary genre due to self-indulgent subjects. He postulates:

This does not go without some embarrassment, since compared to tragedy, or epic, or lyric poetry, autobiography always looks slightly disreputable and self-indulgent in a way that may be symptomatic of its incompatibility with the monumental dignity of aesthetic values. (de Man 919)

De Man also shows fictional works having elements of superiority in their composition as autobiographies. His critical approach finds a strong aesthetical sense in fiction and ignores autobiography and memoir in this regard. The research finds a gap in de Man's idea of referentiality because he completely ignores the creative side of narrating-I and relationality. The subject, in life narratives, performs not less than the characters delineated in fiction. It is not stymied from its performative role due to having a signature identity.

Barrett J. Mandel in "Full of Life Now" (1980) endorses the concept of autobiographical consciousness as a key factor in forming the story of life. He articulates that the creation of autobiography is ratification through context and autobiographical consciousness. He is of the view that language has the ability to find the truth in the text.

Writing an autobiography, with the picture in mind, without contextual involvement, is a valueless exercise. Here, context is linked to social relationality that provides the opportunity to articulate the role of determinative forces. Michael Foucault also theorizes his concept of the revelation of the traces of determinative forces for the construction of subjecthood. The application of the Marxist notion of reification distills narrative identity from an imaginative progenitor to a real narrating-I. Mandel poses a stance about autobiography as “[a]n autobiography, on the other hand, is an artifact, a construct wrought from words” (49). The role of autobiographical consciousness stimulates the self to think about the present of the writing self. It also shares the experience of the past to reconstruct the text and the self in the future. He calls the mind an ‘object’ to assist self-consciousness for the recreation of the truthfulness of life. This process commences the journey of the subject from being (biological existence) to becoming (writing agency). The subject materializes unreflected consciousness to articulate previous phases of life. The memories constitute autobiographical consciousness to reshape the lost self for the articulation of stories of life.

Mandel succinctly theorizes that memories are only a contributing factor to the content of life narratives, nothing more than that. He is of the view that the human mind is the only part that is conscious but not conterminous with the identity of the self. His argument, in favor of autobiographical consciousness, helps us understand the role of somatic relationality. On the contrary, he leaves a gap between somatic and social relationality. His notion of context is very limited and does not include the factors for the extended self. Mandel says:

The picture never develops to a new stage, it does not elaborate itself, does not clarify through successive reappearances, ends abruptly as time goes on, leads nowhere. The truth is not in these pictures, but behind them. The pictures—part of a survival mechanism—are there to prevent self-discovery. (51)

Mandel focuses on the use of autobiographical consciousness as content and self-consciousness as a source of writing to subjecthood of autobiographies and memoirs. He discusses the role of the mind being only the conscious part of the body. He is of the view that “[a]ctually the conscious mind is rooted in the unseen (but not unseeing) being—the

source of consciousness. Autobiographies, like all works of art, emanate ultimately from the deeper reality of being” (63). The focus of writing-I substantiates the role of the experienced self to articulate autobiographies. Even William Earle endorses the notion of truth of consciousness. Mandel admits that the record of memories without creativity is valueless in the articulation of life narratives. An attempt to paste the image of the mind does not acknowledge the creative impulse of the writer. Only a picture in mind is not a sufficient source of writings of self, but provides raw material for the reconstruction of the lost self.

The process of recreation depends upon experience of the self that grows with the passage of time to establish its becoming. Intellectual stability and maturity of the self require a position that “a true experience of being can fuel the writing” (Mandel 51). The images of life reappear in human mind repeatedly, but every time, the creative process does not start. A specific time is required with maturity of mind and ideas to reproduce the lost self. The particularity of the process depends upon the ‘context’ in which the writer possesses himself/herself with recycling of the past. Every writer has a picture of the past in one’s mind, but does not take any risk to reveal the truth of life with real characters. Therefore, Mandel conceptualizes truth in context as the writers “trust themselves to let the truth of their experience illuminate the deeper relevance of these pictures in the context of their total existence. It is the *context* disclosed through writing that is the autobiography” (52). The context consumes the role of the conceptual self for the recreation of the previous stages of the self in the text.

The second most important point raised by Mandel is the difference between autobiographies and fictions. He differs from Spacks’ views about fictional character in autobiographies as narrator of their life. He is of the view that having a few characteristics of fiction, autobiographies can never be stamped as fictions. Therefore, he postulates, “[I]t is true that autobiographers use techniques of fiction, but such usage does not turn an autobiography into a fiction” (53). In the realm of literature, all the genres borrow different techniques of writing from each other and use them accordingly. Many novelists and writers of fiction utilize autobiographical devices in their writings, but the genre never loses its independent identity. Moreover, the narrator in autobiographies and memoirs also

fictionalizes his/her experience for the reproduction of the lost self. Imaginations establish a link between the past and present to share the information of life with truth. Writing-I does not merely present the statistical record of events but connects various threads of life to present it as a whole. Mandel also highlights the role of readers in distinguishing between the 'fact' and 'fiction'. A few structural commonalities do not authorize the critics to alter the category of genres. He rejects the binary of fiction and nonfiction for literary products to create superiority and inferiority in the realm of literature. Labeling a novel as fiction and an autobiography as nonfiction just puts the validation of autobiographies and memoirs in doubt. He demonstrates that "we have created fiction at the heart of literary activity, relegating autobiography and other forms of writing to merely 'something else'" (55). Both genres reveal truth in their unique styles to equip the readers with multiple subject-oriented information.

Mandel's notion of reader's role investigates the reliability of truth in the text that presents the conscious experience of the narrator. Therefore, he discusses the role of autobiographical consciousness and self-consciousness to justify the role of the subject in articulation of autobiography and memoir. A concept of relationality was established without coining this term to link the role of memories and the recreation of the lost character in the texts. Therefore, the reader quenches one's thirst for knowledge in a particular context to countercheck the truth of the text. He justifies his role as a reader as "I actually participate in the creation of the validity of the form, I quite often find myself experiencing satisfaction rather than resistance to the autobiography or novel before me" (57). The reader judges the given information in the larger context by consulting many other sources of information. An exercise of study focuses on graphia instead of sticking to autos and bios only. Memories of the subject provide content to self-consciousness to jot down the quintessential technique of narration in autobiographies. Therefore, Mandel explains, "Memories are indispensable for autobiography, but they are not the thing itself" (60). The visual metaphors and tactile images provide sufficient material for the recreation of the experienced self as a subject that performs an agentive role. He also refers to Stephen Shapiro's notion of "the dark continent" (61) to ascertain the ignorance of the critic about autobiographies.

The content of autobiography comes under discussion, and various questions are raised about the performance of the subject in the text of autobiographies. Mandel links both concepts (autobiographical consciousness and self-consciousness) to recognize autobiography as a separate, established genre of literature. He is of the view that “[t]he content of an autobiography is not alone sufficient to create truth. What actually transforms content into truth of life is the context that contains the content” (72). The reader, in Mandel’s terms, co-creates the meaning of truthfulness of the text of life narratives because of his/her experience of readings. However, the writer makes choices to explore the truth of his life in the given context.

The continuous ignorance of autobiographies, as a literary genre, stimulates some critics to write their view in defense of autobiographies. Stephen A. Shapiro advocates autobiography as an established literary genre imbued with rhetorical sources and thematic content. Its organization shows its literariness like drama and fiction in the realm of literature. He is of the view that “autobiography is a form of literary art, as an examination of some of its characteristic rhetorical resources and themes will show” (421). Autobiography provides a platform to express oneself with the relevance of life and furnishes content with the participation of other characters. Shapiro abrogates the concept of autobiography being only a copy of oneself, with historical incidents. He presents his views from St. Augustine to Rousseau, and contemporary autobiographies are carefully designed as being literary genre. He declares: “[A]utobiographer is a maker” (422) to balance the subject matter of recreation of the self, bearing the difficulties of experiences and comprehension of events for the reader. Based on memories of self, the story cannot be disregarded as literary writing due to a lack of imaginative character. It is the imagination of the mature self that recreates the story of the previous self by recalling memories through an imaginative process. St. Augustine says that “memory is a sort of stomach for mind” (Shapiro 423) to use the experience as a pedestal for the reproduction of the writing self. Autobiographies absorb literary traditions and authorial conventions in their content and ensure the classification of words and sentences as fiction and drama presented in the literature. Some of the critics raise objections about the use of language in autobiographies and prefer other genres of literature for their texture. In modern

autobiography or memoir, the use of language fulfills the requirements of literary norms and does not subvert fundamental literary conventions.

The imaginative and intellectual sides of autobiography are evaluated as a literary product. The focus of Shapiro upon the content (graphe) of autobiography also adduces many works of life narratives with complete reflection of literary devices. Therefore, he explores that “each part of a work contributes to a resonant whole...illuminating them by the multivalent relevance of its revelations and the radiance of its polyphonic form” (425). The success of the story does not only depend upon the presentation of facts but also on the portrayal of self-images and their distortion by the external world. Discursive interpretation of the self, with all the previous stages, forms the existing-I in the text as in dramas and fictions, or novels. The graphe presents identity as central to the writing self to explore hidden aspects of individual life. Autobiographies demonstrate a variety of content for the interpretation of textual material. Autobiographies of others are resistant in nature and communicate the ongoing moves against various forces. Limitations of memories and language barriers regularize the stories of life narratives and understanding of the theme is judged by the critics. Moreover, the author shares his knowledge of the conscious experience of the writing self to invite the critics for evaluation of the document.

In *Sources of the Self*, Charles Taylor (1989) argues in favor of an extended self through relationality. He identifies the role of social relationality in the formation of the self and connects it with the use of language. The position of Taylor’s argument is based on determinative forces and the acquisition of language. The continuity of the growth of the self and its manifestation through language does not provide any established link to the *Source of the Self*. He is of the view that

[w]e are selves only in that certain issues matter for us. My self, alongside similar selves, takes shape in relation to things defined as important, things accepted if not defined as important by me as an individual: these things have significance for me, and the issue of my identity is worked out, only through a language of interpretation. (Taylor 34)

Taylor focuses on the surroundings of the self for its formation and language as a tool of communication. He discusses the sources contributing to the form of the writing self that does not obtrude in the text but creates its space through well-composed art of

delineation. His postulation of epistemological lineage from “Descartes to Quine” (ix) enriches the minds of scholars to understand the formation and performance of the writing-I. The process of transformation of culture and society secures the identity of the narrator in the text. His postulation encompasses various stages of the ‘self’ to complete its journey from being to becoming. The role of subject flourishes with the gradual process of development of selfhood that recreates the previous phases with its newness. He also emphasizes the first major facet as “the connected notion that we are ‘selves’” (x) to ascertain the performativity of agency. Taylor also mentions two other major factors for the construction of narratives of the self in autobiographies or memoirs. He postulates that second is “the affirmation of ordinary life which develops from the early modern period; third, the expressivist notion of nature as an inner moral source” (x). These three facets are the major sources of the formation and performance of the self in creative art.

The source of self-narrative is derived from “an exercise in retrieval” (xi) to revive the content of expression in writings. The writer focuses on the use of his/her “moral and spiritual institutions” (04) for the recreation of memories with sleight of hand. The storage of events in memory does not fully operate in a creative process; rather, it assists the self-consciousness to perform its agentive role. The word ‘moral’ used by Taylor symbolizes our dimensions of consciousness to give meaning to our activities. Autobiographies and memoirs are entirely different from fiction regarding their formation and the role of a writing-I. On the basis of a few common characteristics, fiction and autobiography/memoir cannot be considered one genre or its viviparous production. Life-narratives establish a separate genre classified as creative art through the conscious efforts of the author and the subject in the text. Their joint venture stamps the story “what makes the life worth living” (Taylor 04). There is a flow of ideas representing counter-narratives in the human mind to balance creative products. This diversity is the result of intellectual conflict that occurs within the mind of the writers to substantiate the content with context. The word ‘spiritual’ symbolizes audio/visual images that become part of the unconsciousness and feed our senses. The writing exercise of the ‘self’ stimulates all the dimensions of the human mind for the articulation of story.

During the writing process, human consciousness demands many aggressive tones and an attitude of retaliation in response to the dominant forces. Here, the integration of our moral and spiritual impulses plays its role to guide and control the subject as a performative agent. On the contrary, forced morality of the dominant sections causes a rebuttal of the given or practiced agenda of the existing powers. The intention of the subject is coterminous with ongoing situations in society to build his/her discourse. Autobiographies and memoirs, as compared to fiction, are more risky adventures to expose the truth, especially in colonial or neocolonial society. To construct a narrative of resistance against the corridors of power, the subject reveals its identity and names other characters in the story to face crucial circumstances. Penetration of the memories in unconsciousness starts shaping the content of the story, and the subject has to decide about the selection of events. The subject's experience of cultural norms also restricts it to performing within the boundaries of social relationality in the text. Sometimes, the author denies the importance of cultural norms but does not let his/her academic integrity loose. Our sociobiological existence goes through an evolutionary process to develop the intellectual maturity of the writing-I. The control of somatic and social sources produces an assimilated version of memories having visceral and moral elements simultaneously. The writer also strives to avoid concoctions and utterly illusory descriptions in writings. Therefore, "[i]t seems natural to assume that we would have to establish these ontological predicates in ways analogous to our supporting physical explanations: starting from the facts identified independently of our reactions to them" (08). The existence of the subject prior to writing never expels its role in retrieving memories of the writer. Our acknowledgement of many other factors in cultural diversity enhances the multiplicity of the text. The writer, in autobiographies or memoirs, carefully handles the analogies of somatic and social sources.

Taylor postulates the concept of "background picture" (09) that makes sense for the writers to ascribe a performative role of the subject. This picture forms a subjective opinion of the writer but the conscious mind neutralizes personal biases and the self-reliability of the facts. The most important factor discussed by Taylor is the creative process of moral stories. Modern ontology does not accept moralities or any other codes of imposed values upon the writing-I. The construction of moralities by traditional Western philosophers is a hindrance to the creation of 'others' stories. The writers of the margin construct their story

that is resistant to the moral conventions of Western writings. Taylor mentions that western writers admit that “[t]hey concur that through their moral beliefs they acknowledge some ground in human nature or the human predicament which makes human beings fit objects of respect, but they confess that they cannot subscribe with complete conviction to any particular definition, at least not to any of the ones on offer” (10). The vantage point of the subject for writing an autobiography demands an indispensable role of intellectual harmony with social relationality. The word ‘harmony’ represents a working roadmap instead of moral obligations. The writer’s commitment to subjectivity recognizes the role of self-consciousness in revealing identity of the narrator. The resistant subject rejects the needless imposition of conventions and takes the freedom to illustrate his story. The writer experiences various stages of their intellectual development and finds many other characters influencing him. Taylor also refers to “maximization of the value sought or self-consistency” (21) to instruct the writing self for his lost recreation. The transformation of human ideology in the text adduces his recollections to appeal to the readers for their response.

The new modes in the composition of self-narrative have been developed with immense changes and tremendous significance. This style focuses on the performance of the subject in autobiographies, biographies, and memoirs. Therefore, “Justus Lipsius, and Guillaume du Vair were inspired by classical Stoicism, but with a number of important differences. These included not only soul-body dualism but also an increasing emphasis on a model of self-mastery which prepares the Cartesian transposition to the model of instrumental control” (Taylor 159). The concept of ‘soul-body dualism’ indicates conflicts within the writer to regenerate the lost self. A rigorous application of relationality and memories vitalizes the role of the writing self in the story of life. The process of transposition of firsthand experience into a personal mode of expression authenticates self-narration with a mixture of social influences. The reflection of social scenario, in autobiographies or memoirs, witnesses the truthiness in the performance of the subject. This situation rectifies that:

The point of the whole operation is to gain a kind of control. Instead of being swept along to error by the ordinary bent of our experience, we stand back from it, withdraw from it,

reconstrue it objectively, and then learn to draw defensible conclusions from it. To wrest control from ‘our appetites and our preceptors’. We have to practise a kind of radical reflexivity. We fix experience in order to deprive it of its power, a source of bewitchment and error. (163)

The self does not fall into blind reflection of memories just to fill the text with words of self-indulgence. The notion of ‘disengagement’ of the experienced ‘self’ empowers the content of memoir and forms its literariness. This exercise of a connection between relationality and expression of knowledge refreshes a sleight of hand by the narrator. At the time of experience, the person is fully involved in judging the role of other characters for self-reflexivity, but it is controlled at the time of recreation of the ‘self’. However, the writer intends to withdraw personal prejudices to import ideas from their memories. An intentional biasness for the reflection of truth conspicuously demonstrates itself if it is contradictory to the ‘context’ of experience. The text of modern autobiographies shows a mechanism of transportation of memories from unconsciousness to the conscious mind of the writing-I for the articulation of the story. These mechanics maintain a balance between the memorial content and reflection of the self in the text.

Taylor is of the view that “modern conception of reason is procedural” (168) to highlight the process of recreation of the lost self. He develops a notion of rational thinking of the subject in the text to compose the story of individuals, although postmodernist and poststructuralist theories reject this rationality and allow the subject to move freely. However, here rationality symbolizes the composing process of ‘self’ reflecting the self in the text. The text of autobiographies and memoirs itself reflects literary canons, subjectively showing individuals’ differences in performance. George Locke refers to the “uneasiness of desire” (33) that the content of the text is with the selection of events from the life of an individual. This uneasiness is the result of social relationality and operates with subjective views, constructing a narrative of life. The performance of the subject contains the elements of contingent relish in the reformation of the memories as a narrative. The conscious mind of the narrator reifies the authenticity of memories as content of the text. Modern trends of autobiography and memoirs bring contrasts in text to reflect the distortion of memories, too. The individual poses a variety of narratives within the text to

reflect the complications of human life and memories. Taylor focuses on “the internalization which has gone into making the modern identity” (177) to reveal the facts about the narrator. Taylor’s postulation of self-narrative in autobiography and memoir is more imbued with Christianity and morality to control the writing self. He leaves gaps for the construction of narrative via somatic relationality. This research includes the role of somatic relationality in the construction of narrative with the identity of the narrator. He does not provide his proposition on the role of human mind linked to the body and narratives.

In “On Autobiography”, Philippe Lejeune (1989) postulates the concept of autobiographical pact and redefines autobiography to appeal the readers of life narratives. He defines autobiography as a “retrospective prose narrative written by a real person concerning his own existence, where the focus is his individual life, in particular the story of his personality” (Lejeune 05). His definition focuses on the personal experience of the writer and his social interaction as a member of society. The memory of writer is divided into his experience of the past and recapitulation in the present. The formation of autobiographical consciousness is also linked to the memories of the writer. His somatic sources help him construct his narrative to reproduce the experienced self. The construction of narrative exposes multiple layers of life, having experienced oppression and exploitation. The writers of the global south experience bitter realities of life, and their memories preserve this painful period of life to express it at a suitable time. The human mind plays its role to recall the memories of the past and constructs a resistant narrative against social relationality.

Hubert J. M. Hermans (2008) in “The Innovation of Self-Narrative: A Dialogical Approach” elaborates not only storytelling techniques but also establishes a foundation of story listening. He pleads the case of a dialogical approach in listening and retelling the stories of life. His attempt to develop a relationship between events of life and the art of storytelling is acknowledged in theories of life narratives. The authors have a lot of material available to construct a narrative and work on an issue of identity. In the current scenario, it is obvious that “the processes of globalization and localization, as globalization’s counterforce, require a dialogical conceptualization of self and identity in which global and

local voices are involved in continuous interchanges and negotiations” (134). The writers of the margin prefer localization to secure their identities in the Western dominant discourse of self-portraiture. He focuses on the content provided by human memories and leaves space for the signature’s identity. In the postcolonial world of the 21st century, the subject becomes prominent through its performance in articulation.

The above-mentioned theoretical phases of life narratives establish a chain for future researchers to identify gaps for their studies. Eakin is in the third phase of theoretical postulation to ensure relationality and identity of the writing-I in the text. He also adduces many theorists for the development of his arguments. Moreover, he promotes a link between the three different phases to present the text of the autobiography as a whole. His notion of relationality recovers the lost ground of experience and revives the subject matter of individuals as a literary genre. However, his concept of somatic and social relationality reciprocates the identity of the writer and resuscitates the lost self in the text. His views on partcultural memoirs and autobiographies help explain the sufferings of displaced subjects in the Global South. Autobiographies of others create their space in the main ambit of life writings. The study invokes Eakin’s concept of relationality to explore the performative role of the subject in displacement. The next section deals with the theoretical concept of displacement.

II

2.6 Theoretical Roots of Displacement

This section encircles various concepts of displacement that have been discussed as a major issue in postcolonial readings in Other’s territories. In the avalanche of new writings and latest theoretical postulations, displacement is reported as a primary issue of colonized and neocolonized societies. Media reports and panel discussions highlight this issue to get the attention of international organizations to find an amicable solution. The people of disputed territories and former colonized societies experience displacement due to various factors. The intersectional study of various countries in the global south provides a vast majority of homeless people suffering from critical situations, who are refugees or displaced communities. Lindsey McCarthy elaborates the concept of homelessness “within

the broader socio-economic and political context at the time of writing” (47) to understand the situation of the displaced community. The people of disputed areas suffer due to clashes between the occupying and occupied forces. Their struggle for survival lies in moving somewhere else for their safety of life. James Swain is of the view that “it must first be understood who is homeless and why” (11) to explore the facts of cause and effect in textual performances. Another important aspect of the displaced community depends on their recreation of their stories to share their experience with readers. Their performance in texts ensures their identities and a resistant narrative against socio-political exploitation. Green L. argues that “the questioning of identity as a concept has been interdisciplinary with critiques advanced from social science, cultural studies, feminist theory, [and] anti-colonialist investigation” (37). These factors are significant to secure the identity of the community that experiences displacement because of social relationality.

The impact of war and civil unrest causes displacement that forces people to migrate. Displacement snatches home and leaves the immigrants homeless and even Stateless. The sufferings of immigrants in other States traumatize them, creating a sense of insecurity and dependence. Hannah Arendt develops a connection between the forceful displacement of the people and their conditions being homelessness. The displaced community is deprived of their fundamental rights of private land and property. She is of the view that “[o]nce they had left their homeland they remained homeless, once they had left their state they became stateless; once they had been deprived of their human rights they were rightless, the scum of the earth” (Arendt 349). All three subjects experience forced displacement and suffer from homelessness. They remain in search of a peaceful stay during their continuous movement in different states. Displacement is a term usually used in literary theories for people who are displaced from their homelands, while homelessness is the result of this displacement. Homelessness has political implications of forced displacement that result from the treatment rendered to the people who are displaced. As displaced people are always in a state of homelessness, the two terms may be used alternatively as far as this research is concerned.

In different countries of the world, the reasons for displacement are several and multiple, including geography and socio-political, economic, and ideological perspectives.

In literature, the displaced community gets affected by its social milieu and remains in search of a peaceful stay, securing its identity. McCarthy is of the view that “individuals as products of macro socio-economic forces, trapped by structural positions and dominant ideologies” (48) face furious treatment from the opposition and get displaced. In African, Arabian, and Asian states, these are burning issues often reported in the media and discussed in conferences. The affluent social groups and oppressive state apparatuses exercise their power to continue the process of disempowerment of marginalized groups. Green postulates that “any theorisation of identity must accommodate the individual and the collective in equal measure” (16) to protect the identity of the displaced community. For the understanding of the causes of homelessness, multiple factors are discussed here with references to several theoretical concepts. The individual experiences micro interactions and macro policies affecting his/her life in multiple ways. The impact of external forces upon the intellectual growth of the ‘self’ determines the content of his writing. These factors shape the writing self to document the issues of life in texts with personal experience. Giddens theorizes his concept of life writings as “[t]he self, in this case, is intricately bound up with events in the external world sorting through them to form ‘an on-going’ story” (54). Therefore, there is inevitability between ‘the experienced self’ wandering through homelessness and ‘the mature self’ as a subject.

The subject, in displacement, binds himself/herself with inescapable identity issues and quests for home. The writings of nomadic people or refugees express their view regarding “who we are” (Gauntlett 50). The stories of displacement encounter revised thoughts and narratives of selves to negotiate between their previous and existing position. The writers inscribe their identity in relation to their homeland and the present place of their stay. Parsell explains the concept of “presentation of self” (54) in the context of homelessness when the individual experiences a variety of cultures. Cultural diversity reinforces ideas of individual identity in the stories of sojourners who move to various countries. McCarthy is of the view that:

While individuals experiencing homelessness engage in other 'presentations of self' the very fact of their homelessness – and how this is made to mean something 'other' by society – means that these negotiations are constrained. No matter how multiple and fluid their

identities may be, it is their 'homeless' attribute which is seen as the ultimate 'self' by others and may be more difficult to resist for homeless individuals themselves. (51)

The particularity of presentation of self rectifies the lost identity of the self in order to amplify his/her narrative. The authenticity of performance in displacement becomes more realistic with a reflexive manner of the individual. The documentation of routine matters and difficulties involves penetration of social structure. It intervenes through relations of irrevocable laws of the states and social norms of society. Therefore, it is obvious that “[i]ndividual agency is negotiated in relation to the categories created as ontological realities, as well as being limited by the weight of past performances and social interactions” (Giddens 145). In displacement, the continuous feelings of second/third rank members of society become provocative for the subject to resist the dominant culture. Judith Butler emphasizes “the necessity of being aware of the instability and performative nature of identity categories and the potential to replace them” (67). She signifies the role of the subject to compose one’s life with the experience of an identity crisis. The subject of autobiography or memoir distances itself from the identification of cultural influences of other countries and embraces native culture for the construction of self-narrative. In disputed territories or neocolonial states, the writing self does not find a comfortable zone to exercise his/her writing skills to expose the truth of life. The writing-I is well aware of the dangerous consequences of his/her narrative against prevailing social and governing forces. The resistant tone of the narrator with identity is a risk factor, arousing a sense of insecurity, forced disappearance, and exile. Their construction of narrative approaches the displaced community and gives voice to the issues of homeless people. McCarthy analyzes this situation as “the meanings of homelessness as stigmatised difference” (54) for the sufferers being others in different places. The narrator, in displacement or homelessness, remains in constant search for peaceful settlement to eliminate the impact of unseen/unexpected dangers in life. The building of discourse requires strenuous efforts to challenge the existing corridors of power.

Aijaz Ahmad (1992) in *In Theory: Classes, Nations, Literature* distinguishes between displacement in reality and displacement in text. The subjects, in memoirs, perform to depict real displacement as a space for moving in translational culture and its

ductile strength. The performative role of the subject makes determinative forces as constitutively hazy disruptiveness in textual discourse. The decisive power of self, through somatic relationality in displacement of subjecthood, exposes its true story of life and publishes its narrative with its signature's identity. Ahmad interprets a new term, "dissentual culture" (01), to highlight disagreement of the writers with the established culture of intellectual inquiry. He includes demographic changes after World War II to reshape the lives of people in the metropolis and its peripheries. The physical movements of resistance in various parts of the world resulted in the destruction of infrastructure and the displacement of people on a large scale. After 1960, resistance through militancy was replaced by resistance through texts. A wave of political dissension was transformed into an intellectual movement of textual production full of resilience and counter-narrative. The culture of the literary profession started to construct dissent narratives to challenge exploitation and dominance. Ahmad discusses this change as "a new mystique of leftish professionalism" (01) that acquainted the people with a transformation of textual culture. The writers of third-world countries took the initiative to challenge the intellectual hegemony of the West and indigenized their literary production to reflect the true pictures of their societies.

The theoretical and thematic concerns of the writer rejected former patterns of expression and epistemic hegemony of the West. Ahmad "a particular political configuration of authors and positions which has surfaced in particular branches of theory, clustered around questions of empire, colony, nation, migrancy, post-coloniality, as so on, as these questions have been posed from the 1960s onwards" (03). Resistant discourse, as an insignia of third worldian writers, created space for it and its progenitors to join the mainstream literary flux. African, Arabian, Asian, and Caribbean literature got the attention of readers and highlighted their issues of marginalization, exploitation and displacement. The displaced community shares a few common characteristics to develop textual relations of marginalized groups. Ahmad states this situation as the "proliferation of readings, as much in their procedures of inter-textual cross-referentiality as in their conceptual constellations" (04). The role of the subject in the construction of a story determines its value and truthfulness. The anatomy of a cultural exhibition is rebuilt by the subject to remove the impact of displacement. Most of the writers catch up their memories to

reorganize the lost structure of the native culture. The narrator's dexterity of rhetoric lies in the popular issues of his/her community that are represented in the texts. An opposing question about the authenticity of the text is also raised by critics about the use of language. They state, "[T]he role of human agency is much more circumscribed in all those modern epistemologies which are based upon the exorbitation of language" (06). In Autobiographies or memoirs written in displacement, the writers restrict the writing self within the matrix of literary conventions.

The production of others' literary polemics depends upon the categorization of writings. Most of the writers do not get their works published or stamped by established Western publishing houses. Ahmed discusses the circulation of literary research and studies in metropolitan universities of the West to disseminate an idea of a new intelligentsia. The literary products of a displaced society have succeeded in creating space in postcolonial literature. He is of the view that "we open ourselves up to the widest possible range of global cultural productions" (45). African, Arabian, and Asian writers represent their communities and highlight their issues related to displacement and homelessness. The researchers of interdisciplinary studies take more interest in working on such issues as identity, homelessness, displacement, and transnationalism. The theorists' attention towards these issues causes the postulation of new portions of literary theory. Edward Said, Spivak, and Bhabha are considered the prominent names of postcolonial theory. Their focus on the issues of marginalized communities helps understand the process of theoretical development of displacement and identity. Bhabha proceeds from this concept and provides a complete framework to read the texts of displaced writers. His contemporaries also acknowledge his postulation of a theoretical notion of displacement with examples of third-world writers. The displaced community amplifies its voice through its real representatives, who experience homelessness. Bhabha's notion of 'post' is accepted by various theorists to lead the current trends of theory. Ahmed also quotes Bhabha to endorse his concept of the study of margin and periphery as "the margins of the nation displace the center; the people of the periphery return to write the history and fiction of the metropolis" (69). The popularity of writing by displaced and marginalized communities started in the research institutions of the West. The western scholars paid attention to the emerging trends of literature from 'others'. The writers of the marginalized

community learnt the art of using the language of the center to express their views. In lingual expressions, they adapted themselves to write in the English language and also translated their works.

After the theoretical development of various concepts by ‘others’, the emerging trends become more popular to evaluate creative works. Ahmad is of the view that “literary theory, which surely set the terms for dealing with issues of empire, colony and nation, this general situation had peculiarly disorientating effects” (69). These developments in the theoretical field prove favorable for the writers of African, Arabian, Asian, and Caribbean literature to reach the center of study. The postcolonial writings observe remarkable changes in the realm of literature and theory. The use of the language of displaced communities, immigrants, and transnationalists bolsters their literary works to disseminate in the whole world. Although the displaced community does not find a comfortable zone to raise their voice against exploitation by their ruling elite, as well as maltreatment by other states. They seek protection in texts through the language of their mother countries for their survival. These current trends also cause emerging new genres in literature and life-narratives to secure their space as independent genres. Even the autobiography and memoir of marginalized communities “produced considerable energy for identitarian politics and for defense of educational facilities [and] job protection” (Ahmed 89). The narrator of real life expresses these issues with firsthand experience of displacement and continuous movement in various cultures.

Clare Bradford, in “There’s No Place Like Home”, discusses the impact of homelessness and its aftermath. The writer critically explains the postcolonial strategies of representation of displaced communities to highlight their issues. Bradford declares that his essay “focuses on how postcolonial textuality unsettles and transgresses notions of ‘homeliness’ in narratives involving the displacement of colonised and colonising peoples” (104). The displaced people experience unhomeliness during their stay in colonized territories and being refugees in other countries. Their displacement becomes a simulacra of unhomeliness despite having temporary residence in other places. These moments form images for the construction of written and audio/visual narratives in different cultures. The study of partcultural memoirs is helpful with consultation of Bradford’s views of

multicultural research. He is of the view that the postcolonial writings of others “construct forms of temporality which negotiate the space between history and its significances within crosscultural and intercultural formations” (104). The loss of home constitutes an intellectual motif of the narrator’s emotional and physical experience during his stay in various cultures. His movement and experience of several societies form heterogeneous and hybrid views about the existence of displaced communities and identity. He states that “[m]ost nations shaking off colonial histories and assuming independence engage in various forms of cultural amnesia through the repression of memory or the repudiation of the colonised” (105). The subjects of autobiographies consciously perform their duty to construct a narrative through memories of the experienced self instead of borrowing fictional characters.

The subject is involved in historical memories and the experience of life, facing the problems created by the ruling regime of newly independent states and external dominant forces. An exercise of the deployment of memories requires suitable external conditions for the writer to compose his/her story. The writing self, many times, passes through complex intercultural experiences but negotiates between traditional history and nonindigenous cultures for the articulation of memoirs. Although many crucial moments of life infiltrate the narrative but the subject maintains balance in the recreation of the lost self. The visual images of home at the motherland ensure the flow of subject matter to build codes of construction in the text. However, “the narrative does not provide for a reading position between or within the polarities suggested by these images” (Bradford 106). The text of autobiographies or memoirs invites the reader to interpret it as the other literary genres do. The polarization of thinking between the colonized and the colonizer lies in portraying images of life in the text. Moreover, the contextual evidence supports the readers to countercheck the given information in the text. The text absorbs multiple norms of local traditions and creates a link between indigenous and nonindigenous conventions. The narrator of the story impersonalizes the written-I in the text of life narratives to highlight the issues of displacement and identity as a whole. In the next section, the discussion includes available sources of critical studies of global south life writings.

III

2.7 Previous Critical Studies

The study of previous research articles about resistant literature and life narratives of the global south fosters my literary sensibility about research on memoirs. The manifestation of readers' acumen lies in the digestible reading of autobiographical theorization and critical analysis of memoirs and autobiographies. In this part, I evaluate a few secondary texts related to my thesis, conducted on life narratives. Elleke Boehmer evaluates the marginalized life writings of moving subjects in various cultures and asserts, "Their lives are distinguished by cultural clash, linguistic collision, and transnational movement" (23). This portion is premised upon Palestinian, Kenyan, and Chinese literature of resistance and life narratives. An ample study of available research projects enhances the capacity to understand the process of critical analysis of partcultural memoirs. Invoking ideas of theoretical underpinning requires the study of the previous works as a pedestal.

2.7.1 Study of Palestinian Writings

Salam Mir (2013) in "Palestinian Literature: Occupation and Exile" discusses the resistant mode of literary figures in various genres to highlight the issues of occupation and exile. He is of the view that "[f]rom the British Mandate to 1948 and its aftermath to the 1967 War and the continued Occupation, as writers search for imaginative forms to reconstruct their history and voice their identity" (110). Most of the writers raised their voices for the recognition of the displaced community as the real representatives of Palestine. The writers of Palestine continued a movement to build discourse for the dispossession of Israeli occupation. Their literature in different forms flourished during the time of Israeli occupation and her continuous plan of settlement to confiscate Palestinian territories. Mir also refers to poets who challenged colonization and the killings of indigenous people in several cities of Palestine. He evaluates their writings as:

Mahmoud Darwish and Samih al Qasim, have participated in the Palestinian people's effort to articulate a conscious identity out of the oppression they experienced since 1948. This creative writing, a response to the dispossession of the homeland and the establishment of

a foreign state on two thirds of the historical land of Palestine, addresses concepts of history, nationalism, and the role of literature in the liberation struggle. (110)

Mir admits the role of resistant writers in raising voices for the security and sovereignty of the homeland. The displaced community suffers as nomads in neighboring countries due to forced exile and fear of being killed in their homeland. The writers expressed their concerns about displaced communities and the exploitation of the masses. The main focus of the writings was to construct a narrative for the right of self-determination and the claim of the captured territories. Ibrahim Tuqan (1940) in “My Country” criticized not only British and Zionist leadership but was also disappointed by the role of Arab leadership in not taking up the Palestinian issue in letter and spirit. Being one of the earlier writers of the resistant movement, he founded challenging discourse in his poetry to represent the resilience of Palestinians. Arab region was also affected by modernist and postmodernist movements of the West in literature and art. Tuqan adduces that “the first half of the twentieth century witnessed what may be termed ‘a renaissance’ in the intellectual and literary scenes in the Arab world” (116). The writers and intellectuals concentrated to ascribe their content, focusing on the burning issues of the community as well as individuals.

Autobiography or autobiographical fiction took birth from “oratorical, self-assertive and exhibitionist poetry of Palestine” (117) to adopt changing trends in the realm of literature. A process of transformation from fiction and poetry to autobiography has its roots in the gory picture of Palestine after 1948. Their rebellion against occupation and exploitation provided a chance to peep out through the window of reality. The difference in experience has been observed in the works of writers who stayed inside Palestine and who had been forced to be displaced. Fawaz Turki (1972) in *The Disinherited: Journal of a Palestinian Exile* pens about the conditions of refugees and displaced communities that “[i]t ravished the law and the order of the reality that we saw around us. It defeated some of us. It reduced, distorted and alienated others” (34). He shares his experience of displacement in his poem “*Beirut*” with bitter and painful memories of social relationality. His experience, as a refugee, reshaped his ‘self’ as an affectee of Israeli occupation and the political turmoil of the region. David R. Gilmore in *Dispossessed: The Ordeal of the*

Palestinians (1982) ascertains the conditions of camps for Palestinian refugees in Lebanon. The conditions of health facilities and sanitation in camps were extremely poor and nonexistent. He portrays this condition as “unsanitary, overcrowded, and degraded” (80) to describe the miseries of the displaced community of Palestine. Malnourished babies, unemployed men, and poverty-stricken women lived a life of uncertainty and exploitation. Their homes were confiscated and demolished by Israeli forces and they started constructing their settlements.

Barbara Harlow (1987) in *Resistant Literature* narrates that “[w]hether in the form of personal memoir, autobiography, or fiction, the narrative of resistance seeks different historical endings that are already implicit in the analysis and reconstruction of the historical situation” (79). The resistant writer not only exposed Israeli aggression and persecution of Palestinians but also challenged dominant conventional forms of literature. Their intention to prioritize native versions of Arabic literature became popular among readers and circulated in the world. Fadwa Tuqan in *A Mountainous Journey, An Autobiography* (1985) narrates the experience of the subject under aggression for personal liberty and recognition as a normal human being. Mir is of the view that “Tuqan’s narrative integrates the coming-of-age motif with the communal national consciousness, merging the personal and the public identity” (123). She shared her experience of fighting against typical family traditions and conventional literary nuances to establish her identity as a poet and representative of the Palestinian community. Her discussion about Israeli occupation also exposed the miserable conditions of the people on the West Bank of Palestine. The masses suffered due to military adventures, labor exploitation, and the miseries of refugee camps. Mir also finds the results of his studies as “[s]ome of the common themes of Palestinian literature are: the consequences of the colonial condition; the impact of racism; a dehumanizing sense of identity; uprootedness from land and heritage; exile and return; and cultural colonialism” (124).

Sahar Khalifeh (1992) in *Memoirs of an Unrealistic Woman* reflects the complexities of women in occupied territory with an interior monologue. Her revolt against traditional imaginative stories exhibited her conscious experience of the exploitation of the Palestinian population. Although she focused on women in her writing in general, the

whole community suffered from this menace of usurpation and displacement. The resilience of Palestinian women has become a hallmark of the struggle for liberty and rights. Mir analyzes her writing with reference to a character in her memoir:

Despite the desert and scary pool of her childhood, Afaf refuses to accept the fate of having been born a female, a mistake, and she rebels against the fatalistic concept of the “realistic life,” as described by all the women around her. Written candidly and lucidly, *Memoirs* is Khalifeh’s daring feminist stance against the highly traditional culture that continues to relegate women to home and kitchen. (126)

The struggle of women against exploitation also invigorates the fighters for Palestinian freedom and the rights of the displaced community. The movement of resistance becomes plausible for the writers to share their experiences of misery and troubles. Translation of Arabic works caught the attention of the world; otherwise, Israeli occupation denigrated the Palestinian language to oppress their movement of resistance.

Naji Al Ali, a Palestinian cartoonist, expresses his sentiments of defiance via his caricatures and paintings. His creation of Handala (1982) in a refugee camp caused his death in 1987 by the Israeli intelligence agency Mossad. Tahrir Hamdi is of the view that “[h]e is perhaps best known for creating the child witness, Handala, who appears in most of his cartoons with his back turned, witnessing the atrocities which have beset his people” (25). His creation of images, being a victim of Israeli aggression, appeals to the viewers to consider the content of his creation seriously. He created the plant *al-handal* symbolizes bitter experience in refugee camps where the miseries increased every day. Hamdi discusses this situation as “Handala is eternally ten years old in all of Al Ali’s cartoons, the same age Al Ali was when the 1948 Nakba, or catastrophe, befell the Palestinian people” (26). This attempt to expose Israeli aggression could not be digested by Mossad, and it assassinated Al Ali in London. The appearance of Handala in every cartoon of Al Ali became a constant reminder of Palestinian tragedies. He caught the attention of the people and used his artistic expression as a powerful tool to highlight the issues of the displaced community. His cartoons constructed a narrative for the liberation of the people of Palestine.

A popular trend of writing autobiographies flourished in Arab countries after the Arab-Israel war in 1967. Most of the writers got firsthand experience of exodus and displacement, the miseries in refugee camps, and the uncertainty of the peace process. This war also hit Egyptian, Syrian, and Lebanese societies with the arrival of the Palestinian displaced community and the indirect intervention of superpowers in the region. In *Echoes of an Autobiography*, Naguib Mahfouz (1994) unveiled the existing complexities of life in a disturbed Arab society. “Mahfouz considers the myriad perplexities of existence, including preoccupations with old age, death, and life's transitory nature. A surprising and delightful departure from his much-loved fiction, this unusual and thoughtful book proves that Mahfouz is not only a “storyteller of the first order” (Vanity Fair), but also a profound thinker” (Anchor Books Autobiography 0-385-48556-5). He also changed the conventional style of writing and adopted a non-fictional mode of expression. His conscious experience got space in his memories, and he poured it down on the page at the time of intellectual ripeness. His construction of first-person narrative with true stories of their lives enhances the role of self-consciousness for the articulation of the subject matter. A well-built subject reified his/her experience and shared it with the readers, approaching their understanding. Although he deviated from family culture and challenged strict religious imposition, it also amplified voices of liberty.

In *Environmental Ethics: Life Narratives from Kashmir and Palestine* (2023), Rabia Aamir exposes the ravages of Palestinian land by Israeli forces in Ghada Karmi's memoir. She analyzes this memoir as the representation of “hegemonic convictions” (04) in the occupied region. The construction of narrative, in Palestinian memoirs, tends to find social justice and raise voices against the confiscation of land for exploitation and aggression. A continuous war of occupying Palestinian soil reinforces the imperialist agenda to displace the natives and construct buildings for settlers and their financial projects.

Edward Said (1999), in *Out of Place: A Memoir*, describes his memories and journey of leaving Palestine. This memoir also presents the story of a displaced subject that exposes his nationalist views in the text. David Huddart critically analyzes that “*Out of Place* is marked by the scrupulous reconstruction of Said's early life, emphasizing the

limits of his own knowledge about his background” (Huddart 21). Huddart’s analysis helps understand the difficulties of the narrator in real life but remains silent about the role of the subject in articulation. Moreover, his entire evaluation entices the reader to justify postcolonial memoirs being part of creative literature. Said’s memoir reexamines postcolonial impacts upon Palestinian literature and shows the struggle for the survival of the displaced community.

Said himself explains his memoir as “ [t]he main reason, however, for this memoir is of course the need to bridge the sheer distance in time and place between my life today and my life then” (xiv). His exposure lies in depicting the issue of identity and the sufferings of childhood as a member of a displaced community. The entire story recalls the isolation of the subject due to exile and cultural hybridity. A child with a sense of insecurity and uncertainty about the future demonstrates his indelible past to connect social and somatic relationality. Alon Confino is of the view that “[i]t is a personal memoir, and therefore, understandably, a subjective account. As an autobiographical act, it makes Said the shaper of his own image. At the same time, it was written by one of the premier political intellectuals of his generation, whose professional work has been fundamental to unmasking narratives of power and authority” (182). An attempt of self-representation with strong memories established a link between intellectual and social sensibility.

Said demonstrated his act of discursive resistance against imperialism and occupation that caused the loss of his identity. He also exposed the bitter treatment of his father and informed the readers about his frail body, which sustained many issues in later life. He mentioned his experience of speaking English in the school and called it a “hegemonic narrative” (185) that is countered by silence. The subject, in *Out of Place*, also presented a complicated scenario of political turmoil. This memoir exhibited truth, exposing the dominant structures of social relationality. The study of these available critical sources helps me understand the roots of Israeli aggression and exploitation of the Palestinians. Now, I discuss the available critical works on Chinese life narratives.

2.7.2 Critical Study of Previous Chinese Works

To understand the critical sensibility of Andrew Kwong's memoir and create a research gap, it is essential to study previous works of life narratives from Chinese literature. This section presents a few references to previous studies conducted upon Chinese memoirs dealing with nostalgic notions of native home and issues of the people who intended to migrate because of certain domestic, political, and social issues. Jean Amato is of the view that "[d]espite this fluid signifying range, nostalgic ideas of an ancestral home are often constructed and ideologically solidified around very fixed representations of space and time. However, bodies, histories, and places are always in flux and refuse to be pinned down into a particular imagined geography" (427). The construction of narrative varies from person to person in the light of their shared experiences and issues faced during their journey of life. The narrative of the subject provides glimpses of intrapersonal (private) life in connection with public belongings to express various stages of self. As far as the immigrant writers are concerned, they adduce complex intrinsic fluidity of identity and home. The subject reproduces ambiguities of life and juxtaposition of temporal existence of the self that narrates the story of the experienced self. The writing-I depicts memories of the private self with distorting images of home due to forced migration or an inevitable move from homeland to any other country.

In *Daughter of Shanghai*, Tsai Chin (1988) describes the problems of family, cultural heritage, and immigration during her continuous move from China to Hong Kong, the United Kingdom, and the United States. Her memoir explains the story of a bewildered girl whose parents were killed during the revolution, and she sustained injuries of time and relations. Susan Pertel-Jain critically analyzes that "[u]sing a straightforward writing style, she paints a picture of her family life, education, and the political atmosphere of Shanghai which provides invaluable insight into the society and politics of the time from the early war years through the Communist takeover in 1949" (180). Her textual exposure blends theatrical performance of an actor and political struggle to reveal the truth of a newly independent state. The concept of home in memoirs intensifies a sense of restlessness among the displaced community. Amato evaluates that "[n]ostalgia for the ancestral homeland is often built on a romantic myth where a pure and homogeneous idea of the

home lies frozen in memory, free from change and contestation” (428). A permanent image of home does not let the victims think about homeliness in homelessness. Human memory enhances feelings and emotional attachment to the homeland with the passage of time. Moreover, the sufferings during displacement invigorate their return/quest for home as a symbol of their identity and peaceful stay. Another factor is the issue of adjustability after passing many years abroad. Pertel-Jain narrates her position as “she describes the wide variety of personal and professional challenges she faced upon her return” (181). Her dexterity of expression amuses the readers with an appealing narrative constructed through her experience of many cultures. Pertel-Jain concludes that “[t]hrough her experiences of both Western and Chinese cultures, Tsai Chin is particularly successful in her ability to lead the readers through the complex world of contemporary Chinese and British society and art” (181). Experience of various cultures fosters her ability to create a subject in the text with its performative role.

Yi-Fu Tuan’s *Coming Home to China* (2007) is a quintessential example of the maturity of self in displacement. In 2005, the subject shared his venture to China from America to participate in an international architectural conference in Beijing. During his journey, he accounts for his previous life when he left China sixty-four years ago. Amato conceptualizes the narrative of home in memoir as “[t]he narration of an ancestral home is, in part, an individualized expression of relationship with a conceptualized and often ambivalent idea of origin, native space, and place” (429). The miserable life of hunger and starvation forced the subject to leave his homeland for his survival. His social relationality compelled the subject to move to fulfill the necessities of life. Most of the Chinese immigrant writers in America narrate their stories with miserable pasts and oppressive state apparatuses. Therefore, their notion of ‘home’ remains complex, and they discuss their homeland as their roots. Amato encapsulates that:

These memoirs can play an important role in our understanding of how desire for a sense of belonging is played out on the trope of the ancestral homeland. In the US, with a population composed primarily of immigrants and the descendants of immigrants, terms such as ‘roots’, ‘ancestry’, and ‘heritage’ invoke personal and collective memories that

imply an ethnic or ancestral homeland as a cultural and historical inheritance, imported from the country of origin, presumed as always there, waiting to be reclaimed. (429)

Eric Hobsbawm (1993) postulates the idea of ‘root’ for the motherland, which the immigrants left and settled somewhere else. The newborn generation is interspersed in various parts of the world and has experienced cultural diversity. Therefore, Hobsbawm states, “[T]he country of their ancestors isn’t ‘home’ but ‘roots’” (61). On the other side, somatic relationality enforces the rootedness of the homeland to secure the identity of the immigrants. Amato endorses this concept and writes that “[m]any Chinese American memoirs embrace or subvert a symbolic view of mainland China as the essential ‘motherland’ and cultural epoch of a purported ‘authentic’ Chineseness” (428). This evolutionary process of cultural understanding empowers the mature self that has the ability to reproduce the experienced self in the text. Emily Honig’s “Native Place and the Making of Chinese Ethnicity” encircles the negotiation and representation of the subjecthood of immigrants’ Chinese memoirs. Her construction of identity narrative lies in the depiction of native culture in the writings of Chinese life narratives. She explores that the subject reproduces “the centrality of native place [ji guan] identity to Chinese conceptions of self and community” (146).

Amato introduces the concept of “an ancestral home is an imagined space” (431) for the new generation of immigrants. The perception of ‘home’ for the new generation sticks to many factors of geographical existence. Human memories express their allegiance to family, state, clan, cultural norms, and political practices in a different way to establish a thought of the conscious mind. This concept lies in this position that:

For many Chinese American writers, both US-born and immigrant, a metaphorical representation of an ancestral home, whether based on personal or inherited memories, constitutes a discursive construction of an imagined space defined in part by the distance and desires of its period, author, and audience. This imagined and literarily conceptualized space is also related to, but not delimited by, the simultaneous existence of a tangible historical and geopolitical material place. (431)

This expression endorses the performativist role of the subject that uses somatic and social relationalities simultaneously. The subject incorporates many cultural and

political aspects of homeland and settled place. Temporal assessment of the writer also matters in the articulation of the story of life. Svetlana Boym (2010), in *The Future of Nostalgia* explores two sides of nostalgia for the articulation of memoir. She discusses retrospective and reflective forms of nostalgia related to the experienced self and the conceptual (writing) self. Her postulation of “transhistorical reconstruction” (49) of the misplaced home depends upon the transformation of the image via history. The previous absorption of traditions and practices in memory helps the conscious mind of the writer to recreate the lost images of home and the security of identity. The focus remains on the memorial stuff and ignores the role of somatic relationality in the construction of the lost self. Moreover, the study finds a gap in the performativist role of the subject, bridging displacement and bodily efforts of the writing-I. The subject builds a discourse of resistance through his/her strenuous efforts for one’s survival in critical circumstances.

Memoirists, after the 1990s, often exposed the hidden realities of the governing system of China that did not allow its citizens to utter a word against the state policies. Most of the writers traveled abroad to document their experience of oppression and a controlled social milieu. Amato analyzes that:

[In] Pang-Mei Natasha Chang’s (1997) *Bound Feet & Western Dress*, we can find an example of a resilient restorative nostalgia that refuses to be overshadowed by most of the political, material, and economic disparities between past and present that reveal themselves in her journey. Chang’s memoir switches back and forth between her own story and her great aunt Chang Yu-I’s reminiscences of her life in a well-known and prestigious Shanghai family in literary, banking, and political circles. (433)

The sufferings of the diasporic Chinese community forced them to migrate to search for a comfortable zone for their stay. Their social relationality created a constant fear in their mind, and they could never express it in their homeland. The memories of the subject absorb all the events and practices of the self. The conscious mind selects events for the articulation of memoir to demonstrate the sleight of hand. The study finds a gap in the role of somatic relationality working in displacement. The next part consists of a discussion on available critical writings of Kenyan life narratives.

2.7.3 Retrospective Studies of Kenyan Life-Narrative

Most of the Kenyan memoirs were published after the Mau Mau Movement (1952-1960) with the bitter realities of colonial and postcolonial Kenya. The movement initially started as Kenya Land and Freedom Army (KLFA) against British colonization under the command of Field Marshal Bedan Kimathi (BBC News April 07, 2011). Their leader continued their struggle against the neocolonial regime even after the departure of the colonizers in 1963. In *Mau Mau Memoirs: History, Memory, and Politics*, Marshall S. Clough (1998) explains the rise of Kenyan memoirs and its major aspects reflected via the experiences of the writers during the critical circumstances of Kenya. He assesses that “[t]he voices of the past and the present mix with each other, but perhaps this angry disharmony, this clash of voices, itself reveals the most” (04). Ambiguity of life in Kenyan society pushed many writers to compose the experience of their lives and share with the readers to flourish African literature. Thiong’o also suffered due to serious allegations of assisting the Mau Mau Movement. He too was detained and tried by the Kenyan government and indicted.

One of the most striking stories of first-person narration is Gucu G. Gikoyo’s *We Fought for Freedom* (1979), which deals with the struggle of the fighters against neo/colonial Kenya. Clough expresses his views about these memoirs as an attempt to “reconstruct the history of the movement” (06) to equip the new generation with Kenyans’ persecution and miseries. The use of forces artificially controlled many people and imposed state laws to quell the opponents. Illegal detention, disappearances, and forced exile increased the problems of the writers who raised their voices against exploitation and colonial legacies. Henry Mouria (1994) also highlighted the confusing and disturbing aspects of his life in *I, the Gikuyu and the White Fury*. The subject encompassed the social relationality of Kenyan society and reproduced his lost self with conscious efforts to construct his narrative of resistance. Therefore, Clough evaluates that “Henry Mouria’s interesting but confusing memoir, *I, the Gikuyu and the White Fury* (1994) is valuable to historians mostly for its appendices of Mouria’s writings” (06). The subject resuscitated the African culture of storytelling and personal accounts, contributing to one’s culture of common cause. The narrators of African memoirs have to face the crushing pressure of

state apparatuses and handpicked writers building a parallel discourse of conformists. Resistant writers in Kenya challenged the continuation of colonial practices and raised voices for the rights of peasants and women equally. Olney also discussed three main motives of African memoirists: “to preserve a disappearing world, to describe the African milieu to outside readers, and to describe a representative case of a peculiarly African experience” (18). This process shows an attempt to revive African traditions of localization of art and literature.

On the contrary, Marshal S. Clough gives importance to the fourth aspect of African memoirs as “one especially important for understanding colonial autobiographies and memoirs in countries dominated by settler minorities: the desire to defend their people against misrepresentation and repression by the European colonialist” (10). The white racist imperialist finance exploited Africans and ruined their local cultural values in the name of civilization. Postcolonial African writers constructed their narrative of being nonconformist and challenged neo/colonial intelligentsia. Thiong’o’s anti-imperialist stance caused his detention, and his discursive resistance annoyed the ruling elite of Kenya.

Justin Theodra (2020) discusses *Wrestling with the Devil* as a story of the courage and bravery of the subject to expose insidious aspects of neocolonial Kenya. She contemplates that “wa Thiong’o spent his time wrestling with multifarious demons in the dry wilderness, contemplating two dialectically opposed traditions of Kenyan history and culture, the colonial culture of fear and silence, and the people’s revolutionary culture of outspoken courage and heroism” (82). The fear of oppressive state apparatuses snatched expression of independent opinion and disseminated unspeakable culture. The critics and journalists read Thiong’o’s story as a matter of endurance in prison to expose the cruel regime of postcolonial Kenya. Ariel Dorfman (2018) encapsulates his views as:

Ngugi does not wish to enthrone his experience as unique. Instead, he sees his detention as a mere link in a chain of previous internments dating back to the British occupation of Kenya and continuing under the corrupt post-independence regime. A third of the book therefore, describes, not his own daily ritual of endurance, as most memoirs of this sort do, but a history of repression and resistance in his homeland, strewn with exhortations to liberate Africa from foreign domination. (2)

Thiong'o sharpens his sense of securing his identity and adopts a daring venture that endorses his concept of 'decolonizing the mind'. His exposure of the 'self' shows his commitment to his cause to abrogate neocolonial rule with all its bugs. Being an outspoken intellectual, his previous writings also caused his arrest. He challenged the governing regime of Kenya to realize the worth of independence that was the result of the sacrifices of a large number of the population.

The story of Thiong'o's arrest was the aftermath of his play *Ngaahika Ndeenda* (1978) (*I Will Marry When I Want*), which challenged the Kenyan government. The performance of this play alerted the government to Thiong'o's proposition spreading among the masses. Moreover, the narrator openly expressed his progressive nationalist views regarding the governing system. For the security of identity and culture, the subject pleads the case by writing in an African language that appeals to the people in general. One of the most important aspects is to highlight human trafficking for the personal benefit of the elite class. Kyla Marshall (2018) in "Ngugi wa Thiong'o: Resistance is the best way of keeping alive" evaluates that "he laments the Kenyans who sold out their own people to join the ranks of golfing, hunting, country-clubbing British settlers...who came to Kenya to take over, and give back a pittance to the indigenous peoples" (08). The colonial legacies continued in Kenya, and the comprador class was promoted to dominate the system.

Benjamin Wilkomirski in *Fragments: Memories of a Wartime Childhood* (1997) illustrates the true story of a life that is jeopardized due to oppressive social relationality. The execution of his father had deeply penetrated his childhood experience of memories. His mother was unable to provide a square meal to her children, and the starving children started gnawing their fingers. Wilkomirski articulates his painful memories of World War II, leaving the everlasting impact of the onslaught in Germany. At an early age, he saw uniformed men crushing a man beside the boundary wall of a house; the person was identified as his father. His physical growth did not decrease his recollections and invigorated the somatic relationality of his extended self with social relationality. Eakin refers to this memoir as "the rarity of the young child's perspective in the literature of the Nazi death camps, together with the shocking contents of the story, made the book an

instant sensation” (37). The child along with his brother was arrested and detained in Nazi concentration camps where his last interaction with his dying mother occurred.

The narrator, after his release, migrated to Switzerland and settled there. His attempt to reconstruct his past, after decades, recapitulated his body, brain, and self for narration. Wilkomirski constructs his fragmented past to explore oppressive state apparatuses caused by the family and his displacement. His experience of social relationality was extremely painful, and somatic sources performed well despite having crushing pressure of time. Although Ganzfried (1999) charged Wilkomirski with amplifying the magnitude of his story, Eakin countersigns the role of the subject in *Fragments: Memories of a Wartime Childhood* as “narrative has been subjected to rigorous fact-checking and verification” (38). The counter-narrative has been launched by Eakin in favor of Wilkomirski to disarticulate theoretical assumptions against him. A critical debate to discredit the author has been questioned to determine the role of writing ‘I’ as a powerful source to resist aggression. Jaakko Hintikka in “The Cartesian Cogito, Epistemic Logic and Neuroscience: Some Surprising Interrelations”, points out, “Descartes is not inferring sum from cogito, but demonstrating to himself his own existence by performing an act of thinking” (134).

All these sources reinstate critical sensibility for understanding existing scholarship and help find the gaps for this study. The research on the global south memoirs fills these gaps and highlights the performative role of the subject. These secondary sources provide insightful guidance to address the research question of my dissertation. The above-mentioned theoretical discussion also generates a gap in somatic and social relationality. These theorists do not equip the readers with the application of somatic sources for the documentation of personal experiences. The impact of social relationality upon the life of the author develops the maturity of the subject to articulate one’s story of life. The performativist role of the subject also remains unattended in the discussion of theorists of the first and second waves. The concept of displacement of the authors is not reflected in the above-discussed sources of literary theory. It produces clues to find a gap for the present study in Bhabha’s notion of displacement. I establish a link for the understanding of the readers to reach the logical interpretation of available sources. I have created a gap for the

application of somatic relationality and displacement upon global south partcultural memoirs.

CHAPTER 3

RESEARCH METHODOLOGY AND THEORETICAL FRAMEWORK

3.1 Introduction

This chapter comprises the theoretical framework and research method of the study. It has been divided into two parts: the first part deals with research design and method for the study and the second part deals with Eakin's key concepts of somatic relationality and Bhabha's displacement. Employing Lincoln and Guba's interpretivism of the texts and constructivism of subjecthood, the study analyzes three partcultural memoirs to invoke proportions of relationality and displacement. Being qualitative in nature, this dissertation explores the performativist study of three different subjects of global south partcultural memoirs. The study blends interpretivism and performativism of subjecthood to critique the impact of displacement on the subjects and their consequent performative role as progenitors of the text. This research project is designed to ascertain the role of subjecthood in the articulation of memoirs through auto/biography as a research method by Mary Evans. The two approaches, narrative and phenomenological, are combined to conduct the study for the analysis of partcultural memoirs.

3.2 Research Design

The study blends phenomenological and narrative approaches to execute the research plan of the analysis of partcultural memoirs. Phenomenology deals with bios providing content for the articulation of memoirs. The narrative approach explores autos performing the role of subjecthood as a narrator of bios in texts. Having a paradigm of qualitative research, the study is conducted by invoking two concepts of research: interpretivism and constructivism/performativism. The reconcilable theoretical rubric provides a confluence to carry out this project to exhibit the role of subjecthood in memoirs. Creswell is of the view that "[n]arrative might be the term assigned to any text or discourse with a specific focus on the stories individuals tell" (240). This approach falls under the category of human development studies as an integral part of literature.

This research design substantiates the axiomatic nature of paradigms in qualitative research. A well-planned technique of “cooperative paradigm” (Heron & Reason 289) ensures good quality of analysis. In a critical sense, the most important side of combined theory is that “this bespeaks a new awareness” (Guba & Lincoln 192). The phenomenological and narrative designs of research are a confluence of the participation of autos and bios in collaborative action. An ample study of cooperative and combined approaches provides space for more dialogue, arguments, and confluences. In qualitative research, postmodern and postcolonial concepts of sensibility demand investigation of the ‘self’ with contrast and similarities. Interaction of the researcher with the respondent expedites the growing process of self from being to becoming in the text.

Through representational practices, the research exposes personal narrative, reflexivity of knowledge, and contextual performance. The concept of phenomenological research bears more capacity of being open-ended to expand more inquiries. Richardson is of the view that personal narrative is constructed in “embedded representational practices” (26). The emphasis on narrativity in research paves the way for the researcher to ascertain specific information from the text or its progenitor. Reason endorses this process of inquiry in research and calls it a popular technique of “human flourishing” (212). In a combined approach to research, the researcher enjoys more freedom and self-determination for the interpretation of texts. The role of the researcher becomes performative to highlight the objective-based study of a specific topic.

This paradigm of research conceives phenomenological transactions with the cosmos and experiential epistemology of the extended self. Therefore, it is more accommodating and commensurable for validity, voice, and reflexivity of knowledge. In epistemology, reflexivity is associated with the structure of human belief constructed through a relationship of cause and effect. “This is especially so if the models (paradigms) share axiomatic elements that are similar or resonate among them” (Guba & Lincoln 201), where, according to Guba & Lincoln, axiomatic elements are self-evident and unquestionable factors of the personal experience of the authors. Bhabha postulates the concept of displacement, which requires interpretivism to demonstrate social relationality.

Eakin theorizes somatic relationality that needs constructivism and performativism to determine the role of subjecthood.

The primary voice of this research design is to manifest awareness for the readers with self-reflective narrative in illuminating presentational form. The purpose of the study is to provide an overview of the major qualitative research designs and to describe how these designs are used to study a phenomenon. Specifically, this section discusses the phenomenological and narrative approaches to stipulate the role of the author as well as the subject of the text. Each of these designs is described in terms of its ontological, epistemological, and methodological underpinnings. In addition, the major strengths and weaknesses of each design are discussed. A narrative approach was initially popular for life narrative studies in Latin American states to describe the stories of life. It is observed that “[n]arrative researchers situate individual stories within the participants’ personal experiences (their job, their homes) and their cultural (racial or ethnic) and historical (time and place) contexts” (Clandinin & Connelly 244). With the advancement of literary writing, this approach breaks the shackles of being Western in nature.

The writers of ‘Others’ adopted this narrative of self-stories with a first-person narrative. The study expatiates on the lives of three individuals from the marginalized communities. This inclusion of a phenomenological approach reciprocates the life experiences of the subjects in memoirs. The narrative approach in research involves gathering data and stories from participants in order to understand a particular phenomenon. This approach allows researchers to understand the personal experiences and perspectives of participants. This analysis of narrative data often involves the use of thematic analysis or a similar qualitative method.

A phenomenological approach in research demonstrates that “phenomenologists work much more from the participants’ specific statements and experiences” (Creswell 252). This paradigm of research helps carry out the plan of study conducted upon the lives of writers from the Global South. Articulation of memoirs in displacement reinstates griefs, troubles, and attachments of the subject in the text. M. van Manen describes this discussion between the author and the text as “dynamic interplay” (253) of statements and experiences. The subject of the text does not explain, but only gives a description of the

experience of life with conscious effort of one's memories. Moustakas is of the view that the role of the subject is to "write a textual description of the experiences (the conditions, situations, or the context in which they experienced the phenomena) of the persons" (254). The context or situation influences the subject with optimal timing to reproduce their retrospective events.

The procedure of the phenomenological paradigm focuses on the importance of experience in an individual's life. This experience is documented at optimal timing within a context through conscious efforts. Similarly, the narrative paradigm is accentuated upon the stories of life described by the author in memoirs. So, it is really required to develop a combined approach of two paradigms for the study of global south partcultural memoirs. This technique helps conduct research on life narratives to determine the performative role of the subject in the articulation of memoirs.

3.3 Research Method for Study

The use of auto/biography as a research method has increasingly become popular in several disciplines. This is likely because it allows the researchers to obtain first-hand accounts of individuals' experiences and provides a more intimate view of their lives than other research methods. There are a number of different ways in which auto/biography can be used as a research method. One way is for researchers to collect and analyze autobiographical essays written by participants. Another way is for researchers to conduct in-depth interviews with participants and ask them to recount significant events from their lives.

This research, being qualitative in nature, is exploratory and presents a subjective analysis of the selected memoirs. The study explores and interprets the primary texts selected for this research project by using auto/biography as a research method by Evans. She is of the view that "we are 'individuals' in a factual sense but we are also individuals who construct ourselves and others...auto/biography provides rich evidence of the worlds, we, as individuals, know" (Evans 44-45). The subject experiences multi-sectional social and political scenarios to develop its sense of scholastic grades and precocious literary talent. Autobiographers and memoirists need to be aware of the dialogue of expectations

between themselves and their subject, as well as the porous boundaries between fact and fiction.

This research explores how the subjecthood of Global South partcultural memoirs performs a daring venture expressing the identity of self in displacement. The study requires a method that develops argument-producing facts about the subject within the text and the author as well. One of the most important factors in researching autobiographies is the establishment of a factual relationship between the author, subject, and culture. This entangled relationship exposes the hidden subject that emerges through the inner self. The writers of autobiographies, being subjects of the text, operate within the boundaries of their subjective or objective literariness. Therefore, Evans postulates the concept of the construction of subjecthood as being unique and exclusive. She says that “autobiography is, in a sense, the most individual of literary genres; its very existence is premised on the belief in the particularity of the individual” (34).

The author, in autobiographies, seems to have permeated every section of the text to narrate external manifestation of the inner self. The mind and indeed body may follow their own personal /private paths but in written expression for the public, it fulfills normative orders of literary genres. Autobiography as a research method demonstrates a sense of definitive peculiarity of the subject. The subject of autobiography shows its salutary importance as a real self against the over-socialized account of human beings. Hence, Evans articulates:

Autobiographers in doing this they obscure part of the crucial ingredient of any person’s life: her or his relationship to the culture that produced them and (emphatically) the culture within which the autobiography is being written. ‘Hidden subjects’ need, therefore, to be made plain in work on and works of, autobiography. A second feature of the ‘method’ of autobiography is closely aligned: the recognition of the boundaries of the work. (43)

Auto/biography can be an especially useful research method for studying sensitive topics, such as abuse or trauma. This is because it can be difficult for participants to discuss such topics openly if they are not comfortable doing so. Additionally, auto/biography can be a helpful way to study topics that are difficult to study using other research methods, such as mental illness or addiction. Despite certain objections, auto/biography can be a

powerful research method that provides insights into the lives of participants that would be difficult to obtain through other means.

The application of autobiography as a research method for life narrative blends performativism and constructivism simultaneously. O'Hagan advocates autobiography as a more rigorous genre than fiction because it narrates the story of life, not after life. Therefore, he is of the view that "afterlives are not more interesting than lives" (O'Hagan 43). The ownership of life is a more difficult task to justify or expose the role of the self in public. The prevailing concept of subjectivity invites sometimes beleaguered criticism of the interpreters. The contemporary culture of emotional life determines social life and allows us to construct our 'selves' in the present world. A particular cultural response to the modern world constructs the subject of life narrative to highlight the secretive facts of personal life. Monroe and Diana endorse Evans' viewpoint of "wanting to know the self" (Evans 44) has become an icon in the modern world.

In the presentation of facts in auto/biography, the subject creates little space for the personal choices of the author, instead of representation through context. This practice of representation of self transforms the subject, emerging with differences in description. The subject, in the story, realizes one's worth by creating the line between fiction and the reality of life of the author. This genre establishes a link between autobiographies and sociology, psychology, and biological sciences. The subject in life narratives documents the individual's progress in the social world to determine the role of human agency. Evans refers to the historical facts of religious communities that Protestants promoted autobiography in the West and made individuals more anxious in the world. They challenged the fashion of confessions, prayers to saints and seeking forgiveness with assurances of religious figures.

Frank Furedi refers to Evans to remove the "culture of fear" (Evans 36) to bring personal matters of life into the public by challenging different forces. All three memoirs, selected for study, highlight the concept of resistance to challenge dominant forces for exploitation. As mentioned above, the study discusses postmodern and postcolonial aspects of life narratives. The elements of fear are challenged in the postmodern perspective to stimulate the author of life narratives. Zygmunt Bauman shares his views about fear to

describe one's own story with others in *Intimations of Postmodernity* as “[p]ost modernity has not allayed the fears which modernity injected into humanity once it had left it to its own resources; postmodernity only privatized these fears” (xviii). Bauman states the intensity of fear that bequeaths religious ethics of anxieties and confessions for benediction.

Social ethics and religious sense, in the West, dominate the subject of autobiographies and memoirs to perform its role as an agency. On the contrary, the subject in global south memoirs challenges totalitarianism and capitalism in the texts. Richard Sonnet and Robert Bellah postulate the concept of self-realization instead of ideal or fictitious objectivity in the composition of the stories of life. They support the idea of community filiations derived from the major solidarities like birth, marriage, and family. Their notion is relevant to grooming the position of the subject “concerned with the social impact of individualism” (36) to perform a constructive role in autobiographies. In memoirs, the practice of self to externalize itself manifests the inner self rather than forced ethics and dominant status. An advantage in the West is less surveillance of an individual's moral behavior.

The subject of autobiographies or memoirs, in the third world, often flourishes from the measurements of achievements in life. The writing ‘I’ does not enjoy a private pluralism under a controlled culture to explore the risky events of life. Here, Evans signifies the role of the extended self to articulate the stories of life in a squeezed culture of ‘others.’ Her position lies in expression about the role of writing ‘I’ as “[o]ur minds and indeed our bodies may follow their own private paths in a private place” (37). Her concern about unfavorable social circumstances shows resentment of artificial or so-called emancipation. In the third world, the subject secures its position with an overt expression of allegiance to the prevailing system that usurps individual liberty. The genre of autobiographies is evaluated in relationships between an individual's performance and social ethics (a larger context). These contemporary paradoxes of criticism are challenged to highlight a difference between traditional and innovative subjective positions. This personal liberty of the subject is not compromised in the recent era due to complicated paradoxes. Autobiographies have history as a strong source to provide material for the subject, as Michel Foucault calls it “the resolution of competing ideas” (38). Unfavorable

circumstances in controlled culture minimize the experience of the collective culture that emerges from history.

The use of autobiography as a research method provides a pathology of the subject beyond the general relevance of the text. It works as a bulwark against over-socialized presentations of cultures in fictional works. A popular trend of questioning gives birth to ‘the intellectual self’ that is demonstrated with the understanding of culture in the text. These carefully crafted vignettes of life cannot be undermined just based on the stories of life of the author. The performance of the subject is presumably interpreted as individual; rather, it needs contextual understanding of the story written by the subject. The author validates one’s “professional engagements” (39) in portraying various events of personal life. Autobiography as a research method introduces a fusion of personal and cultural reflexivity. The journey of the author in the text does not stray due to subjective position of personal life. A writer’s personal experience does not compromise the creative process but ensures personal recognition through his work.

In research method, autobiography widens its domain to protect “the establishment of the relationship between author, subject and culture” (43). The relationship brings creativity in autobiographies or memoirs to establish it as a genre. We are not only observers in society or culture but also carry some values, which inhabit us as contributors. During the process of discovering ‘subject’, the inner self extends its boundaries from the subjective to the objective position to fulfill the prerequisites of the text of life narratives. The autobiographer examines his own relationship to the subject in dealing with retrospective events of his life. One of the most important features of this method is alignment of the subject with boundaries, which determine recognition of literary norms. No Autobiographer plunges into the inelastic facts of one’s life that is imbued with subjective rigidity. The subject assesses the ‘facts’ of life with sceptical phenomena of understanding in the social milieu. Autobiography is a recapitulation of the facts of life that causes the emergence of understanding of the subject. The words of fiction are easily conveyed through printed pages, but recognition of facts in autobiography needs more accuracy and creativity. Therefore, I have selected this research method for studying the

selected texts. This method possesses qualities of alignment with the theoretical framework engaged in this research.

3.4 Theoretical Framework

This research is conducted by employing Eakin's theory of somatic relationality and Bhabha's notion of displacement on global south partcultural memoirs. The works of these theorists are helpful in understanding the performative role of the subject in the articulation of the stories of life. Paul John Eakin belongs to the third wave of criticism focusing on the subjecthood of graphia and its role as identity narrative in the text in his book *Living Autobiographically: How We Create Identity in Narrative* (2008). He is of the view that a narrative about one's own life is not merely something we listen to or read as a piece of colloquial language. This narrative is constructed through a long period of time as an essential part of our senses and surroundings. Eakin takes auto/biographies for study as an established genre of literature with certain literary governed roles of writing. The construction of identity in autobiographies is ensured as a more visible and tangible phenomenon of the extended self that exists in the text. Eakin's postulation of a theory of subjecthood, for the construction of narrative, coalesces identity narrative with the role of autobiographical consciousness and determinative forces. He reciprocates the concept of relationality and identity to produce a resistant discourse of subjecthood in autobiographies and memoirs.

3.5 Bhabha's Postulation of Displacement

In *Diasporic Constructions of Home and Belongings* (2015), Bhabha describes that the pieces of a broken vessel fit together not because they are the same as each other but they fit into each other in all their differences. In contemporary times, autobiography as a genre extends from the center to the margin with a narrative of identity. This culturally oriented approach to autobiographies highlights the dispersal of self in postcolonial oeuvre. Bhabha is of the view that families are fragmented in exile and displaced to experience the public and private touch in contingency. This conceptual development in displacement produces interstitial intimacy between the self and its acts. Bhabha in "The World and Home" (1992) postulates the concept of unhomeliness as "[t]o be unhomed is not to be

homeless, nor can the "unhomely" be easily accommodated in that familiar division of social life into private and the public spheres" (1992: 141). The unhomely condition exists even in the native homes.

Bhabha further elaborates on the concept of theorization of displacement in "Diaspora and Home". He posits the proposition of movement of the subject in various cultures due to certain reasons for his/her existence. He states the condition of the narrator in temporality and spatiality: "There are these two moments of temporality, these two narrative moments – coming out of the home and somehow allowing yourself to imagine, whether you can or you can't, that you can go back: so, emergence and return are complicit with the concept of home" (2015: 16). Most of the writers, after getting narrative, move back to their nodal point where they have taken flight of their creative process. A writer in displacement has absorbed syncretic and hybrid moves for creative literature during his journey. In memoirs, the subject knows why he is doing that risky task to show his identity. The phase of writing memoirs is called "a regime of recognition" (2015: 18) by Bhabha.

The concept of home has been further elaborated by Bhabha to clarify its proposition for the readers of postcolonial studies. In other words, his notion of home is not unilateral or unified rather, he finds the possibility of a comfortable zone. He is of the view that "the very term 'home' has two aspects of it, just as a concept. One – something to do with the normalized, the naturalized, the inevitable, the original. It's there – the 'thereness' of your existence, even more than the 'hereness' of your existence. It is always there; this is my home. I understand this landscape" (2015: 14). There are certain reasons for movement, although sometimes reasons are not easily digested to leave places.

The continuous movement is sometimes associated with the conviviality of the landscape that invigorates the sense of stay. For 'others', the emergence of narrative matters a lot due to certain trials and tribulations faced in the hometown. Therefore, Bhabha illustrates that "Societies produce a structure of minoritization" (2015: 12). The subject realizes the critical situation for one's stay to ward off his creative lethargy for the construction of a new narrative in life. The oppressive forces produce a controlled culture that becomes a stranglehold for the self as a subject. "So, this whole process of minoritization as part of the very nature of cultural ethics, cultural politics, and cultural

semiosis is the ill-fitting nature of the culture, if you like, the culture as a misfitting apparatus” (2015: 12). The state apparatuses are used to suppress independent creative voices. The forced displacement of the subject leaves no choice except its move into a flexible culture.

Bhabha’s notion of displacement lies in the contrast of citizenship and alienage. One side of citizenship is considered refuge in the case of displaced communities in the West. The personal interests of the people determine their movement among different countries where they possess feelings of hereness. Therefore, it is obvious that “everyone who moves on follows a certain narrative structure” (2015: 15). Citizenship, in the West, requires more liberal, open-minded, and bearable feelings of the seekers. In the limelight, this stay becomes the model and basis of the belongings of the displaced community. This discourse of displacement explores the intrinsic complex of the people who are marginalized in their own states.

The continuous change in the performance of the subject as a writer conforms to the temporary stay as part of the intellectual growth of the subject. Displacement of the subject exposes latent qualities of the person to present oneself as a writer in the text. The presentation of the subject as vigorous ‘I’ in memoirs catches the reader’s attention to determine “the object of attention and the object of analysis” (2015: 18). Dissymmetrical movement of a displaced person pulsates the sense of creative ability. The journey of the writer, in different flexible cultures, establishes his waddle as a smooth walk in the realm of inscription. It also causes uprooting of the “long period of stasis” (1992: 144).

Bhabha’s proposition of displacement is reified in alignment with poststructuralist views to challenge unified and transcendental subjecthood. This sense of being displaced is associated with the ambivalence of the disjunction of social and political circumstances. The belated repetition of historical facts in human memory never allows the self to stay with the negation of resistance. Therefore, the indelibility of retrospective events inscribes shaking concepts of inside or outside reality. Here it becomes obvious to relate displaced subjects breaking shambles of intellectual inertia as a “noisy and public bouts of nervous dyspepsia” (1992: 142).

The cultural projection of 'otherness' by the West stimulates others to challenge this binary for their existence in world literature. The journey from the transmission of 'national traditions' to the emerging issues of immigrants, political refugees, and transnational histories reciprocates as the 'Others' side of world literature. Bhabha rectifies this condition "as I contemplated his tragic-comic failure to create a dwelling place" (1992: 142). The popular theme in life narratives of Western literature lies in the depiction of the glorification of Western memoirs or auto/biographies. Morrison revalidates Bhabha's viewpoint of homelessness through 'unspeakable thoughts unspoken' as "the performative time of the experience" (1992: 146) to demonstrate self as a subject. After experiencing continuous oppression, the 'self' invigorates its position to become a subject to inscribe one's story.

Articulation of self, in memoirs, conjures sleight of hand to ward off creative lethargy that prevailed through oppression. Being part of the community, the subject does not perform beyond the control of social circumstances but accommodates itself for performance. Bhabha acknowledges Morrison's notion of oppression in the phrase "the fully realized presence of a haunting" (1992: 147) after demonstrating a social scenario of controlled circumstances in writings. Bhabha substantiates Morrison to expose political subjugation and does a critique of the postcolonial texts. The origin of the texts of diasporic literature lies in exile, code names, and underground activities for their survival. Various aspects of the life of homeless people create an interstitial intimacy through private and public, past and present, and psychic and social developments. This continuous movement produces a sense of multi-edged intimacy of aesthetic distance in reality and fantasy. The emergence of a narrative of displacement in homelessness stays within a subject experiencing the bitter realities of life.

The stillness of time inhabits the subject through its unconscious circles of border existence between its home and homelessness. The sense of strangeness dominates the narrator due to the discursive image of home and the world. The subject of texts in unhomely conditions does not reflect jouissance gendered in the 'self' creating sense of the story. Bhabha calls this situation "distorted place and time" (1992: 149) for a displaced community of 'others.' The narrative of the subject in displacement constitutes the situation

where “the private and public touch in contingency” (1992: 150). Living in displacement provides an opportunity to the subject to get rid of surreptitious and subversive interruption of occupying forces.

This process of continuous external oppression constitutes the inwardness of the subject to perform its role as an agency. A sense of insecurity expedites the formation of a subjective position of self to articulate the text outside the borders of the hometown. The people of the migrated community realize their sense of strangeness that forms “inwardness of outside” (1992: 151). This conspicuous strength rehabilitates the position of the subject from being to becoming. The strings of emancipation emerge with conscious efforts to ward off the impact of anxiety, oppression, and social inadjustability. The subject finds a comfortable zone in displacement to describe an ambivalent, transgressive, and fluid positioning of dominant forces in previous life. So, displacement has multi-colored impacts on the performance of subjecthood, providing space for expressions as well as painful reinstitutionalization of the past. Therefore, Bhabha creates space for the subjects of the third world to articulate memoirs or autobiographies in displacement as plausible characters in other countries. Therefore, the study utilizes Bhabha’s notion for the reading of global south partcultural memoirs.

3.6 Eakin’s Concept of Relationality

Eakin (2008) postulates the concept of relationality in theories of life narratives to explore the role of the subject in the articulation of the text. He constructs a proposition about narrative not merely as a story of life but as a tandem of identity and text. He establishes an essential linkage between memories and context to inscribe autobiographies or memoirs. The importance of theories of autobiographies in the 20th century caught the attention of new theorists to explore their ideas in this “comparatively neglected kind of literature” (Eakin ix). The interest of the readers developed when the theorists explored biographical and historical facts through various registers in autobiographical texts. He develops a concept of the constructive role of the subject through a “system that structures our current social arguments” (xii) in life narratives.

Life narratives are derived from social sources and ethical implications instead of simple stories of life. The construction of auto/biographies or memoirs validates the rule-governed discourse of literary ethics. Another factor of the story is the neurobiological perspective of the self and its constructive narrative through mind and body. These features of the composition of texts secure “identity narrative” (xi) to alleviate the culture of self-fashioning. The subject familiarizes the self with physical and social constraints, the evolutionary process, and the culture of human identification. Two different approaches to reading autobiography have been consulted by Eakin in his theoretical understanding. For the construction of narrative, somatic relationality remains intact with social relationality. Biological beings pass through a process of intellectual growth with the inevitability of the social environment.

The expressions of our identity in the narrative in autobiographical consciousness provide a repertoire of dignitary gestures of biological beings. Two key words, ‘self and narrative’, of life narratives’ theory dominate their position in this discourse of life. The connection between body, brain, and self, constitutes consciousness to determine the role of somatic relationality. Therefore, the self is divided into five different categories according to its growth and experience. “Ecological self” (xii) is studied with respect to the physical environment at the stage of infancy. The second stage is the “interpersonal self” (xiii), which is imbued with unreflective social interaction with other human beings. “Extended self” (xiii) deals with memory and experience starting at the age of three years. The growth of the storage of memories provides sufficient space for the development of an extended self. At this stage, children are well aware of their surroundings and happenings. The fourth stage is the “private self” (xiv), which reflects conscious experience that is not available to anyone else. The private self is accentuated by intellectual growth with a sense of realization in a personal capacity. The last stage is the “conceptual self” (xiv,) which posits the self as a category explicitly and implicitly formed with the contribution of the above four categories of self. Its formation lies upon social role, personal traits, development of body and mind, and inheritance of subject and personality.

Autobiography is the manifestation of the ‘conceptual self’ that keeps balance in drawing the picture of life. The conceptual self engages the writing ‘I’ in self-

characterization with reflection on various occasions of life. Eakin verifies the role of the conceptual self in the articulation of memoirs within the constraints of personal and social norms of the society. The move of the conceptual self helps address the issue of subjective experiences with the alignment of the other four selves. The myth of autobiographies as a Western genre diminishes with an avalanche of others' autobiographies. The process of self-narration is inhibited in human nature from staying as a fashion in the modern world. A famous neurologist, Oliver Sacks, in *The Man Who Mistook*, recognizes this fashion of self-narration as "each of us constructs and lives a 'narrative' and this narrative is *us*, our identities" (110). These conditions expose supporting structures and memories to construct our identities.

The art of storytelling is twofold because it reveals our identity through discourse and opens the gate to know "who we really are" (2). Eakin further elaborates this concept of self-narration by distinguishing between selfhood and the act of expressing it. Therefore, this exercise of "talking about ourselves" (3) highlights an interplay between two concepts of what we are and what we say we are. He is of the view that autobiography is not only a matter of our identities but also a fabric of experiences done in life. The writing 'I' coordinates with the experiencing 'I' to constitute subjecthood in the text. Now, the discussion moves on to the specific distribution of relationality, having two dimensions, somatic and social.

3.7 Somatic and Social Relationality

Subjecthood substantiates self with autobiographical consciousness (somatic relationality) and relationality of determinative forces (social relationality) to resist external oppressive forces. The study of autobiographies and memoirs as genres explores the conceptual frame of "I write my story, I say who I am" (Eakin 22) to endorse self-determination of subjecthood. The multiple stages of extended self in autobiographies or memoirs demonstrate narrating 'I' to resist the dominant exploiting system. Resistance in narrative requires a strong narrating 'I' that dismantles the concept of a camouflaged characterization as often delineated in fictional work. The performativity of narrating 'I' in the text shows the inevitability of relationality to explore the extended self in the text. In

colonial and neocolonial regimes, the subjecthood or narrating 'I' as resistant did not get due identification in the realm of life narratives.

Talking to oneself tends to speculate selfhood from the act of expressing it. The construction of self requires a life narrative that ensures identity. Eakin refers to Damasio's concept of 'self' as "a sense of self is an indispensable part of conscious mind" (Damasio 27) to construct his argument of somatic relationality. The journey from being to becoming comprises on various modes of self and external constituent forces. Eakin is of the view that narrative is not merely about self but in some way a constituent part of self. Our instinctive recoil ascertains an important truth that many modes of self and self-experiencing are represented for the construction of identity through self-narrative. A vociferous self is constructed with certain important factors, including social resources and ethical implications, through autobiographical consciousness. Eakin's postulation also focuses on the manifestation of identity narrative instead of establishing autobiographies or only memoirs as literary genres. Therefore, he posits the question as "What is expected of this individual, as manifested in self-narration, for him or her to 'count as' a person?" (Eakin 34).

Eakin theorizes his concept of identity as "autobiography's narrative rules also function as identity rules ... the rule-defined entity may shift from text to person" (35). He also explores the concept of extended self, regarded as identity's signature. He endorses Ulric Neisser's concept of extended self and focuses on three kinds of selfhood involving physical, social, and mental context. Our narratives constitute the self that is determined by our identity as a whole. Eakin refers to Strawson, who postulates the concept of continuous identity and discontinuous identity. The established link between personhood and narrative capacity demonstrates the role of different determinative forces, along with memory. Some people get afraid of the loss of memory, causing the death of their extended selves. This loss of both memory and sense of life story correspondingly causes a loss of identity. Eakin is of the view that the situation of narrative identity is culture-specific and period-specific.

For the construction of narrative identity, Eakin postulates two basic conceptual frames of clarification. The first clarification lies on 'partcultures' that divide the world of

work and the world of home; it ensures our daily interaction with partcultures and their requirements. ‘Partcultures’, according to Mapianne Gullestad, is a concept of culture that is sufficiently supple to address the complexities of contemporary life “reconfiguring it as set of permeable, less bounded and less tightly integrated structures and practices” (Gullestad 13). The second clarification encompasses “various factors of gender, class, race, and ethnicity reflecting our socialization” (Eakin 16) into the narrative practices of our settings. The above-mentioned two clarifications advocate Eakin’s concept of the relationality of the narrating self.

The performativity of selfhood through anamnesis and relationality ascertains the identity of subjecthood in the narrative to create an autobiographical pact between the reader and the writer. It distinguishes life narratives from other genres in literature, confirmed by the use of the author’s name as a protagonist and narrator. The relationship, established between recollections and association with persons and places, constructs “a discipline of a rule-grounded identity regime” (Eakin 18). The process of creation of memoirs requires recirculation of the extended self as termed by James Frey “recovery-movement reminiscence” (34). The concept of relationality lies in the relation of the brain to memory, language, and emotion; on the other hand, the external relation with determinative forces. Self-narration nevertheless speaks to ‘the notion of a bounded, single individual that...seems to stay the same. The concept of autobiographical consciousness is “movie-in-the-brain” (Eakin 62) that exists in the ‘self’ long prior to awareness and acquisition of language as a medium of expression. Through an amalgamation of relationality and autobiographical consciousness, life narrative becomes a *sine qua non* of identity. The process of doing ‘self’ constitutes resistance to the performativity of narrative identity.

The concept of the extended self originates from the collaboration of somatic sources of autobiographies as well as social perspectives of life. This evolutionary phase generates a conceptual self that performs a creative role in composing the story of self-narration. The alignment of three aspects of physical, social, and mental context resuscitates the culture of writings of life. The temporal dimension provides an opportunity for the subject to perform its role within the ‘suitable’ conditions. The conceptual self

encounters personal dominance to display the impersonal story of 'I' existing outside the text. Therefore, Mr. Thompson considers autobiographers to "establish ourselves for others as normal individuals" (22) to endorse Eakin's notion of writers. Initially, the subject, in autobiographies, gets awareness from contexts for its central role in articulation. The responsibility of writing 'I' is testified when social context amplifies or minimizes the intensity of an event that occurred in the writer's life. His role, to create balance in his narration, which becomes more accurate and impersonal to elevate the standard of autobiography as a literary genre.

Here, the researcher finds space for the subjects of auto/biographies of the third world for articulation with a strong culture of individualism as it has been assigned by many theorists to the Westerns. The resistant movement in autobiographical writings of 'others' presents instinctive reflexivity of healings of their sufferings. The ruptures in their life warn the readers of their oppressive social circumstances and forced migration. With inscriptions of their snapshots of life, they demonstrate themselves as representatives of their own. In their documents, the subject symbolically performs a duty to repair the rubble of life. Interruption, in life, by repressing state apparatuses, becomes an onslaught with no choice except the movement of the writers.

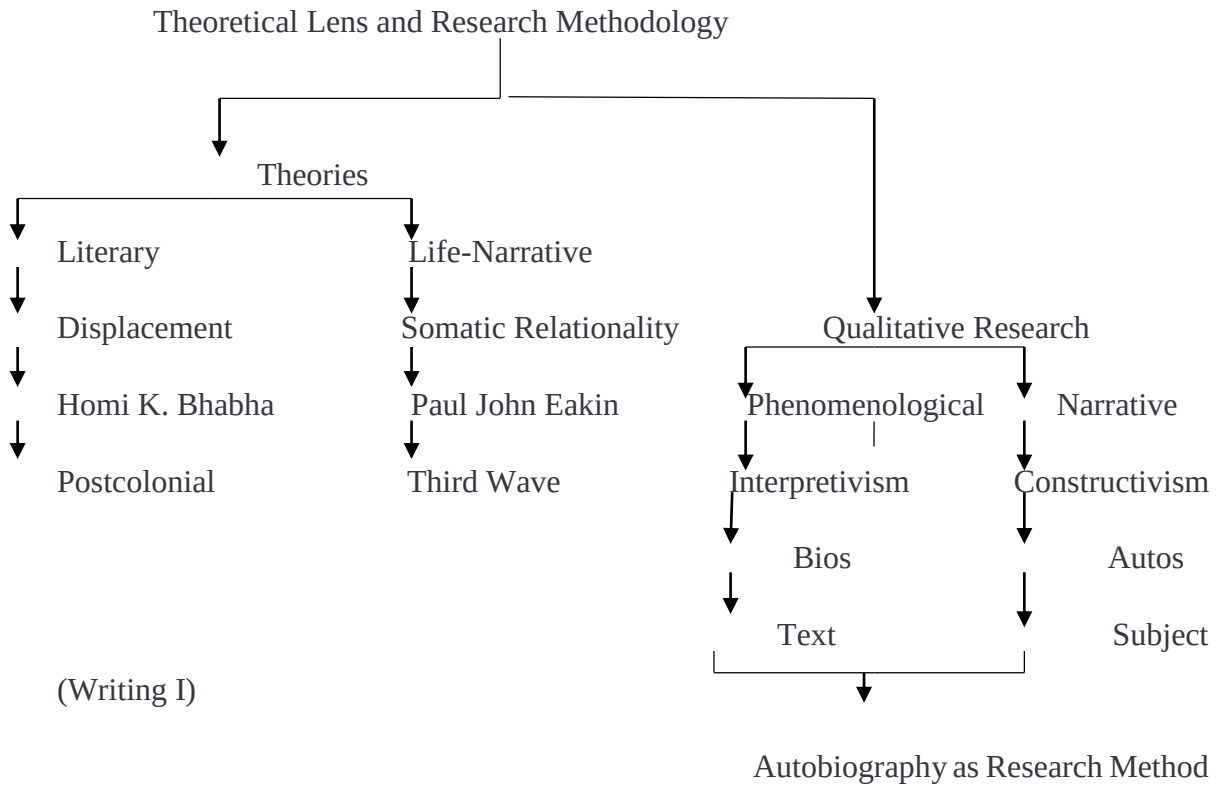
Eakin also discusses the weak and strong narratives of life with multi-colored events and a particular style of narration. If auto/biography is fraught with only usual personal qualities, sports activities, and pictures of celebrations, and ephemeral bits, it is reflected with a loose style of ordinary discourse. On the contrary, a strong narrative conceives serious aspects of life with distinction of colloquial and standard discourse in nature. Dexterity in writing an autobiography presents "ordinariness of identity material" (Eakin 7) as a genre of creativity. This description elaborates Eakin's concept of life narratives as "a veritable anthology of the models of identity and life story current in our culture; the homeliness, the familiarity, of this identity narrative" (7).

The reflection of pernicious cultural drift in memoirs or autobiographies testifies to the concept of relativism. In the postmodern era, the concept of "truthiness of all imminent clouds" (Eakin 19) depends on winning and spinning of discourse created by sleight of hand. Most of the autobiographies, in postcolonial studies, are written in displacement,

resulting in forced immigration. Three questions, related to text, person, and culture, get sufficient space for the construction of truthiness of the writing 'I'. All three partcultural memoirs, *I Saw Ramallah* by Barghouti, *Wrestling with the Devil* by Thiong'o, and *One Bright Moon* by Kwong, are discussed by invoking the above-mentioned theoretical lenses.

The relationship between the autobiographer and the readers is contractual through different episodes of life, having truthiness behind its documentation. The question arises of who the arbiter is between the author and the reader. Eakin meticulously endorses 'context' as being an arbiter between the writer and the reader. Nan Talese also advocates the role of the readers individually and collectively to "monitor the claims of truth" (36) in autobiographies. Some literary conventions regularize our self-narration in a particular context to bear out the truth. Literary conventions and rule-governed systems constitute a sense of "social accountability" (Eakin 24) to determine the role of readers. These constraints and the role of the reader hold control over the autobiographer's sense of autonomy. In postcolonial studies, autobiographers exercise different types of discourses to resist dominant, repressive state apparatuses.

This social relationality holds a sense of self-control in writing to avoid alleged violations, institutional confinement, and public condemnation. During the display of truth, the writer follows self-obligations respecting the privacy of others and the normalcy of personal traits. On the other side, social relationality causes the escape of individuals in oppressive circumstances to normalize "a disquieting proposition to contemplate in the context to our culture of individualism" (Eakin 33). Although these social barriers vary from culture to culture, an individual adapts oneself to society. The conceptual development of theoretical understanding forms a performative role of subjecthood as an agency through autobiographical consciousness. The impact of social relationality causes the displacement of the subject in all three memoirs selected for study. Barghouti, Thiong'o, and Kwong leave their homelands (Palestine, Kenya, and China, respectively) due to oppressive circumstances. Their somatic relationality remains intact despite their displacement, and the subjects perform their role in partcultural societies.

Diagram No. 1

CHAPTER 4

CONSTRUCTION OF NARRATIVE: JOURNEY OF THE DISPLACED SUBJECT FROM HERENESS TO THERENESS IN BARGHOUTI'S MEMOIR

We perform it according to our lights. (Eakin 89)

4.1 Introduction

In this chapter, the displaced subject constructs his narrative in forced exile and journeys from various flexible cultures to his hometown after 30 years of life in *I Saw Ramallah*. Barghouti explores the concept of narrative identity after a long experience of displacement and maturity of ideas. The memories of the subject reorganize his lost self to construct his narrative as the displaced subject that confers the writing 'I'. A bitter experience of social relationality stimulates somatic relationality that contributes to the construction of the identity of the subject. In autobiographies and memoirs, the subject reveals one's identity to align reality and facts in the text. Barghouti recapitulates his memories as "[a] mist envelops what I see, what I expect, what I remember. The view here shimmers with scenes that span a lifetime; a lifetime spent trying to get here" (12). A performativist role of the subject ascertains its sleight of hand as a researcher in his life to document it. The self-disclosure of the subject depends upon his understanding of the meanings of life. The displaced subject, in *I Saw Ramallah*, abrogates the concept of the imagined character created to narrate the story of the writer. Barghouti reifies his lost self to construct his identity as the sufferer of social relationality.

4.2 Conscious Experience of the Subject

The flow of memory provides sufficient content to the subject for the articulation of the story of life. Barghouti, as the displaced subject, recalls his reminiscence to resume his story that started thirty years ago while standing on the same bridge. The writing-I demonstrates his performance with a recreation of the narrated-I that experiences somatic and social relationality. The forced extermination of Palestinians by Israeli troops caused

the displacement of many families dispersed in various countries. The displaced subject constructs his narrative of resistance with the bitter experience of displacement and pangs of separation. He stands on the bridge that connects Ramallah to Amman and reiterates: “The last thing I remember of this bridge is that I crossed it on my way from Ramallah to Amman thirty years ago. From Amman, I went to Cairo and back to college. I was in my fourth and final year at Cairo University” (Barghouti 12). The title of *I Saw Ramallah* symbolizes a mixture of pain and pleasure returning home after strenuous efforts of rejoining the family. Barghouti emphasizes his memory to recreate his lost self of “[t]he morning of June 05, 1967” (12) by dint of conscious effort. Eakin articulates the use of somatic relation as “the brain is engaged at every level in mapping and monitoring of the organism’s experience, and consciousness allows us to know that this activity is going on, endowing us with the feeling of what happens” (72).

The flashback of thirty years recalls his move from Ramallah to Cairo University for the exam. His mother’s wish to see her son graduate inspires him to carry out his plan of literary studies in his career. When he leaves his home for education, his parents start repairing and decorating the house to welcome their son with a certificate. This narrative helps the writer construct his identity as a real character of his personal life. Evans meticulously conforms autobiographer as a researcher of his/her life. The comparison of the researcher with the autobiographer lies in the “researchers are now invited to disclose their ‘standpoint’ and make transparent their own sexuality, ethnicity and value system, so the potential subjects of auto/biography often remain anything other than closed books” (Evans 32). Self-revelation of the subject, in *I Saw Ramallah*, ensures his identity with the personal experience of family life. The small events of happiness reinvigorate the conceptual self to recreate the lost self. The creative sufferings of a common person depend upon social relationality that deeply affects the subject. Barghouti revitalizes his memory of difficult situations during the examination in the hall. He endures all the problems with an optimistic streak of returning home with a degree.

The dreams shatter when the shocking news of war spreads in the university. The beginning of the memoir maps out the journey of the subject starting thirty years ago, with the growth of the conceptual self. Barghouti recapitulates his affliction that destroys his

dream to rejoin his parents. One of his class fellows informs him about the outbreak of war as she says, “Mourid! Mourid! War has broken out” (13). The impact of war snatches a much-awaited opportunity to meet the family. In this period of trials and tribulations, the subject acquires agency after understanding of critical circumstances. Eakin is of the view that “he uses to express the experience of knowing that constitutes self; it affects his choice of metaphors and his conception of narrative” (73). The subject demonstrates his expression and constructs his narrative because he has lost his hometown. A troublesome phase of displacement starts when he is informed about his occupation: “Ahmad Sa’id tells me that Ramallah is no longer mine and that I will not return to it. The city has fallen” (13). The journey of writing a partcultural memoir of Barghouti begins at this point. His homelessness moves him towards the new dimensions of his life that initiate his being to becoming. Bhabha postulates his notion of misfit based on his experience of displacement in life. It becomes very tough for the writer to weave the dispersed threads of his life as a whole. Bhabha determines this situation as “to fit the different bits or parts of a particular cultural apparatus or experience together always creates a problem because the parts do not necessarily form a whole” (11). Therefore, *I Saw Ramallah* encompasses various phases of life with their separate identities.

The vantage point of being an agency starts with the fall of Ramallah and highlights a painful period of displacement. Barghouti laments his creative sufferings that separated him from his family. War spoils his parents’ curious wait for his arrival with a degree in Ramallah. The suspension of the exam and its rescheduling distorted his desire to hang his degree on the wall in his house. Many people strive to approach their homes, but they have been stopped. The sense of being homeless forces people to put their lives at risk. Barghouti portrays the scene of people’s struggle for their homes as “[t]hose who happened to be outside the homeland when war broke out try in every possible way to get a reunion permit. They try through their relatives in Palestine and through the Red Cross. Some —like my brother Majid—dare to take the risk of smuggling themselves in” (13). Israeli hegemony in Palestine verifies Bhabha’s concept of minoritization that happens due to various factors. He is of the view that “I am interested in the whole process by which cultures, groups; societies produce a structure of minoritization” (12). The fear of homelessness compels

many Palestinians to take the risk of human smuggling just to rejoin their families in their hometown.

The narrator describes Israeli persecution as “Israel allows in hundreds of elderly people and forbids hundreds of thousands of young people to return. And the world finds a name for us. They called us ‘*naziheen*⁵, the displaced ones” (14). All these conscious efforts construct the identity of the narrator who jeopardizes his life by daring to venture and expose the facts. The illegal occupation of Israeli troops snatches the identity of the displaced Palestinians who cannot join their families. Moreover, dispersed families face permanent trouble with the security of their lives and properties. Both sides of families suffer due to the fear of being afflicted by occupying forces. Hindrances and distances among family members generate many problems in life. Eakin reiterates this situation as “[c]onsciousness seems inevitably to generate a sense of some central, perceiving entity distinct from the experience perceived” (73). The displaced subject demonstrates his conscious efforts to construct his identity in the text. Somatic relationality does not allow social relationality to capture the senses of resistant writing. The hero of the memoir builds a discourse that unveils troublesome factors of hegemony.

Social relationality includes many factors that cause the displacement of the subject. It provides sufficient stuff to compose the self with the contributing role of somatic relationality. The dispersed and lost self appears in a new shape of old memories to generate discourse of life. Autobiographies or memoirs present a new air of personal composition with the help of experience and old memories of life. It is obvious that “the feeling of knowing generates a sense of individual perspective, ownership, and agency, the rudiments of what will flower eventually as a sense of bounded identity and personhood these proto-I-character features of consciousness are to be understood as fused with and not standing free from the life experience of which they are a part” (Eakin 73). Barghouti explains the ‘self’ of the displaced subject as:

[h]e is the one who cannot tell his story in a continuous narrative and lives hours in every moment. Every moment for him has its passing immortality. His memory resists ordering.

⁵ An Arabic term has been used for the displaced community especially Palestinians who have been forced by Israeli aggression to leave their motherland and stay in refugee camps.

He lives essentially in that hidden, silent spot within himself. He is careful of his mystery and dislikes those who probe into it. He lives the details of another life that does not interest those around him, and when he speaks, he screens those details rather than declare them. (14)

The crushing pressure of time in displacement produces feelings of minoritization that is premised by external opposing forces. A normal human being gets stuck in the whirl of life and does not find a comfortable zone for a peaceful stay. Barghouti had the same experience when Ramallah was besieged by Israeli troops. His life bears the feeling of a stranger in displacement because the young people of Ramallah are not allowed to visit their homes. Bhabha postulates this concept of displacement as “this whole process of minoritization as part of the very nature of cultural ethics, cultural politics, and cultural semiosis is the ill-fitting nature of the cultural, if you like, the culture as a misfitting apparatus” (12). The painful sensation of being a stranger exerts a deep influence on the mind of the subject.

Barghouti, being a displaced subject, composes his story with unforgettable incidents of life to build the narrative of resistance. In displacement, he has to renew his residential permit regularly in order to save himself from further trouble. Moreover, the stamp of being a stranger compromises human liberty. His concern lies in his statement: “Displacement is like death. One thinks it happens only to other people. From the summer of ‘67 I became that displaced stranger whom I had always thought was someone else” (14). Death symbolizes the end of life and displacement snatches the identity of the hometown. These displaced people of Palestine have been named ‘*naziheen*’ in the Arabic language. The pinching questions of the people dehydrate the displaced subject that escapes from other people. Sometimes, the natives of their countries consider the displaced “infiltrating element” (15) that causes insurgency or economic austerity. In compulsion, the settlers adapt themselves for their survival. This process of conscious experiences lays the foundation for the recreation of the lost self.

4.3 Recreation of the Lost Self

One of the most striking features of recreation hinges upon the role of the binding force for different contributors. Somatic relationality ensures the regeneration of the lost self, posing “the question of how different stimulus inputs to different parts of the brain are bound together so as to produce a single, unified experience” (Eakin 72). The role of the human brain, as the only part of the body that is conscious, contours reminiscence to recreate the lost self. The displaced subject does not accept his new position being a settler. “He is the one whose relationship with places is distorted; he gets attached to them and repulsed by them at the same time” (14). The feelings of the subject form his narrative to picture his self-experience with a multiplicity of social relationality. The actual experience of life provides content to reproduce the lost self with stronger discourse to challenge the opposite forces. Barghouti considers displacement a despicable social setting to realize the unjust treatment of the state. Every gesture of sympathy for the displaced individuals confiscates the self-esteem of the sufferers. A sense of realization, being a displaced entity, haunts the people every time due to a sense of strangeness and insecurity. This painful process continues until the return of the subject to its hometown.

The tag of displacement stays in the memory of the subject for a long time, and it does not remove its impact for normal settling. “A person gets ‘displacement’ as he gets asthma, and there is no cure for either” (15). The comparison of displacement with a chronic disease worsens its impact on the life of a displaced person. Henry Mayhew exemplifies the story of a girl selling watercress with the same depressed social condition. The girl recreates herself to establish her identity being a sufferer in an imperialist community. He is of the view that “[t]he child’s account herself opens to manifest her identity” (Mayhew 151). The girl’s description of life lies in her identity discourse. Carolyn Steedman endorses this viewpoint as “[t]he child’s sense of identity is formed by a stark economic vision” (135). The impact of social relationality serves somatic sources of the subject to construct one’s narrative. Therefore, it is observed as “her labour functioned as a description of herself” (136) to reimagine her previous exercise. In *I Saw Ramallah*, the displaced subject describes the long-lasting impact of displacement that symbolizes homelessness in settled places. The writing-I strengthens his argument with a complete

picture of his surroundings in the past. The reminiscence of Barghouti consists of his analytical observation about the feelings of his friends who cross the bridge upon the border of Jordan and Palestine. Despite the clearance of authorities, he is still suspicious about his entry into Palestinian land. Bhabha's concept of *thereness* is invoked in Barghouti's story of return when he finds himself a stranger to his homeland.

Eakin postulates another phrase, "you-are-there" (62), to establish a connection between memory and the brain. The effect of immediacy contributes as a hallmark of an individual's narrative to demonstrate their identity in the text. Barghouti reproduces the scenes of the destruction of Qunaytera city by Israeli troops to highlight state aggression. The subject constructs his narrative with the effect of 'you-are-there' to perform his descriptive skill in his story. The concept of *thereness* manifests its dominance in Barghouti's visit to Damascus in 1979 to participate in "the conference of Union of Arab Writers" (Barghouti 16). This conscious effort to recreate his lost self demonstrates the performativist role of the mature self. The discussion between the protagonist and his friend Hussein Muruwwa informs the reader about their narrative of resistance against the occupation of Israel. A view of occupied territory beseeches them to express their concerns about their homeland. "When you hear on the radio and read in newspapers and magazines and books and speeches the words 'the Occupied Territories' year after year, and festival after festival, and summit conference after summit conference, you think it's somewhere at the end of the earth. You think there is absolutely no way you can get to it" (16). The impact of occupation invokes their sense of being homeless due to the aggression of the Israeli state apparatuses.

A sense of recreation reminds the subject of the discussion of "Occupied Territory" (16) thirty years back and still exists in the same position. He recalls his journey with Hussein Muruwwa and draws similarities to the situation after thirty years. The occupied land provides a discourse of resistance against the usurpers. This exercise of resistant narrative forms "its physical self to the senses" (17) to perform the role of conscious self. The performativist role of the subject vindicates his challenging discourse against the hegemony of Israel. The protagonist recalls his creative works of poetry, inciting rebellion against external forces that bring ruthless extermination of the local inhabitants. A process

of recreation of the lost self, realizing the self, and being alive to raise their voice for their rights. Barghouti discusses the purpose of his creative work as “[w]e sing for it only so that we may remember the humiliation of having had it taken from us. Our song is not for some sacred thing of the past but for our current self-respect that is violated anew every day by the Occupation” (17). His narrative of identity provides food for his recreated self to analyze social sources through somatic functions. The construction of a narrative serves larger objectives in the given situation. Eakin is of the view that “we never experience the cultural forces in our lives in a simple and transparent way” (89). The construction of narrative does not merely exhibit a descriptive formula of self, but the performativist role of the writing-I.

The performance of writing-I depends upon social relationality but reflects through somatic relationality. There are many unexpected antecedents to affect the life of the autobiographer who constructs his narrative. Multiple factors of intrinsic and extrinsic impulses influence the writer regarding his exposure to memoirs. A critical situation contributes to the development of intellectual maturity of an autobiographer who demonstrates his experience of life in the text. Barghouti’s art of self-delineation simplifies complex intrinsic flow in alignment with the construction of his identity being the progenitor of the text. An amalgamation of fear and achievement expedites his performance to produce his creative works. His description of the waiting scene on the Jordanian side reflects his interpersonal self that absorbs the affects of displacement. He expresses his condition indicating that “[t]he anxiety of waiting reflects into an anxiety about the work. Before publication I lose my enthusiasm and doubt the value of the text that is about to escape from my control” (17). The performance of displaced subjects depends upon his maturity of ideas. This process of intellectual maturity gets strength from multiple factors of fear and enthusiasm.

After accomplishing every creative work, the writer finds himself satisfied and starts searching for new content for writing. The art of creating autobiographical writing demands an experience of life with risky elements. In resistant writing against state apparatuses, the subject recreates his lost self with exposure to inevitable circumstances. Barghouti describes his journey of being a writer and expresses his thoughts about the art

of writing as well as publications. The publication of his first poem in the magazine inspires his spirit of writing resistant literature. He succeeds in removing his fear and creative lethargy due to the dominance of opposing forces. He shares his memories: “Among tens of magazines I saw the Theater Magazine. I paid for it and riffled through the pages looking for my poem and—I found it. ‘Mourid al Barghouti: ‘Apology to a Faraway Soldier.’” My first poem published on this strange morning. On the cover of the magazine, the date: Monday, June 5, 1967” (18). His first success encourages him to produce further creative works to raise his voice against Israeli aggression. His contemplation of recreation started in 1967 and continues throughout his life.

Barghouti exemplifies many other characters bearing the loss of their homeland due to the critical situation of the state. He delineates his old friend named Khali Ata, who escaped from Palestine and took refuge in Egypt. His observance of others' predicaments equipped his mind with the creation of a narrative against the exploitation and aggression of the state. “He had walked for fourteen days in the desert of Sinai. Since June 5 he had been walking” (19). All these antecedents keep the memory intact to reproduce his past. The performance of the displaced subject hinges upon the difficulties of the displaced community that suffers due to homelessness. The displaced subject recreates his lost self in connection with the stories, sharing the commonalities. Khali Ata experiences displacement due to aggressive state apparatuses, and the narrating-I faces the same situation. Eakin discusses the role of social relationality being a major contributing factor to the construction of life narrative. This recirculation of events of yore refreshes human memory to ward off creative lethargy. He is of the view that “our narrative self-fashioning is certainly constrained” (89). The concept of being constrained lies in experiencing multiple factors of social relationality.

A performativist role of the displaced subject adduces many incidents of the life of the author, whose experience contributes to reproducing the narrated-I in the text. A process of recreation depends upon a well-established connection between somatic sources and social milieu. The painful period of Barghouti's life comprises exile due to Israeli hegemony over Ramallah. The displaced subject recalls his return as “[a]t last! Here I am, walking, with my small bag, across the bridge. A bridge no longer than a few meters of

wood and thirty years of exile” (19). These thirty years do not compromise the role of the subject to endorse displacement as acceptance of destiny.

The conceptual self of the protagonist recapitulates his memories to construct a narrative of resistance against Israeli forces. Barghouti’s nuanced narrative conspicuously endorses Eakin’s idea of autobiography as a specific form of fiction. Eakin postulates his notion of autobiography as “a special kind of fiction is unfolding here in which memory and imagination conspire to reconstruct the truth of the past” (63). The elements of fiction are found in *I Saw Ramallah*, arousing curiosity and suspense. The subject performs his role in literary circles with an interesting touch of his memoir being a story. He materializes his text with a dialogue of his past as a part of the story. He builds his story as “[a] journalist once asked me about this. I told him the story, then added, joking: ‘I wonder if the Arabs were defeated and Palestine was lost because I wrote a poem.’” (18). This exercise connects various dots of the author’s life to present his story as a whole and causes the dissemination of his discourse. Rasha Chatta identifies a few common issues with the writings of others or migrants. They do not find space in the realm of literary studies with autobiographical content. The West melds its works with social studies to quell their resistant mood. He is of the view that “the first critical impulse is to prioritize such works underlining a strong autobiographical undertone...shall analyze the effects of such external conditioning of experience in more detail” (61).

Barghouti reiterates the external conditions of various cultures to align his bodily sources for the articulation of the memoir. His narrative rehabilitates his geographic provenance in the text with the same enthusiasm when he crosses the bridge to enter Ramallah. He incarcerates his conceptual self in the text to expose the truth of his past. Eakin’s postulation of identity construction in memoir depends upon “education, leisure and private space in which to set down their thoughts, and those thoughts, in turn, seemed almost visible, acquiring a kind of immediacy and value by virtue of their association with the wonderfully rendered material objects of the letters themselves” (92). Recreation of the past does not simply imply the count of dates and places in words, but it seeks creative impulses of the writing-I. The author inscribes his life with questions of self while entering his hometown after a long time of thirty years. He questions himself about his status as “[a]

visitor? A refugee? A citizen? A guest? I do not know” (20). Now, this construction of the lost self offers his strangeness at his own land and clues to the reader of forced displacement. It leads towards his journey of thereness.

4.4 Journey from Hereness to Thereness

In *I Saw Ramallah*, the protagonist performs his role of being an agent in the light of the true experience of life. Social relationality causes the displacement of the writing-I who substantiates his narrative of resistance in displacement. The continuous search of Barghouti for his homeland revalidates his existence in different flexible cultures. His experience of partcultures enables him to restructure his identity narrative to amplify his voice for rights. The first phase of displacement brings pangs of extermination due to Israeli occupation. The author shrouds his trouble with the start of his career as a literary writer. This attempt also benefits him in constructing his narrative against the hegemonic rule of Israel and issues of displaced communities. His focus shifts from his social relationality to somatic relationality for the articulation of his narrative to challenge the foreign onslaught. His effort aligns his body, brain, language, and content to counter social relationality that causes displacement. The moment when the subject crosses the bridge after thirty years, his words reflect his pain. He expresses that “[a]s though the water apologized for its presence on this boundary between two histories, two faiths, two tragedies. The scene is of rock. Chalk. Military. Desert. Painful as a toothache” (Barghouti 21). Reflection of tragic discourse verifies the bitter experience of the writer who has been expelled from his homeland. Eakin theorizes this connection as “a connection ultimately between person and property, is one that has been a constant in thinking” (92). The impact of this pain reveals itself in the writings of African American writers as they have demonstrated on many occasions. Their continuous movement as marginalized people strengthens somatic relationality. Therefore, Morrison’s resonant phrase, “the body as the real and final home” (43) endorses Eakin’s notion of somatic relationality.

John Locke coined the phrase “possessive individualism⁶” (03) to register the role of self as an agency of the text. Eakin formulates this concept “as an owner of himself”

⁶ John Locke uses this term to acknowledge the role of writing self as a performative agent. The writing self recreates his past as an agency.

(92) that produces his narrative and reveals his identity. The owner of self continues one's working in displacement, which Bhabha calls *thereness*. He elaborates on the context of home to reorganize the existence of the self in various cultures. It theorizes that "[i]t's there – the 'thereness' of your existence, even more than the 'hereness' of your existence...that home is what you return to" (Bhabha 15). Barghouti's return adds to Bhabha's concept of home to materialize his thinking about the loss of Ramallah when Israel occupied it. During his stay in Jordan, Egypt, and America, the subject longs for his honorable return to his hometown. He never allows his consciousness to forget the pains and troubles of the displaced community of Palestine. The narrating-I vindicates his narrative of resistance, quoting the situation of Palestinians squeezed and exploited by Israeli forces in their own homeland. His description verifies the prevailing situation, as "[t]hose who lived under the Occupation were able to come and go across this bridge. So were the exiles who carried visiting permits or reunion permits" (Barghouti 22). This treatment shows the uncertainty of the local Palestinians about their safe and independent stay even in their own hometowns.

Barghouti exemplifies his friend, who was targeted by occupying forces for his attempt to move the people against the occupation. Most of the people remain silent despite having burning passions against the dominance of Israel. The writers and intellectuals produce resistant literature to inform the people about the representation of their feelings. Barghouti, being a poet, also represents his community with the publication of poems about the burning issues of Palestine and the sufferings of displaced people. He recalls his achievement as "[t]he silent ones appoint the speakers to deputize for them in an imaginary and forbidden parliament. People like direct poetry only in times of injustice, times of communal silence. Times when they are unable to speak or to act. Poetry that whispers and suggests can only be felt by freemen" (21). He laments the diminishing movement of people in critical situations. The impact of prolonged hegemonic rule captures the sensitivity of the local people. Killings, disappearances, and forced exiles desensitize the people of *hereness* and fear prevails in the society. The writers of resistant literature face *thereness* and are compelled to stay in exile.

Eakin's notion of a "spellbinding sense of arrested movement" (91) does not let Barghouti forget his painful thoughts of his homeland. The crossing of the bridge recapitulates his past full of troubles and pains. Social relationality expedites the sense of realization of the protagonist who stirs his emotions being affected by occupation. His reminiscence jerks him on the bridge with memory of his friend Mounif Abd al-Razeq who succumbs to death during his struggle against hegemony. Barghouti describes his position as:

But his image flickers in front of me in this pale wasteland; the image of his smile coming from over there, from his grave where I pillowed him with my own hand. In the darkness of that grave I embraced him for the last time and then the mourners pulled me away and I left him alone under the tombstone on which we had written: Mounif 'Abd al-Razeq al-Barghouti, 1941-1993. (22)

Bhabha rightly says, "[S]ometimes it is the reflection of hegemony" (12) that reinforces the state of minoritization. This event of death reappears in his memory due to an Israeli soldier's position on the bridge with a gun. The presence of soldiers indicates that the people of Palestine still survive under state occupation of hegemony. His narrative constructs his 'different' position at his own hometown that has been subjugated by occupying forces.

The title of 'displaced' confiscates the right to stay as a freeman in various cultures. The flexibility of other cultures allows staying comfortably, but somatic relationality does not accept this compromised position. This sense of realization forces the writing-I to rethink his status and that of his family. His composition of memoir includes the indelibility of his past as well as the implications of the present. Barghouti's concern about the status of his family exposes the uncertainty of the displaced community. The protagonist raises questions about his son's position in Palestine, "what I can do to preserve my son's right to see it? Shall I have him taken off the registers of the Refugees and the Displaced?—he never moved and never sought refuge. All he did was get born outside the homeland" (23). The people of Palestine do not mitigate their problems of identity, being unacceptable in their own state. The writer challenges the dominant forces by exposing his identity and demanding his right to stay as a freeman in his own country.

The writer's narrative shows his bewildered position regarding his identity as being Palestinian. His autobiographical consciousness validates his concerns of identity that is snatched due to disputed land. A connection of body, brain, self, and narrative forms autobiographical consciousness that helps recreate the lost self. The writing-I describes his dilemma and remains unable to distinguish between his hometown (Palestine) and the occupying state (Israel). He poses many questions "now I pass from my exile to their... homeland? My homeland? The West Bank and Gaza? The Occupied Territories? The Autonomous Government? Israel? Palestine? Is there any other country in the world that so perplexes you with its names? Last time I was clear, and things were clear. Now I am ambiguous and vague" (Barghouti 23). The sufferings of the people of Palestine elevate in this pandemonium. This personal narrative becomes the hallmark of modern autobiography to challenge exploitation and struggle for rights. The personal attachment of the writer encourages him to unveil state aggression against the people of Palestine. Eakin's concept of modern autobiography lies in new attention to stories of life. He is of the view that "[m]odern autobiography seems to have emerged concurrently with—and is perhaps a symbolic manifestation of—people's acquisition of a distinctively personal space in which to live, room of their own...privacy, intimacy and 'home' could flower" (91). The writing-I rehabilitates its position of being an active member of the resistant writing community with exposure to the truth of life. In, *I Saw Ramallah*, the displaced subject pours down his experience of displacement and returns to his hometown as a stranger.

The creative impulse of the subject is stimulated when he sees a gun in the hand of an Israeli soldier who performs his duty on the bridge. The subject exposes its impact on Palestinians whose integrity has been subdued by the presence of these troops. The deployment of Israeli troops in Palestinian territory becomes a nuisance for its inhabitants. Their perception develops due to a sense of insecurity spread among the natives. The author inscribes this scenario, "[h]is gun is my personal history. It is the history of my estrangement. His gun took from us the land of the poem and left us with the poem of the land. In his hand he holds earth, and in our hands we hold a mirage" (23). This rupture of feelings identifies the conceptual self that demonstrates verisimilitude in the text of the memoir. The writing-I constructs a narrative of uprising Palestinian writers who disclose

usurpation and violation of human rights. He also deplores the meaningful silence of the capitalist world.

The invader emphasizes a controlled culture that benefits them to suppress the voice of the victims. Bhabha meticulously theorizes this concept as “the culture as a misfitting apparatus” (12) formed by social relationality. The memoirist of *I Saw Ramallah* ascertains this controlled position of Palestinian territories under Israeli hegemony. He holds the truth and exposes the atrocities of the occupying forces. Eakin endorses the role of somatic relationality at this stage as a “commitment to autobiographical truth” (64) to authenticate the facts mentioned by the writer. The people of occupied areas succumb to an identity crisis and a free lifestyle. Barghouti narrates his story to shake the world to perform its role for peace. His affliction smothers his identity as an independent Palestinian citizen who can move everywhere without restriction. He amplifies his voice against oppressive state apparatuses and unfolds the situation as “[i]s there anyone who has tested his humanity? His own individual humanity? I know everything about the inhumanity of his job. He is a soldier of occupation. Can he notice my humanity? The humanity of the Palestinians who pass under the shadow of his shining gun every day?” (23). A soldier with his gun symbolizes the exploitation of the local population that has been displaced. He represents a controlling rubric to exert his influence upon the local people. This incident exemplifies the permanent condition of the people of Palestine. Their creative sufferings do not lessen the intensity that suffocates the writers and the resistant forces. This soldier enjoys international legitimacy for his position and the people of this land have bags in their hands to seek permission for entry.

The feelings of usurpation materialize in the text to unveil the truth of the autobiographer’s experience in his own land. He presents this incident to indicate his status as being ‘other’ and the occupying forces as ‘center’. Israeli actions of aggression get international recognition and justification; on the other hand Palestinians face international restrictions. The writing-I throws light upon this situation as “[a] standard guard's room, with the guard guarding our country—against us” (Barghouti 24). The conceptual self provides sufficient storage of painful memories for the articulation of this memoir. His somatic relationality never lets him stray from his resistant narrative. In somatic

relationality, the internal world of the individual prepares a texture of his narrative that connects various antecedents of life for the recreation of 'I' in the text. Berret J. Mandel also supports Eakin in illustrating the role of the "human brain being a conscious part in autobiographical writing" (78) to perform in the given context. A challenging discourse of the writing-I depends upon somatic sources of the autobiographer. Eakin classifies it as "self-expression the focal point of gleaming interior" (92) that constructs the narrative of autobiographers through memoirs.

The protagonist illustrates his story with an internal flow of ideas that flit across his mind, crossing the bridge. His description of visuals in the soldier's room verifies his viewpoint about creative sufferings and fear spread among the people. He counts various incidents of killing and injuries of Palestinians to crush their struggle for freedom. One of his friends embraces death as he strives for the rights of his community. "Ghassan Kanafani, whose voice could be silenced by nothing less than a bomb" (25). These incidents have penetrated in the memory of the memoirist and contributed to generating a resistant narrative. Autobiographical consciousness resuscitates the lost culture of resistance through individual's real stories. The minds of people have been captured and paralyzed with deliberate attempts to display posters of bloodshed and horrifying pictures. An Israeli soldier instructs the writer to wait for the taxi in his room and its walls have been covered with posters of Fortress Massada where resistant Palestinians were killed. The writer symbolizes this exercise as a "deaf ear" (24) that relegates the struggle of the people. The inclination of fearful ideas produces a paralyzed generation that becomes conformist. This attempt of silence exerts influence upon a large number of people to demoralize them. Therefore, the autobiographer draws a comparison as "[t]he dead do not knock on the door" (24). The resistant autobiographer endangers one's life and faces its consequences.

Despite the prevailing fear of Israeli troops, the writer performs his duty to reinscribe his consciousness, supported by his memory. Eakin declares this process more important in life narratives, supporting the writers of the global south challenging Western discourse of life as a distinguished feature. His postulation ensures the theory of autobiography as "an allegiance to the history of one's self" (64). Moreover, the writers of the global south give a rebuttal of George Gusdorf's claim about "autobiography being a

western genre” (24). Barghouti, being a voice of the oppressed Palestinian community, strengthens his literary descendants to carry out their struggle against the state aggression of Israel. The narrator of the story materializes his memories, identifying his status as being a resident of a place that symbolizes a “gloomy sky full of omens of disaster and loss” (25). A period of prolonged suffering builds discourse of resistance and documentation of the killings of innocent citizens of Palestine. The story of Widad strengthens Barghouti to construct his narrative against aggression and amplifies the voice of victims. His tribute to Widad for his sacrifice of life stimulates him to document their sacrifices for their homeland. These painful stories provide interstitial spaces for the writer during his journey and its composition as a memoir. A very thin margin of writing in a suffocated environment reflects breathing space for Palestinian writers.

The performative role of the writer lies in his autobiographical consciousness that consists of memories and growth of the self. The growth of self depends upon multiple factors of social and somatic relationality. Somatic relationality represents body, brain, self and narrative iconized autobiographical consciousness of the writer. It gets its food for growth from social relationality that imbues with a variety of colors. Prevailing fear and joy of return are both the factors that permeate the memory of the autobiographer for his intellectual maturity. Barghouti’s memoir recalls the application of the Wordsworthian idea of the growth of the poet’s mind in *The Prelude*. His consumption of fear and beauty develops his poetic consciousness. He claims that “[f]air seed times had my soul, I was fostered alike by beauty and by fear” (Wordsworth 47). The protagonist of *I Saw Ramallah* innocuously develops his consciousness with a combination of both the fear of the loss of Palestinian lives and the beauty of his land. The movement of the writing-I in different cultures removes intellectual inertia and exposes latent qualities of the conceptual self. His sense of distinguishing between exploitation and independence enables him to express his concerns regarding the burning issue of Palestine. Bhabha posits displacement as a result of “conditions of various, varied contingencies and interventions” (13). Intervention is interpreted as a viviparous concept that further offers multi-sectional categories.

The performance of subjecthood in various cultures depends upon one’s capability of “interstitial negotiation” (Bhabha 14) between self and circumstances. The notion of

negotiating space rectifies the subject position of the displaced community. This experience of adjustability lies upon careful handling of the exposure of interventions and contingencies. In *I Saw Ramallah*, the displaced subject exposes state interventions in an individual's life and imposes the system of the invader's ruling regime. Therefore, the protagonist presents a scenario of a bridge separating two worlds that have huge differences. His condition, being a representative of an exploited community, stimulates his creative impulse to apprise his community of aggression. One world is of Palestinians whose sense of insecurity increases day by day. The other side of the bridge comprises on the land of freedom and enjoyment. He draws a sketch as "[t]hose whom I saw coming through the door one after the other, to stand around me in this room, this bridge between two worlds; the world in which they took stands and felt joy and sorrow, and the world I shall soon see" (Barghouti 24). After having experienced thirty years of displacement, the narrator is curious to see his hometown and the world of his memories and childhood. The presence of the Israeli soldier and his instructive behavior showed him a thorough routine under occupation. The grim picture of his society distorts an acute desire to reunite his family in his hometown. He visits the graves of his friends who sacrificed their lives and meets the family members to refresh his memory for articulation.

The narrative of the subject exhibits resistance against the occupation that has paralyzed his society and its prosperous homes. His invigorated self constructs his narrative with the reflection of the lost lives in this prolonged dispute. He pays tribute to his friend "[a]bout his life and his drawings and his death. A poem I named "The Wolf Ate Him Up" is the title of one of his most famous drawings" (Barghouti 27). The title of this poem expresses the challenging discourse of an oppressed community that suffers without redress. According to Eakin, social relationality determines the content of autobiographies or memoirs. The autobiographies of Mahatma Gandhi and Martin Luther are the products of their conceptual selves, but their political content too was determined by social relationality. Barghouti, being an anti-colonial nationalist and literary writer, unearths the extreme plight of the people of Palestine. His composition of the greeting scene in Ramallah endorses his narrative. He reproduces a scene of three young men standing at the door to greet him:

Khalid, son of the martyr Naji al-'Ali.

Fayiz, son of the martyr Ghassan Kanafani.

Hani, son of the martyr Wadi' Haddad. (27)

The above-mentioned three persons still stay in his memory due to their sacrifices of life in occupied territory. The impact of such incidents on the life of the subject directs him to follow his memory and its manifestation. The condition of these families leaves its impacts upon the memories of the writer who traces silence and fear among the people. The performative role of the conceptual self repudiates the formation of fictional characters. The real-life stories appeal to dissect their discourse of individuals' experiences.

Eakin postulates the concept that "I-character in the text of memoir in no way refers to himself" (65) but the character himself generates the ideas through his memories. The character of Barghouti, in the text, is the recreation of Barghouti outside the text being a source of experience. Therefore, the writing-I in, *I Saw Ramallah*, utilizes the experience of the author who traces the footprints of his memories like "[f]aces, fantasies, voices appear and disappear. I look at the glance. I call to the voice. Completely with you. Completely alone. May your darkness forgive me this particular day, my friends!" (28). The content is indebted to the author who exists outside the text as its progenitor. The text of memoir, like that of fiction, foregrounds artistic expression being an established genre of literature. Barghouti's use of metaphors abrogates the claim of many critics who object to the status of autobiography or memoir as a genre. His metaphorical expression lies in this statement that "[t]he absent are so present—and so absent. This ennui surrounded by the salt of the Dead Sea" (28). The binary of absent and present symbolizes the circulation of his memories, equipped with tragedies. Nostalgic moments expedite the creative impulse of the subject, and he pours down the events of yore on the page. The symbolic presentation of Palestinian territory as the Dead Sea ushers in the annihilation of local inhabitants. The performative role of the displaced subject reflects its application through a resistant narrative exposing the oppression of Palestinians. At the joint border post, Israeli and Palestinian officers examined the people and scrutinized the documents of the visitors. The subject corners himself in a squeezed atmosphere and observes the ignorance and rough attitude of incumbents. He informs that "[i]n that room I found myself retreating to 'there';

to that hidden place inside each one of us, the place of silence and introspection” (30). Bhabha also highlights the concept of *thereness* being a space for the temporary stay of ‘others.’

The narrator feels insecure in that building despite having roots of his origin in the same land. David Herman, in *Histories of Narrative Theory*, constructs a notion of narrativity as ““a complex interplay of intellectual traditions” (2) to demonstrate individual talent. Despite critical circumstances, Barghouti constructs his resistant self to interpret the lives of other characters. In this intellectual exercise, the writing-I faces internal conflicts about certain issues. He explores his condition, sitting in the building as

[a] dark, private space in which I take refuge when the outside world becomes absurd or incomprehensible. As though I have a secret curtain at my command: I draw it when I need to, and screen my inner world against the outer one. Drawing it is quick and automatic when my thoughts and observations become too difficult to understand clearly when screening them is the only way to preserve them. (30)

The conceptual self explores the intrinsic delirium of thoughts and the reality of the world. The outer world of facts has established its norms to impose hegemonic laws upon Palestinians. Israeli state machinery administers the entire process as a popular business and does not allow anyone to cross their lines. The process of searching bags reminds the subject of their helplessness in their own land. The feeling of strangeness depresses the people standing in queues waiting for their turns. These steps of humiliation instigate the common people to adopt violence as revenge. The narrator describes his position, having only one small bag to avoid any mess with security officers. Most of the people face a predicament because of their luggage, which is not according to the written statements upon the papers.

The movement of displaced persons is based upon certain reasons. Bhabha posits this point that there is a narrative behind every movement (15). This concept of narrative constructs the stories of life in autobiographies and memoirs. The same structure of narrative reflects delineation of the central character in Barghouti’s story. He includes his poetic sections in *I Saw Ramallah* to express his views about social relationality that transforms *hereness* to *thereness*. A tag of being displaced or a refugees becomes a stain of

permanent affliction and does not spare its holders throughout their life. Although the subject creates his space in various digestible culture based on his literary performance, he never quits his previous position. Despite sharing common grounds of cultural manifestation, the displaced person remains unable to absorb himself in any other flexible culture. Therefore, Bhabha endorses the notion of return to home as a keen desire of every moving personality.

The gate of gates.

No key in our hand. But we entered,

Refugees to our birth from the strange death

And refugees to our homes that were our homes and we came.

In our joys there were scratches

Unseen by tears until they're about to flow. (Barghouti 31)

The description of the subject acquaints the readers with flow of his unseen tears. The occupying forces never commiserate with occupied communities for their pains and troubles. Israeli forces treat them as strangers in their own land. Their identity does not secure its position in disputed land because they have to demonstrate signs of being Palestinians. Barghouti's technique of self-reflexivity introduces the Palestinian community to the dominant effects of Israeli occupation. The narrator explains issues of refugees who are sojourners in their own hometown. The subject, being the plaintiff, commences his case in the court of public opinion to familiarize them with the prevailing situation of society. The conceptual self indoctrinates readers about the issues of the lost self and those of his community. The people of Palestine cannot enter their homeland without the permission of the occupying administration. They consider themselves refugees in their homes, which once belonged to them.

Barghouti realizes the impact of the Israeli occupation when he buys a ticket for his hometown from the entry points. His extended self starts moving to analyze his present situation being a traveler toward his homeland. Thiong'o, in *Decolonizing the Mind* (1986), postulates an idea of subjugation based on direct control of land and indirect control of the governing system. Colonization of land disperses its people and declares this place disputed for its residents. The claim of occupying forces ensures their presence to control resistant

movements. The narrator unveils the same conditions as “[s]omething inside me was running. I sat on the bus. Here I am, entering Palestine at last. But what are all these Israeli flags? I look out of the bus window and I see their flags appearing and disappearing at the repeated checkpoints. A feeling of depression I do not want to admit to. A feeling of security refusing to become complete” (32). The appearance of flags symbolizes occupation and an assault on the independence of Palestine. The subject intends to enjoy the conviviality of the evening, but the hoisting of Israeli flags spoils his pleasure. The social relationality of hegemonic rule causes his displeasure. A peaceful land has been turned into a security state that has lost its identity.

Occupation disperses families, and the domestic system has been broken up. All the family members are scattered in different cities, and they have lost their identity as a family. Therefore, Eakin is of the view that “personalities are marketed as commodities...modern individuality may be under attack” (94). Barghouti documents the feelings of interpersonal self at the time of reunion of his family. After the war in 1967, all the family members decided to have a meeting in Amman. In disputed areas, the people prefer to stay somewhere for peaceful survival. This attempt is just to release tension and enjoy a pleasurable atmosphere, gathering all the family members. This positive impact of human memories reveals the flow of ideas for the articulation of stories of life. In the tense atmosphere, these short antecedents of happiness ward off creative lethargy and construct an identity of the family. The protagonist reflects the situation of his unspeakable feelings:

We would look at one another as though each one were discovering the presence of the others for the first time in that place. As though each day we recaptured the motherhood of our mother and the fatherhood of our father, the brotherhood of brothers and ourselves as sons. The strange thing is that none of us spoke of these feelings. Our joy in being together in that hotel hung in the air around us. We felt it and did not wish to make it explicit. As though it were a secret. As though we were all required to suppress it. (33)

The reunion of family, for a few days, conspicuously enlightens all the faces oppressed by prolonged occupation. Now tension has mingled with happiness, and war has lost its impact for some time. The lost identity of family recreates relations with their effective roles in the hotel being a substitute for home at that time. Eakin theorizes a notion

of an established link between somatic and social relationality for the composition of autobiographies and memoirs. Somatic relationality, with the growth of self, interlinks social relationality to express views of the writing-I. Interpersonal self grows in relation to other characters in life and gains maturity in expressions. Displacement, being a painful phase of life, teaches the self an unforgettable lesson and arouses curiosity for the reunion of dispersed family members. Barghouti's enthusiastic discussion about the meeting of his family validates the theoretical concept of Eakin, invoking the idea of relationality and identity.

The main issue of the displaced community lies in "settling somewhere peacefully to carry on their struggle for life" (Bhabah 15). The same thing happens to Barghouti and his family members who ensured their stay in different countries during displacement. He started a job in Kuwait in a technical college temporarily until the situation got normalized. Although he dislikes teaching, he adopted this profession in displacement for his survival. An optimistic impulse persists in all the family members that one day the clouds of darkness will disappear. He meditates that "[s]ince '67 everything we do is temporary 'until things become clearer'. And things are no clearer now after thirty years. Even what I am doing now is not clear to me. I am impelled toward it and I do not judge my impulse" (34). This disturbance inherently seeks to find a suitable place for the sojourners who have been displaced for certain reasons. Every place is thereness for them except Deir Ghassana near Ramallah being their homeland. In his journey of different countries, the subject does not develop his conceptual self to adopt a state of hereness. Eakin's notion of identity appeals to the hero of *I Saw Ramallah* to recognize his performative role to construct his narrative of resistance.

Barghouti articulates a perceptible notion of life regarding the identity of his family as Palestinians who have been exterminated by Israeli occupation. The attempts of refugees to take shelter in neighboring countries do not secure their position of peaceful return. They wander from state to state with the tag of being refugees and displaced. Bhabha's belief stamps the position of Palestinians as "choices are difficult to make" (15) in their struggle to rehabilitate themselves in their homes. Mother, being a symbol of unity in the family, expresses her determination to mitigate the pains of separation. The concept of relationality

in family restructures the lost culture of unity due to deterioration caused by occupation. Barghouti's mother still vows to unite all the family members to restore her home. He portrays his mother with an optimistic view as "[m]y mother wants to plan the life of the family in circumstances that make the idea of planning absurd. She is absorbed in working out alternatives. Her desire to defy difficulty and fragmentation is so powerful it paints her tired face with a new vitality" (34). Her dominant motherhood does not discern the prevailing situation of the irrevocable reality of war and its destruction. She hypothesizes a peaceful, futuristic move of social relationality that causes displacement. Her intention of reunion evinces security of identity and a sense of satisfaction with the motherland.

Eakin identifies contributing factors to somatic relationality through deterioration in surroundings. He posits the notion of encroachment by social factors to influence various stages of the self and its performance. The occupation and fear "have invaded the sacred precincts of private and domestic life" (94). The life of Barghouti, his three brothers, and his parents is disturbed due to the displacement of Palestinians. His mother's acute desire for the resuscitation of domestic culture does not get fulfilled. He shows pledges of all the family members to secure their identity as Palestinians and get permits for their stay in Ramallah. The whole family unanimously decides that "my mother would live with my father and Majid and 'Alaa in Amman for some time, then go back to Ramallah to renew her permit and identity papers so that she would not lose her right to live in—the now completely occupied—Palestine" (35). In the case of life narratives, an autobiographer explicitly demonstrates their identity to contextualize the truth of life. The writing-I builds a discourse of resistance that his mother still emphasizes to restore her identity. Her unflinching faith in being Palestinian strengthens all other family members to preserve their right to live in their homeland. Despite being settled in Amman, their curiosity to live in Ramallah has not decreased. This is a typical example of the performativist role of subjecthood through autobiographical consciousness, which Philippe Lejeune posits as a "retrospective prose narrative" (05). The subject establishes a link between the self and its identity. Lejeune is of the view that "[t]he self is not an atemporal essence" (31) because of its penetration of ideas in social relationality and construction via somatic sources. Temporality also redefines its impact at the time of maturity when the subject constitutes

self in writings. A temporal sense of the displaced subject conveys a message of his recreation as a resistant entity to challenge the occupying forces.

The flow of the writer's consciousness reminds him of how he faces the troubles of displacement due to occupation. His narrative constitutes his lost self that experienced the separation of his family during the occupied time period. In the time of occupation since 1967, the people of Palestine could not diminish the creative sufferings in their own territory. The subject, being an informant of a specific time period, claims the right of his community to stay peacefully in their hometown. His narrative exemplifies his mother's position that "[t]he right to citizenship even under occupation was something to be held on to, whatever the circumstances. My mother still carries her identity card, and she is still a citizen of the Occupied Territories. But they never allowed her to get a reunion permit" (36). Her resilience shows that she never accepts Israeli subjugation in Ramallah. The subject draws a comparison between Western women who enjoy their rights and Palestinian women who have to wear an identity card around their neck. Israeli occupation snatches their right of free movement in their own land without wearing cards. The struggle of Palestinian women demonstrates their resilience in standing against the aggression of the occupying forces. The subject shares his firsthand experience being their representative as well as an individual entity.

Displacement is the result of many issues created by occupying forces to compel the local people to leave their places. In *I Saw Ramallah*, the subject recounts his journey to Ramallah after three years and finds barren land and destruction of infrastructure. He presents a beautiful picture of his land as "Palestine was green and covered with trees and shrubs and wild flowers" (36). Israeli forces damaged natural beauty of Ramallah and other territories for the settlement of Israeli population in Palestinian areas. Bhabha also testifies this situation with arguments of reasons of settlement. One of the most prominent reasons lies in security threats for the common people. He calls it that "[c]ircumstances change" (15) for its inhabitants. A deplorable flow of ideas flits across the mind of Barghouti when he recalls "Deir Ghassanah with its surrounding olive groves" (36). This scenario is related to the "existential sense of belonging" (Bhabha 15) to generate an idea of resistant discourse. All the strenuous efforts for Israeli settlements rest on the movement of local

Palestinians. The displaced subject raises voice against oppressive state apparatuses to abrogate the idea of settlement. His performative role uncovers Israeli aggression with manipulation. He discloses the fact that “[s]tatistics are meaningless. Discussions and speeches and proposals and condemnations and reasons and maps for negotiation and the excuses of negotiators and all we have heard and read about the settlements, all this is worth nothing. You have to see them for yourself” (37). The narrator himself visualizes many new settlements during his journey to Ramallah. Now, the reconstruction of experienced self builds a narrative against dominant social relationality.

4.5 Narrative against Occupying Forces as Social Relationality

A sense of realization about the power and influence of Israel has been disseminated among the people, and they do not follow the slogans to ‘dismantle the settlements.’ The subject performs his role as a representative of truth and information about Israel. He elaborates that “[t]hese are Israel itself; Israel the idea and the ideology and the geography and the trick and the excuse. It is the place that is ours and that they have made theirs. The settlements are their book, their first form. They are our absence. The settlements are the Palestinian Diaspora itself” (38). On the International level, the Israeli administration manages the United Nations Organization (UNO) and superpowers. They hold negotiations in their favor and never step down to accept the rights of Palestinians or dismantle their settlements in disputed areas. The narrator also informs about the electoral process of Israel, where the issue of settlements is raised. The Labor Party of Israel built these settlements and raised slogans for the establishment of Zionism in these areas. The writing-I draws a comparison between a thief and Israeli administration that continues its construction in Palestinian territory. The writer completely abrogates Israeli projects of settlement and discloses their intention of occupation. A delirium of somatic and social relationality goes side by side in building a discourse of resistance and unacceptability. The stories “are initiated into their cultural practices of self-narration” (Eakin 66) to authenticate the role of somatic sources (body, brain, and self) for the construction of narrative. Barghouti’s disclosure lies in his idea that “the duality of intelligence and stupidity has been part of the Zionist project from the beginning. And there are always, in Israel, representatives of both” (39). Social relationality of the writing-I represents these

projects of settlement and their motives. The subject experiences displacement because of the projects started by Israel at his homeland. A strong connection between the extended self and ‘the conceptual self’ leads towards this construction of narrative. His disclosure also challenges international community to play its fair role in peace accords. The action of Israel violates the Oslo Peace Accord⁷ (1993) to stop settlements in Palestinian territory. On the contrary, the ground reality is entirely different. It has been observed that “in Deir Ghassanah, he could see the lights of the settlements proliferating year after year until they encircled the village. They had gradually, and in the shade of our long silence, spread everywhere” (39).

Increasing trend of settlement causes displacement of Palestinians whose houses are destroyed to compel them to adopt a partcultural life as refugees. The writing-I also experiences his nomadic position in different countries for his survival. His conceptual self gets established due to his painful experience of displacement and moving in various cultures. An Israeli administration adopts different strategies to oppress the people of Palestine for dislocation. The occupying forces stop the local people on various checkpoints and offend them. This onslaught informs the Palestinian population that “they continue to occupy the roads leading to them” (40). Bhabha’s viewpoint endorses this situation as “there are very distinct forms of narrativity, choices, judgments, which evaluate certain locations, which create a home around certain locations” (16). Therefore, the displaced community remains in constant search for its settlement. When the subject approaches the bridge between Amman and Palestine for his visit to Ramallah, his mother becomes conscious about his security. He describes that when “she said goodbye to me on the bridge, her face was a mixture of hope and despair” (41) due to a sense of insecurity. This fear of being insecure forces the common people to find a comfortable zone for their stay. His mother informs her friends in Palestine to take care of her son during his visit to Ramallah.

During his visit to Ramallah, he receives the same message about his safety from Abeer, the daughter of his mother’s friend. Everyone, in or outside Palestine, is a victim of

⁷ The secret negotiation between Israel and Palestine Liberation Organization (PLO) was held in Oslo and an accord was signed in Washington in 1993. Palestine was given a very limited governing responsibility over the West Bank and Gaza Strip.

perils and terror created by occupation. When he reaches Abu Hazim's house, he informs about his safe arrival as "I called my mother and 'Alaa and Elham in Amman, and Radwa and Tamim in Cairo: 'I'm in Ramallah.'" (41) to satisfy them. In Ramallah, the displaced subject recapitulates his lost, private, and interpersonal selves to display his conceptual self in the text. His somatic relationality strongly emerges to construct his narrative of resistance and dispersal of family. His enthusiastic remarks like "[w]hat a beginning to my resumed relationship with the homeland! Politics confront me at every turn. Nevertheless, in Ramallah and Bireh there are things other than the settlements. Open the window" (42). His autobiographical consciousness stirs to present the story of a displaced Palestinian man whose life has been revised by occupation. The performative role of the subject lies in articulating his ideas to recall the beauty of Ramallah, lost in the past. He recreates the lost scenes of refuge and endurance of his homeland. His painful memory reminds him of the death of his brother Mounif, who was not allowed to enter Ramallah with his mother. His dejection causes his death because "[b]eing forbidden to return killed him" (43), and his mother declares Israeli forces responsible for his death.

A sudden death, at the age of early fifties, damaged the whole family because of its irretrievable loss. He appreciates his role being "a dispenser of advice" (43) in the family and always gets ready to sacrifice for all the members. The indelibility of the past stuffs the autobiographical consciousness of the writer to expose injustice and oppression of the occupying forces. Eakin postulates the concept of collecting information for the articulation of memoirs. He distinguishes between the release of information in fictional and autobiographical work. In an autobiography or memoir, the writer reveals his/her identity to contextualize the narrative with truth. Barghouti's revelation of his identity informs that "[p]eople want access to all the information around them...and they also want complete control over their information" (Eakin 95) to construct their narrative. Barghouti, as a representative of the exploited community, does not accept the forceful occupation of Israeli forces to treat them as 'others.' The memories of a victim recasts his vulnerable position at his own homeland where his independence has been captured. They are stamped as 'others' in their own country like strangers.

[Y]ou are overwhelmed by your memories of standing at the borders of others. So what is new? The others are still masters of the place. They give you a permit. They check your papers. They start les on you. They make you wait. Am I hungry for my own borders? I hate borders, boundaries, limits. The boundaries of the body, of writing, of behavior, of states. (45-46)

The subject challenges occupying forces to assert his right to be a citizen of Palestine. The sign of oppression lies in the checking of the papers of local Palestinians by Israeli forces to allow them to return to their homes. A forceful declaration of borders and boundaries forbids the visitors from moving independently in their land. Obsession with fear snatches the concept of home and produces a feeling of strangeness. Bhabha conceptualizes that “what is being iterated or articulated around the concept of home are certain needs, certain interests, certain passions and affects, which actually then create that lifeworld, that existential comfort that you associate with home” (16). The feelings of home are more important than its spatial context related to physical existence. The Palestinians suffer in both cases due to increasing settlements and the strategic fear of occupying forces. The displaced subject unveils the truth that “[i]t is not only the stranger who suffers at the border. Citizens too can have a bad time of it” (46). The people of Palestine were used to celebrating their existence before invaders’ intrusion.

Somatic relationality supports consciousness to recall the peaceful life of the lost self, loaded with the blessings of a serene environment. The writer is in search of the lost self that enjoys life as a freeman of an independent state. His reminiscence conspicuously rehabilitates his previous position for the construction of his identity as a Palestinian. He recreates his past as “[t]he streets and restaurants and parks of Ramallah and its twin city, al-Bireh, were sparkling clean” (46). There was no political turmoil to spoil the peaceful environment of Ramallah. Gatherings of the poets and writers in restaurants were pleasant to launch intellectual debate. The participants never felt threatened till the late-night sittings in parks and restaurants before the occupation. Suddenly, Israeli forces wrapped the whole society and its peaceful activities. The resistant forces have been targeted to smash them and convey a message to the people to be silent. He exemplified Abu al-Habayib killed by Israeli forces. “He was hit by shrapnel after he had been hit by displacement in the

Ramallah that he had never left” (47). Moreover, his dead body was declared a stranger in his own city and tagged him displaced. The subject raises a poignant question about this declaration and laments over his concocted status as being stranger. Charles Taylor, in his essay “The Politics of Recognition” (1994), highlights the issue of recognition of neglected or marginalized communities. He exposed several problems, which the people had not confronted but “had been marginalized” (34). The stories of various Palestinians endorse an account of marginalization in their own land. Barghouti quotes examples of various friends and known persons who lost their lives for their rights. He mentions them in *I Saw Ramallah* to endorse Bhabha’s concept of “the bringing to recognition” (18). A burning issue of settlements is an evil plan of the occupying forces to banish Palestinians from their land. Therefore, he considers the lives of people living in Palestine more painful than those of people living in exile. He admits, “My troubles in exile were no worse than the troubles of my friends in their homelands. I cannot stand a fraudulent yearning” (48). The concerns of writing-I conceal his personal problems when he observes others’ efforts for survival.

Therefore, autobiographical consciousness invigorates the conceptual self to pour down his ideas on the page to document his performance. The subject reconstructs his lost self to establish the role of the agentive self in the composition of the memoir. Barghouti’s consciousness permeates the prevailing scenario of the painful demonstration of blood relations. The death of his brother Mounif provides the content to challenge the occupation and share his memories with others. Eakin is of the view that “[d]espite the aura of self-determination...we associate with individualism” (96) in the use of our memories. The role of the self, as a performative agent, hinges upon its release of a stock of memories. The narrator discloses his position as to “[t]hink of me as a dictionary in your house that you pick up when you need it” (51). His articulation symbolizes an act of jettison to remove the burden of his painful memories. The writing-I assures his family members to consult him for counter-checking their facts and realities reflecting the troublesome history of occupation. His revelation of nostalgic truth absorbs the ruthless extermination and killing of Palestinians who carry out their struggle for their rights. The displaced family of Mounif is evidence of victimization by Israeli aggression. He says that “Mounif’s children [...] are still displaced. Displaced by his absence from them and their absence from here” (51). The identity of the family is compromised by occupying forces, and they do not permit his

family to stay at Deir Ghassanah. Their homelessness compromises the identity of the displaced community that is forced to lead a life of refugees.

Marianne Gullestad posits a notion of social enforcement for the growth of conceptual self along with somatic sources. The role of writing-I consists of amalgamation and contemplation of somatic and social relationality, working as background as well as foregrounding. Gullestad is of the view that “global capitalist modernity has put autobiography, morality and self-fashioning into the foreground in new and forceful ways” (285). Barghouti, as a vociferous self, amplifies the voice of a marginalized community that is forced to leave its ‘place’. A squeezed social scenario in Ramallah has snatched small indicators of happiness from the writer and conferred on him a troublesome life of displacement. He generates a discourse premised upon the loss of homeland and displacement as a curse. The narrator describes an antecedent of his early life, reflecting pleasure for the interpersonal self that got spoiled due to homelessness. He was awarded by his headmaster with a tea set for winning a literary competition and “the appearance of the tea set was a sure indicator of a guest's standing with my mother. With the repeated geographic scattering after the war my mother did not manage to keep her historic tea set” (53). His mother seeks permission of the Israeli administration to meet her children, who are scattered in different states for their survival. This painful process of documentation becomes a nuisance when the authorities refuse to accept their application. An acute desire for reunion of family meets fiasco because “[h]ere she put in requests for ‘reunion’ and requests for permits for us to visit her that were always refused. This is the location for the daily exhaustion and bitterness for thousands of Palestinians throughout the years that Ramallah was occupied” (54). Eakin’s notion of ‘burden’ invokes the memories of the displaced autobiographer who releases it to educate the readers about occupation.

A resistant narrative takes birth from an oppression of social relationality and imprints the stories of self and others to expose the hidden facts of life. Colonization, in all its forms, captures the colonized society to run the business of the colonizers. Their entire attack focuses on forcing the local people into the enslavement of the imposed regime. Frantz Fanon, in *The Wretched of the Earth* (1963), discloses the process of direct and indirect intervention. His notion of “concerning violence” (44) conveys a message of

adopting violence in response to colonizers' actions. This violence generates chaos in society, and resistance forces are targeted to communicate silence against them. The whole scenario disturbs the norms of society. Invoking the notion of forceful changes in society, the displaced subject accounts for what has happened in Palestinian society. He informs, "Occupation prevents you from managing your affairs in your own way. It interferes in every aspect of life and of death; it interferes with longing and anger and desire and walking in the street. It interferes with going anywhere and coming back, with going to market, the emergency hospital, the beach, the bedroom, or a distant capital" (54). The people of Palestine are victimized in the name of documentation, permission, and settlement. Their areas are prohibited for them, and they seek permission from Israeli forces to visit there. Hereness of Palestine has been transformed into thereeness of the subject. Barghouti waits for many hours in the building on the border of Amman to visit his and his forefathers' birthplace with the permission of the occupying forces. His resistant narrative exposes the impact of Israeli persecution on public and private life. As a mouthpiece of the displaced community, the subject shares not only his experience but also others' miserable stories.

The homeland of the subject becomes thereeness due to social relationality that institutes a platform for the colonized. The self, with all its forms, strengthens the intellectual maturity of an autobiographer with experience of partcultural life. The subject performs his agentive role by composing his poetry and memoirs in partcultural societies. Barriers, in his life in Palestine, remind him of the difference between free societies and occupied territories. During his temporary stay in Ramallah, he experiences closed roads and strict timing of movement at his own homeland. The concept of freedom has been snatched from Palestinians. He pictures that:

Israel closes down any area it chooses whenever it wants. It prevents people from entering or leaving until the reason for the closure is over. There are always 'reasons.' Barricades are set up on the roads between cities. I heard the word '*mahsum*' here for the first time. A '*mahsum*' is a barrier in Hebrew. The newborn feeling of freedom is temporary. Discussions continue (and will continue for a while) on the question of the 'resident' and the 'repatriated'. (55)

This exploitation of the local residents continues throughout the year with more or less intensity. Bhabha's concept of unhomeliness appeals to the narrative of Barghouti, whose home is not open for his stay. Whenever the ways are opened for movement, its pleasure is also temporary. The people of different cities of Palestine are not allowed to return to their own areas after thirty years of war. Their repatriation does not remove the tag of displacement and refugees. The narrator describes his visit to Bir Zeit University to launch a discussion on the issue of 'resident' and 'repatriated'. Penetration of fear alarms the faculty of the university, and they hesitate to launch a debate on this topic. Social relationality exerts influence upon its residents; therefore, they adopt silence to avoid further deterioration.

The subject informs readers about his lineage populated Palestine for many generations. He reproduces a complete, comprehensive picture of various clans of rural Palestine. These owners have no right to stay in their homes peacefully. Their identity loses its sanctity due to continuous movement in different countries. They have been named refugees and a displaced community. The houses of Palestinians are empty, waiting for their owners. The displaced subject presents a picture of a house, quoting a statement written in a letter. He tells, "I've grown old and weak. People have emigrated, and people have died. To whom should I feed the figs, my son? No one to pick the fruit and no one to eat. The figs stay on the tree till they dry and litter the whole yard. It wearied me and I cut it down" (62). Bhabha also comments on the dryness of international organizations for having no laws for the displaced communities. He is of the view that "there is no body of people whose very internal souls have been marked by the law as refugees, migrants – economic or political –those who are documented or undocumented" (19). This tragic situation prevails in Palestine, where the people do not have any sense of security. The above statement of a Palestinian old woman unearths concealed facts of homelessness. International organizations also ignore this burning issue of the loss of human identity. There is no record of local people being accepted by occupying forces to allow their peaceful return. Long queues of people on the border of Amman indicate the inhumane treatment of Palestinians by occupying forces. The displaced narrator abrogates Israeli aggression and exposes its planning of the construction of settlements in Palestinian areas.

The narrator raises questions about his status being a nomadic and finds no space to establish his identity as an independent Palestinian. His conceptual self realizes his position as a visitor in his own area and depends upon Israeli forces for permission. His memory generates his narrative of resistance, exposing the occupation of Israel. The sense of strangeness and homelessness expedites the process of recreation of the lost self for its narrative of abrogation of occupation. The writing I shares his verses of poetry about homelessness and identity.

Does Dar Ra'd reject my story about Dar Ra'd?

Are we the same at parting and at meeting?

Are you you? Am I me?

Does the stranger return to where he was?

Is he himself returning to a place?

Our house!

And who will wipe the weariness of the other's brow? (61)

These verses invoke Bhabha's notion of 'homeliness' and 'unhomeliness' to distinguish between being at home and feeling like a home. The subject manifests his feeling of being a stranger in his own place due to the imposition of occupation laws. His journey from exile to Palestine innocuously demonstrates his sense of minoritization in his own area. His feelings of unhomeliness in Deir Ghassanah designate his sense of insecurity under occupation. The subject feels himself a helpless person to stay at his home despite being its resident. He recalls the natural blessings of his area, reminding him of the role of his private self. He enjoys it in exile with the feeling of homeliness. He shares his experience as "As for figs they vanished from my life in the years of the Diaspora until I saw them at a greengrocer's in Athens" (64). In exiled life, he searches for small indicators to feel at home.

The conceptual self gets maturity from the continuous feeding of social relationality and constructs a narrative of an individual about life. Gullestad forms a theory of the construction of narrative with the development of the self as "[t]he individual self is thus remarkably precarious and remarkably important" (288). Barghouti's development of the writing self absorbs ideas from its surroundings using his private and interpersonal self.

His interpersonal self grows from many tragic incidents, which cause his construction of a resistant narrative. He visits Umm-Adil's house for condolences upon the killing of her son, a schoolboy in Deir Ghassanah. "Israeli soldiers attacked the school to disperse the demonstration. 'Adli rushed to close the school gates, his arms wide open. One shot in the chest. One in the head. Blood on the shirts of the schoolmates who carried him back to his mother, who from that moment on was completely alone in this world" (64). The occupying forces snatched her world and she became homeless in her own homeland. This aggression does not differentiate between the children and young fighters. The meaningful silence of the west supports Israel to continue such persecutions. These killings force Palestinians to leave their houses and migrate to another country for their survival.

Eakin conceptualizes the self as "[t]o be conscious is to be endowed with this feeling of knowing that is self" (68). The growth of self depends upon a capacity of knowing as a member of society that convenes the private self. The protagonist of the memoir narrates his story of a visit, exposing the ground realities of Palestinian territory. Umm-Adil, who has already lost his father, mother, and husband, has been deprived of her only son, the whole world for her. Being a victim of state aggression, she just bears but her resilience encourages other affectees in the surroundings. The aggrieved party does not have the capacity to retaliate in the same way as the aggressor does. Barghouti utters the same story in *I Saw Ramallah* as "Israel succeeded in tearing away the sacred aspect of the Palestinian cause, turning it into what it is now—a series of 'procedures' and 'schedules' that are usually respected only by the weaker party in the conflict" (66). The Israeli government imposes its laws on Palestinians to deprive them of their land and force to migrate. The people of Ramallah, Gaza, and Deir Ghassanah do not find any support to redress their sufferings. Their helplessness causes them to accept the terms and conditions of the Israeli administration, mapping out its plans of occupation. The confiscated lands of Palestine have been transformed into settlements for the Israeli population.

The concept of homeliness becomes more important with the application of displacement and the upbringing of new generations in different states. Barghouti builds his discourse on displacement and its aftermath, exerting influence upon the sufferers to their descendants. A troublesome phase of life has its long-term impacts on the growth of

the mature self, feeding the writing self. Therefore, the new generations of Israel and Palestine are devoid of understanding of their respective practices. According to Bhabha, it is obvious that “here you have the legal, the cultural aspect, and a social or political aspect” (19) of displacement. The writing I discloses the fact that the new generation of Palestinians born in refugee camps does not realize the intensity of the circumstances tolerated by their predecessors. Similarly, the postwar (1967) generation of Israel considers its right to Palestinian land despite having serious charges of human rights violation. The displaced are of the view that:

The long Occupation that created Israeli generations born in Israel and not knowing another ‘homeland’ created at the same time generations of Palestinians strange to Palestine; born in exile and knowing nothing of the homeland except stories and news. Generations who possess an intimate knowledge of the streets of their faraway exiles, but not of their own country. Generations that never planted or built or made their small human mistakes in their own country. (66)

Ideas of homelessness spread through different media channels to warn the people of their past and present being victims or invaders. The writer is acquainted with exile and has faced a predicament abroad to adjust in another culture. His descendants do not experience a practical phase of displacement or exile in their lives. This deliberate planning of Israel lies in launching their project of construction of settlements and creating a fearful environment of documentation and schedules for the movement of Palestinians. The new generation gets fed up with the nuisance of the whole process and loses interest in returning to their homeland. Being an experienced self, the writer amplifies his voice to produce a counter-narrative of Israeli discourse on international media. A writer of life narrative vigorously conveys his message through his writings to substantiate his arguments with factual examples from real life. Therefore, the narrator admits that “The Occupation has created generations without a place whose colors, smells, and sounds they can remember; a first place that belongs to them, that they can return to in their memories in their cobbled-together exiles” (67). The more appealing voice of the writer against the cunningly designed planning of Israel equips the minds of Palestinians sitting in other states waiting for the peace and freedom of Palestine. The most suitable and possible way to expose truth

lies in this statement of the writer as he informs that “I discovered the accuracy of the concrete detail and the truthfulness of the five senses” (67) by visiting and meeting aggrieved families. Eakin’s postulation of self, as an icon of identity in autobiographies and memoirs, is premised upon social sources as “[m]odern secular society puts increasing pressure upon individuals by investing the individual self with profound importance” (96) in the reconstruction of the lost self.

Barghouti also exposes Israeli exploitation of the natural resources of Palestine and the commercialization of land. During his travel, he discovers that “Bir Zeit known for the density of its trees...has been turned into a large Israeli settlement named Halmish. Israel took over the wood and large tracts of the land surrounding it. It built houses and brought in settlers” (67). A continuous encroachment damages Palestinian soil for its owners and sequesters it to banish its real inhabitants. Israel does not care about international laws regarding its promulgation in disputed territories. The peaceful cultural practices are no more in vogue in the Palestinian territory due to occupation. The clouds of despair have prevailed upon rural and urban areas, with feelings of uncertainty. Bhabha is of the view that “the notion of cultural citizenship as a form of political agency is extraordinarily important” (19). International politics paralyzes the life of Palestinians in their homeland with the indirect support of Israel and deep silence upon its aggression. The autobiographer unveils a paralyzed culture of occupied areas and articulates that “the Occupation had so handicapped the city it was natural that it should do the same to the village, completing the village’s historic despair of gaining civic elements to enrich it and help it to grow” (71). The prevailing situation creates an overall impact of despondency among the people.

On the contrary, the occupying forces technically halt the development of occupied areas to stop the well-rooted stay of the people. Their planning is to preserve memories of the people with ruined and moldiness of their houses. Its purpose lies in handicapping practices of the occupying forces in the Palestinian territories. Barghouti highlights this assault, as “I have always believed that it is in the interests of an occupation, any occupation, that the homeland should be transformed in the memory of its people into a bouquet of ‘symbols.’ Merely symbols. They will not allow us to develop our village so that it shares features with the city, or to move with our city into a contemporary space”

(73). This political engineering of Israel proves its condescending planning to prolong hegemony and force the people to leave their places. It is a deliberate attempt to throw Palestinians out of modern and contemporary spatiality. Thiong'o also declares it "a plot of neocolonial politics" (45) in his discourse of decolonization. Israel bans construction in Palestinian territory and imposes black laws of occupation to marginalize local inhabitants. Bhabha also mentions it as one of the reasons of displacement that generates unhomeliness in their homes. The subject elaborates it, as "[t]hat is its crime. It did not deprive us of the clay ovens of yesterday, but of the mystery of what we would invent tomorrow" (73). Constant fear and insecurity cause creative lethargy, and it suits occupying forces to capture the talent of the occupied community. The performance of the subject is more appealing in life-narratives, creating a story of self-experience instead of imaginative creation. The presentation of events through memories of self develops the interests of readers to understand the realities of life. During the writing of partcultural memoir, the subject focuses on sharing firsthand information instead of quoting further narrators in the text.

Eakin shares a conceptual framework to verify truth in writing with twofold ideas of observation as "the ways in which ideal life courses and identity categories are constructed by the state, the market, and the mass media on the one hand, and how people in their everyday lives construct themselves as subjects, on the other" (97). These two sides are prominently discussed in *I Saw Ramallah* to test the truth of narrative. Barghouti's narration of self-story endorses the facts in the context of the historical background. He does not throw any concocted story to enhance the intensity of incidents or events. The bitter realities of the author's life force him to think that "it is life itself that has no task but to destroy the romanticism of humans. Life pushes us toward the dust of reality" (74). The conceptual self digests the bitterness of life and generates the story of the lost self that revives in the text. His interpersonal self reminds him of the prohibition of his entry in Egypt for seventeen years. The circulation of memories provides him an opportunity to compose his lost self and channelize his narrative against dominant social relationality. His somatic sources construct his narrative with the indelibility of the past to recreate the written I as the real hero of this memoir. Barret J. Mandel also posits the role of "context in the portrayal of truth of the writing self" (82) to evaluate the meaningfulness of life. The

narrator, as a victim of Israeli occupation, justifies his narrative with the inclusion of different characters affected in Palestine. A small event of reunion brings immense pleasure for the writer when he gets a chance to stay with his family members. The writing I recapitulates his time in Egypt: “[t]he three of us chattered our separated lives in houses that came together to become one house” (75). His wife and son accompany him in Egypt when he gets permission after litigation in court. Their stay at different places is the result of the displacement of Palestinians who do not get their verification of citizenship in other countries due to the occupation. Therefore, he describes his position of the writing self that “the years are on your shoulders” (75), sharing his burden of memories and facts.

4.6 Ingestion of Memories for Articulation

The writer shares his concept of memories to differentiate between written subjects and the omission of certain events. In resistant discourse, he ascertains the loss of freedom being a freeman and the exploitation of occupation to displace them. His discussion of memory helps us understand the role of the performativist self as a composing element of somatic relationality. He says that:

I had to divide my memory between the absurd past, the concrete present...dividing the memory between an old weariness and a newfound comfort was impossible. Memory is not a geometric shape drawn with instruments, mathematical decisions and a calculator, an area of glorious joy next to an area of pain. Sensations of a new beginning and of the resumption of a broken past jostled with each other. The clarity of the ‘return’ to the house was crowded by the uncertainty of the common future of the family and those close to it in faraway places. (76)

The author, in *I Saw Ramallah*, institutes a link between social relationality, stuffing memories, and somatic relationality, performing the construction of narrative. Displacement of the writer, being a Palestinian, is premised upon his social relationality that causes dispersal of the family. His temporary stay, in different states experiencing their cultures, stamps his life-narrative as a partcultural memoir. These cultures digest him as a nomadic who remains in search of a comfortable zone until the end of displacement. The memory sticks to unforgettable events contributing to the growth of the conceptual self that

attains maturity for articulation of the lost self. Barghouti borrows his memories from interpersonal and private selves to demonstrate the experience of self as an agency. Eakin alludes to the function of writing self as “the appearance of an owner and observer for the movie within the movie” (69) to establish a connection between the factual existence of the events and their reproduction in the text. Recirculation of the events within the human mind provides a chance to the writing-I as a spectator of his own life. The narrator generates his story in the light of these happenings, disclosing the displacement of an author and its long-lasting impacts. He claims that “[w]hat is needed here is slowness. The vibrations of the past will take their time until they calm down and find a form in which to rest. A precious slowness, allowing feelings of comfort and calm to work their way gently within us. These feelings do not form at once or suddenly. Slowness teaches us how to accept the new” (76). With the passage of time, this slowness of memories penetrates human consciousness to grow the conceptual self for their status as a refugee and displaced entity. His realization of displacement and its effects enables him to challenge the public Israeli agenda. Israel prolongs the occupation to disintegrate the Palestinian population from their territory, and the land is ravaged again and again. Barghouti’s forced exile results in “[w]e had had to bear the ‘clarity of displacement’ and now we had to bear the ‘uncertainty of return’ as well” (76). The displaced subject exercises his potency to produce resistant literature as a representative of the exploited community.

The invaders snatch the freedom of Palestinians within no time, but they have to wait for return in long queues with uncertainty. Bhabha elaborates on this situation as “these issues play out in the particular political personae that get created through migration and diaspora” (20) to foreground the role of the displaced subject. Israeli authorities have assigned the status of strangers to the displaced people of Palestine to reject their claim of rehabilitation. This sense of strangeness becomes insidious for the affectees of the occupation. It is obvious that “[t]hey snatch you from your place suddenly, in a second. But you return very slowly. You watch yourself returning in silence...they are curious: what will the stranger do with the reclaimed place and what will the place do with the returned stranger?” (77). The writer considers his position as having no choice but to meet the necessities of life and adjust himself to different cultures. During his visit, the author compares his life in different states with that of the people living in the Palestinian

territories. Frequent checking of documents at different places and a tight schedule of movement produce a sense of strangeness in the people. The consciousness of writing I plays a vital role in his performance in textual art based upon true experience of life. The hero conceptualizes his views about how “folk consciousness everywhere is brilliant at summarizing the human condition” (78) to restore the human past to the present.

Barghouti challenges occupying forces, exposing their cruel treatment of Palestinians who show determination to stay in their homeland. He refers to the story of one of his relatives Khali Abu-Fakhri who was humiliated by Israeli forces at the time of paper checking. They interrogate him and his wife and showed reaction as “they smiled: ‘Donkey!’” (80) to realize his position being a colonized. The writer informs that his children also moved in different countries after his death to ensure their peaceful stay. The writer discovers that “his children split up and went to Saudi Arabia, Jordan, Austria, the Emirates, and Syria. Not one remains in his house” (80). Israeli strategy lies in faltering the family system of Palestinians to shatter them in different countries. Bhabha’s notion of ‘reasons of displacement’ is applicable here when children of Khali have no space for their honorable stay. He narrates the story of a garden in Ramallah that has been destroyed by Israeli forces. He exposes that “[t]he almond field owned by Umm Nazmi has become a cemetery” (80) to be another witness against aggression. All these sides of social relationality cause displacement of Palestinians and their loss of identity.

Eakin comments on social relationality that “models of the person are culture specific and period specific” (97) to influence the writing self. Barghouti’s memoir also meets the same idea of being a product of Palestinian culture and occupation time. He explores extremely oppressive culture of Palestine under Israeli occupation to shake international community to realize its responsibility for the restoration of peace. His exposure lies in his writing to “[l]et the thoughts form. Form and settle in the heart with the rest of the bitter rubble. These people need no more bitterness” (84). A damaged and ruined infrastructure narrates the story of miserable conditions of the local population in Palestinian areas. Their life is still intact despite irretrievable loss of human lives and the ruins of their buildings. Barghouti also subsidizes his memoir with the addition of his poetry time and again to make his arguments more effective against the occupation. Most

of his discussion, in his visit to Ramallah, embraces “[q]uestions about displacement, estrangement, returning, and the political situation” (85) with curiosity of the people anxiously waiting for news about the end of occupation. These issues hijack the whole discussion of his friends and relatives staying in Palestine. His conscious relish recalls his interaction with an old woman who asked him what the most beautiful sight was since he had returned. The writer elevates their status by answering “your faces” (85) to appreciate their endless struggle against the state aggression of Israel. The writer also enjoys the circulation of schoolchildren around him with a mixture of pleasure and soft-teasing emotions.

Another burning issue is the blockage of roads by Israeli troops to secure their settlements, which have been constructed on Palestinian territory. Abu Hazim advises the writer to go back to Ramallah from Deir Ghassanah before the darkness prevails. He assesses that “[t]his means that the real authority is in the hands of the Israeli soldier. I was told that this is the case for all roads between the Palestinian villages and cities” (87). Life of Palestinians, under these circumstances, strengthens the displaced community. Invoking Eakin’s notion of relationality, the writer discusses his relationship within time and space. Eakin associates space with social relationality and time with somatic relationality. Both of these concepts are intact as the writer says that “[m]y relationship with place is in truth a relationship with time. I move in patches of time, some I have lost and some I possess for a while and then I lose because I am always without a place” (88). Autobiographical consciousness preserves memories at the time of writing and inscribes the artifacts of life. The concept of time is deeply rooted in human memory, which is utilized by the maturity of the self. A gradual development of the conceptual self depends upon the integration of human consciousness with the bitter existence of social relationality. Eakin is of the view that the writing self articulates the story of life by “pursuing his movie metaphor for the stream of consciousness” (69). Anecdotes in the flashback of human memory provide stuff to the conceptual self to perform its role as an agency. The performance of writing self consists of a link between a movie of memories and an understanding of circumstance. Barghouti also endorses the understanding of circumstances and says that “[p]eople, young man, are like birds. Many of them see the bait and don't see the trap” (88). The colonized community passes through this condition in search of redress for their injuries. The people

of Ramallah and other occupied areas try to move to other areas to get rid of the cruel sufferings. The writer remembers his childhood in Dar Ra'd, where the innocence of his private self was completely unaware of exploitation and occupation. A peaceful life was ongoing, reflecting the beauty of nature from dawn to dusk. He recalls his schooldays when there was no fear of shells and roaring of guns on Palestinian territory.

On the contrary, Israeli lust for occupation destroys peace and harmony in society. The conflicts emerge, and war captures their lands for the settlement of the Israeli population. The local people get displaced and become strangers in different countries. Barghouti calculates it as “[t]he places we desire are only times but conflict is over place. The whole story is about place. They prevent you from owning it and so, they take from your life what they take” (89). Social relationality is linked to occupation, and Israel has captured their land to force them into displacement. Their attempt bears fruit in the form of settlements on Palestinian territories. The subject demonstrates his position being a continuously moving entity in various cultures to share his partcultural experience. He narrates the story of his journey wandering in different places but without getting space for his stay at his homeland. He says that “[f]rom Baghdad to Beirut to Budapest to Amman to Cairo again. It was impossible to hold on to a particular location. If my will clashed with the will of the owner of a place, it was always my will that was exposed to breaking. I do not live in a place. I live in a time, in the components of my psyche, in a sensitivity special to me” (91). His temporal movement identifies his nomadism with the tag of being a refugee. His private self remains in search of a place where he could show his identity as a Palestinian. In *The Lonely Crowd*, David Riesman proposes that “models of identity in a culture emerge in response to large-scale social forces” (98). Despite having experience of moving in several countries, Barghouti’s quest for identity becomes a hallmark of his struggle against occupation.

Barghouti, being a resistant subject, exposes the aftermath of occupation by Israel to highlight the issues of Palestinians who have been victimized. In the name of religious ideology, Israel snatches the right to life and property of Palestinians. The writer reconstructs his life with exposure of Israeli exploitation as “[s]ince the Jews of the twentieth century remembered their Holy Book I have been afflicted [...] I have moved

between houses and furnished apartments and become used to the passing and the temporary” (92). Israeli religious fanaticism forces the common people of Palestine into displacement. Their claim of ownership of this sacred land causes the destruction of Palestinians who have been living here. After occupation, Palestinian territory becomes threeness for its owners and hereeness for the occupying forces. The subject performs his role as a resistant agency to share his experience of displacement, reflecting the state aggression of Israel. His struggle for return designates the role of his conceptual self that challenges the usurpers. The writer strengthens himself with the bitter experience of gradual movement and appeases himself as a citizen of an occupied land. His position demands compromise many times as he utters that “I always leave. I give up the possessions of displacement in a routine way without emotion” (92). Although, he indicts occupying forces for the predicament of the Palestinian community and their displacement.

Displacement of the Palestinian community is the result of their social relationality that has been dominated by occupation and fear of life. Many families of Ramallah and its surroundings, including Barghouti’s, have put their houses on rent to maintain possession of the houses. The empty houses of the Palestinian community are easy targets for confiscation by Israeli forces. Barghouti visits his uncle’s house and experiences that “[e]verybody here fears for what they have. Many people have registered their possessions in the names of their relatives so that the Occupation cannot confiscate those possessions as belonging to absentees. If it had not been for the mutual trust between those who were there and those who were absent, Israel would have confiscated everything” (103). The writer verifies the perception of David Riesman (a life-narrative theorist), connecting an individual’s self-identity in connection with social references or relations. Riesman is of the view that “contemporaries are the source of direction for the individual---either those known to him or those with whom he is indirectly acquainted” (22). The displaced subject performs his role to challenge occupation through the contemporaneity of his story and prolonged occupation. His firsthand experience justifies his story with a recreation of his memories, exposing the brutal façade of the Israeli empire. This prolonged hegemony of Israel diminishes the interest of many diasporic Palestinians in their properties and belongings because of their hopelessness of return. In these conditions, many rented residents have left, paying the rent, believing that the owners would never return.

Although the social relationality between the owners and caretakers depends upon mutual trust and harmony. The actual purpose of the owner is the protection of their houses and belongings; therefore, they charge a minimum amount of rent. The writer shares the story of another visitor named Abu Basil who registered his house and property in the name of his sister and got nothing when he returned to live. The narrator tells that “he was working in Saudi Arabia. When he managed to obtain the reunion permit and came back to Deir Ghassanah, he found that his sister had registered the house and the land in the names of her sons. He had nowhere to live. Nobody will go to the courts of the Occupation” (104). Israeli occupation causes damage to mutual trust among family members due to their uncertainty about the future. The colonizers destroy the social and family system of the colonized, forcing them to fight for bread and butter. Insidious aspects of occupation snatch the affection of brothers and sisters, parents and children in the society. The people are quite familiar with the malicious intent of the Israeli administration that condescendingly waits for these cases to capture the land, declaring it disputed. Bhabha holds his position on displacement, highlighting this factor of disputes among the residents. He is of the view that “there are discordant elements” (11) in society working as push factors for displacement. The writing-I recalls the death of his uncle and the reunion of his family members in Kuwait from different countries. Autobiographical consciousness of the writer provides subject matter to produce a counter-narrative of Israeli occupation that lays the foundation of these troubles. The protagonist constructs his story to expose the occupation of Israel intervening in the socio-cultural lives of Palestinians.

Another very disturbing factor for the common people of Palestine is the luxurious lifestyle of handpicked representatives of Palestine. Their attitude in public dealings antagonizes the people who are already strangled by many sufferings in their lives. Barghouti unearths some crucial facts of the occupied society and its residents who are forced to stay quiet against injustice and exploitation. He explores that “[w]hen people are content, they will look at the practical side of a commodity's function” (108). The people of Ramallah, Deir Ghassanah, Gaza, and Jenin have no access to the necessities of life during bombshells and roaring guns. Riesman's notion of “extensive expansion in exploration, colonization, and imperialism” (15) causes intellectual expansion of the conceptual self to articulate his story of life. As a non-conformist subject, the writing-I

relegate Israeli discourse artificially built on international media. He raises a question over the rapidly increasing difference between the common citizens of Palestine and the stooges of Israel. The subject recalls his previous position being an affectee of the occupation, having insufficient money to meet his expenses. Uncertainty and migration of Palestinians have brought economic austerity that abolishes care of blood relations. A sense of deprivation becomes more dangerous due to the showy lifestyle of the elite class in a poverty-stricken society. His elder brother Mounif supported him in his education in Cairo and assisted the whole family to fulfill their basic needs of life. His illustrious role in the survival of the family preserves him in the memories of all the family members. During severe financial crisis, “[m]y big brother’ was a phrase that reflected his role, his maturity, and his responsibility, all of which were greater than his age” (110). His strenuous efforts for survival are incompatible with the prevailing pomp and show of a few affluent persons who have never experienced any financial crunch in life. The writer draws a comparison between common Palestinian sufferers and Israeli usurpers with their acolytes.

The subject performs his role of being a representative of the oppressed community of Palestine, sharing their true stories of detention and abduction by occupying forces. Barghouti exposes Israeli aggression when Maliha’s two sons were dragged into detention and forced her to visit various centers to find their whereabouts. He utters, “I had enough. They let one go and locked two away. And poor Maliha has to go and ask which detention center or which town they’ve put them in, and are visits allowed or not” (112). The family members do not get permission to meet their loved ones under duress. Forced disappearances of Palestinians compel them to find another country in which to stay. In such circumstances, the people feel “ominous signs of alienation hovered about” (Hassan 24) them to become easy prey for worldly vultures. Moreover, financial crunch aggravates the situation in Palestine because operations have destroyed their sources of income. Financial assistance by international donors is insufficient and irregular for their survival in uncertain conditions. Barghouti states that “[t]he organization isn’t regular. One month they pay, and ten they don’t. They say the donor countries don’t give them the funds. God be with everybody. They used to give 50 dollars a month when they had money, but we are managing, praise be to God” (112). Life in Palestine is like a struggle for survival in a tempestuous sea fraught with monsters. The people of ruins depend upon others due to

occupation and its exploitative results. The writer draws this painful picture to expose the social relationality that brings destruction to the people of Palestine. Bhabha's concept of multiple reasons of displacement applies to this situation in Palestine. Displacement of Palestinians absorbs all these factors of their survival, and they move to other countries to find space for themselves. The people of Palestine have initiated small domestic projects to support the families of martyrs and injured citizens.

Barghouti plans to visit the workplace allocated for the affectees of the occupation. He appreciates their strenuous efforts to survive in these critical circumstances. He describes that "I went round the different sections of the Society: sewing, embroidery, crafts, fruit preparation, packaging, and wrapping. Here, daughters and sons of martyrs, detainees, and prisoners learn to work and support their families" (113). These activities show their resilience against the oppressive state apparatuses of Israel. The writer constructs his resistant narrative and highlights the invincible determination of the local population to abrogate Israeli aggression. A brave Palestinian woman, Umm Khalil, established the 'Society' to assist the poverty-stricken people after the fall of Ramallah to Israel. Barghouti contextualizes these events to describe the facts of his journey to hereness in Ramallah. The most striking feature of Palestinian society is religious and cultural harmony among its residents. Their mutual assistance and care for each other empower them to fight against occupation and exploitation. The writer reflects that "[o]ne of the beautiful things about Ramallah is that its society is hospitable and transparent. Its texture is Christian-Islamic, the rituals of both religions mixing in it in a spontaneous fashion" (115). A cultural harmony in Ramallah reminds him of the peace and prosperity of Palestine before occupation. Israel has transformed the Palestinian territories into sweltering deserts with the heat of bombardment and abductions.

The writer mentions the persecution of Palestinians in his interview and appreciates the unflinching faith of the residents through their resilience. Autobiographical consciousness recalls a painful period and its continuity as:

All peoples love their homelands and all peoples fight for their homelands if they have to. Martyrs fall for their just causes everywhere. Prisons and detention centers are crowded with the fighters of the Third World, and the Arab world is at their head. We have suffered

and we have sacrificed without limit, but we are no better or worse than the others. Our country is beautiful and so are the countries of others. It is the relationship between people and their countries that makes it different. (118)

The writer's memory still sticks to his homeland, and he feels the troubles of people in Palestine and the homelessness of the displaced community. Bhabha also inscribes that people often migrate when the state squeezes their lives to follow draconian laws. Israel usurps the fundamental rights of the people of Palestine to force them to evacuate their places. Barghouti's resistant narrative shows the determination of Palestinians who never accept the occupation. The contribution of conceptual self indoctrinates the performative role of somatic relationality to challenge social relationality that consists in Israeli aggression and military interventions time and again. Therefore, the writer builds his story of life, exposing facts of Israeli occupation and its cruelties. He says that "[w]e Arabs have become used to reading the tragedy and the comedy on the same page, in the same event, and in the same treaty, in the same speech, in defeat and in victory, in weddings and funerals, homeland and exile, and in the features of our one face every morning" (119). The writing-I intends to compose his story of life from the global south to challenge the western monopoly of life-narratives. He resists Israeli occupation and amplifies his voice for the rights of the Palestinian displaced community. The continuous happenings of tragedies and creative sufferings in Ramallah and its surroundings do not spare any house and its residents from the poisonous impacts. In Eakin's views, autobiographies and memoirs construct "our sense of individual identity and our social and cultural circumstances" (100) to contextualize the truth of life.

Barghouti exposes the multidimensional aspects of the governing body of Palestine, too. His narration of a meeting of the Palestinian National Council highlights their narrative of so-called victory despite losing their territories. Their intention to spread a discourse of victory is just to satisfy their people, who have determined to survive in the shadows of atrocities. He informs the readers that "they pushed up the level of the language of glory, resistance, and victory" (120). The writer expresses his concern about the role of elite culture and bureaucratic media reporting everything positive and successful at meetings. His somatic sources invigorate his 'self' to portray the true conditions of his society instead

of concocting flattering stories. Therefore, he objects to the proceeding of gathering as “[a]pplauding ourselves is not a viable response to what has happened to us, and it does not help us to understand it” (120). His construction of narrative reflects both the sides of Palestinian miseries befallen upon them. Many internal weaknesses and disorganized planning of the National Committee cause damage to their narrative of resistance. The writer highlights the pathetic role of pseudo-intellectuals who follow the line of the governing elite. He is of the view that “[t]he greater body of Palestinian intellectuals fell in line with the Authority, got closer to it than was wise, rested on its seats, took pleasure in imitating it and identifying with its features. People who supported the Authority and people who opposed it were similar in this respect” (121). The writer decides to unearth the concealed facts of Palestinian society to apprise the people of their real issues.

The narrator becomes a complainant about his own community to express his reservations about their role being conformists. They prefer social relationality and ignore the pains and troubles of the masses of the occupied territories. The performative role of the subject signifies his position being a member of a displaced community that has been victimized by Israeli occupation. The subjecthood demands strong rebuttal of existing discourse concocted by occupying forces on international media. Barghouti deplores the role of his intellectual community leaving space for the usurpers. He states that:

The intellectual's despotism is the same as the despotism of the politicians of both sides, the Authority and the opposition. The leadership of both share the same features. They stay in their positions forever, they are impatient with criticism, they prohibit questioning from any source, and they are absolutely sure that they are always right, always creative, knowledgeable, pleasant, suitable, and deserving, as they are and where they are. (121)

Ingestion of information by the private self of the subject blesses his memories being a victim of the system. Many intellectuals toe their party line, ignoring the real issues of the people of Palestine. The real purpose of the organizations is to raise the voice against occupation and exploitation; on the contrary, they show their authority to the common citizens. This social relationality of their own people shocks the common people, unveiling the true picture of their leaders and intellectuals. The writer's tone is more resistant against this group of intelligentsia wandering around the ministers and authorities. Eakin endorses

this situation as “concerning the interface between individual and society” (100) to ascertain the role of social relationality. The writer mentions the telephone being the only facility to connect the residents of Palestine with their displaced family members. All the news of deaths and troubles and happiness, and marriages is transferred via telephone calls. Barghouti, himself, got informed about the deaths of his brother and father in other countries by telephone calls. Israeli occupation has snatched their rights to live with their families on the Palestinian territories as independent citizens.

Somatic relationality does not let the conceptual self forget its miserable past comprised of a chain of painful events. The occurrence of tragedies has its deep roots in the social relationality of the subject. Occupation causes exile and movement of the subject in various cultures where he experiences the title of refugee. Although, these cultures create space for their temporary stay to earn their livelihood and compose the stories of life. Barghouti’s experience in different countries stimulates his conceptual self, equipped with a multiplicity of memories. He mentions his stay at Budapest and calls his wife Radwa and son Tamim to join him there. His son gets enrolled “in the nursery school of a stocking factory” (123) to start his education. The subject thinks that he deserves this enrollment in his homeland, but occupation forces them to stay outside. Many innocent schoolboys were killed in Palestine by Israeli forces to carry out their operations. Barghouti expresses his desire as “we wanted Tamim to be educated in an Arab country, not in Hungary” (124). The writer also shares his deportation from Cairo, having no permanent passport, and being a Palestinian citizen. The subject performs his role via somatic relationality to recreate himself in the text as a victim of social relationality, not only in Palestine but also in Cairo (Egypt), being a soft target as compared to the citizens of Western countries. The recreation of self in *I Saw Ramallah*, encircles all the pressing elements of state apparatuses to realize his marginalized position. He faces different treatment and expresses his desire “for [his] entry at Cairo Airport to become as natural as the entry of a German, a Japanese, or an Italian” (125). Therefore, the narrator reproduces another event in the text about reading his poetry at the “Cairo International Book Fair” (125) invited by an Egyptian organization.

The subject portrays that he was humiliated at Cairo airport by state authorities despite having an invitation to read poetry. He highlights the helplessness of literary and

cultural organizations in front of the authorities of security. Barghouti informs that “[t]he cultural authorities welcome and the security authorities refuse: each time I arrived and until they could agree that I could enter, all those hours had to pass in veterinary quarantine” (125). The social relationality of cultural authorities weakens in front of the social relationality of the state apparatuses. The subject expresses his concerns about his son; if he arrives in Palestine or Egypt, he may be treated in the same way. He also shares these common grounds with his father as a refugee or *Khawaga* (stranger). The fear of this continuity does not allow parents to jeopardize the lives of their children. All these factors of humiliation and persecution affect the decisions of the displaced community. Their journey, in various flexible cultures, continues to search for a better place for a peaceful stay. The writers acknowledge that “[t]he decisions of all the scattered families are taken, usually, based on the needs of various members and on the basis of different interpretations of reality and different predictions for the future” (125). Bhabha’s notion of displacement is also premised on multiple factors of social, political, and economic conditions. The displacement of Barghouti reminds his newborn son of thirteen months of his father as uncle. Therefore, the narrator corrects his son and says: “I laugh and try to correct him. ‘I’m not ‘Uncle,’ Tamim, I’m ‘Daddy.’” He calls me “Uncle Daddy” (126). This situation of strangeness is linked to displacement.

4.7 Somatic Relationality in Displacement

Barghouti, in his memoir, focuses on displacement and considers it a pivotal point emerging due to social relationality. The entire disturbance in the life of the subject has been created by forced displacement. The whole family system was broken up, and its members started living in several countries for their survival. The narrator’s view about displacement shows his intrinsic pain and unforgettable memories. He is of the view that: Displacements are always multiple. Displacements that I collect around you and close the circle. You run, but the circle surrounds you. When it happens you become a stranger in your places and to your places at the same time. The displaced person becomes a stranger to his memories and so he tries to cling to them. He places himself above the actual and the passing. He places himself above them without noticing his certain fragility. (127)

In displacement, the writer revives his memories to recreate his writing-self to expose the realities of life faced by a displaced community. Israeli occupation forces the people of Palestine to leave their places and take refuge in other countries. Barghouti experienced the same situation when Ramallah, Deir Ghassanah, and other territories were attacked by Israeli troops in 1967. Barghouti describes his stay in Hungary with his son and wife as a pleasant experience for his son, but his pangs remain burning despite the facilities of a furnished house. Activities of his son, without having any fear of life, satisfy him and his wife, and he feeds his conceptual self to articulate his memories. He just equips his mind with pleasant memories as a somatic source that would recreate his lost self. Therefore, he admits that “I used to see what Budapest gave him and say to myself that we owed it to our places of exile to remember the good things, if we do not wish to lie” (130) to demonstrate his private self.

Barghouti, as a displaced subject, also performs his role of creative agent to share his pangs of separation through verses. Although his son performs well in his studies at school and enrolls himself among intelligent students. His memories sharpen his self-consciousness to jot down information, which he gathers from his Egyptian schoolmates. Despite the happiness of his family, the subject still feels strange there. Therefore, he composes his poetry in Hungary, recalling his motherland and its memories despite having the facilities of life. He expresses his emotions as:

*And the night around me does not pass,
And no one around me to share my hurt and lie (truthfully)
For my soul,
Or blame my fragility so that I might blame him,
And the distance between my loved ones and me
Is uglier than a government. (130)*

Bhabha's notion of thereness becomes relevant here because the subject does not adapt himself in Hungary for his long stay. In the company of family and friends, the narrator finds himself alone to bear the burden of displacement. His concern about his attachment to the homeland weakens him and causes disturbance. Displacement produces the feelings of 'thereness' to remind somatic relationality that binds the self with its

memories. The subject shares his cause of deportation from Egypt because he does not have many children, as declared by the Egyptian government of Al-Sadat. The troubles of Barghouti and his wife increase due to their forced separation in two continents. He utters that “I lived on one continent and Radwa on another” (133) to avoid any further difficulty for his wife and son.

The Palestinians suffer from unapproved security permits at airports and borders of different states. Displacement enhances their problems of movement due to the unacceptable passports on paper after the Oslo Agreement. The narrator articulates that “the new Palestinian passport that the Palestinian Authority has started to issue after the Oslo Agreement will solve our problems at borders...at the borders, in airports, they tell the holder of these papers: “You have to be pre-approved by security.” And this pre-approval we will never obtain” (133). The social relationality of the displaced community haunts them everywhere in the world and brings indispensable marginalization. Israeli forces never approve their passport having any threats to security. A large number of refugees in camps hold Palestinian passports, but they are not allowed to carry documents approved by Palestine. They do not have the right to participate in elections or any other political activity. The government of Lebanon imposes many restrictions upon Palestinian refugees and prohibits them from working in almost eighty-seven professions. The occupying forces suspended all the rights of Palestinians and other countries too till the final negotiation between Israel and Palestine. The right of self-determination has been snatched due to Israeli occupation and settlement. Despite negotiations, the occupying forces do not withdraw their troops and control from the Palestinian territories. Social relationality does not give space to the people of Palestine to breathe freely. Barghouti’s old friend Abu Muhammad discusses that “Israel will not let us have sovereignty even over transport. It still controls everything. You saw them on the bridge” (136). The situation on the ground is entirely different from the news reported in the media. Abu Muhammad opens the secret to Barghouti about Israeli aggression and shares that occupying forces only send this message that “[w]e are the masters here” (137). This threat disseminates terror among the residents, and they intend to move somewhere else for their safety. He also stresses that coming back and settling the displaced community in Palestine shows strength for their survival.

According to Bhabha, the displaced community suffers due to various elements. One of them is 'minoritization', therefore, Israel forces the Palestinians to dislocate and portrays them minority through the media and documents. The narrator discloses that "[t]hey limit the number of Palestinians in the city, the number of Palestinian houses, the windows, balconies, schools, and nurseries, the number of people praying on Friday and Sunday" (138). Artificial minoritization exposes the Israeli agenda to displace Palestinians and claim its right to launch settlement projects in the West Bank. The subject speaks daringly to produce a counter-narrative as representative of a resistant community. Everyone in Ramallah shares groans and whimpers with Barghouti who returns after thirty years and informs them about the real situation. The occupation has banned sources of information in Palestine to stop people from any campaign or protest. The narrator meets Abu Nail, a former Palestinian ambassador in China, and discusses the prevailing situation. He seeks help as "God help our people, man. No books, no libraries, no newspapers, no magazines. Everything is forbidden. Did you bring any of your volumes with you?" (140). The steps of the Israeli administration depend upon the transformation of the territorial possession of Palestine into that of Israel. The subject exposes the ultimate purpose of Israel as "Palestine's progress in the natural paths of its future was deliberately impeded, as though Israel wished to make of the whole Palestinian community a countryside for the city of Israel" (141). The construction of a resistant narrative demonstrates the performance of subjecthood in *I Saw Ramallah*. The somatic sources of Barghouti perform an agitative role in building his discourse in favor of his homeland (Palestine).

The protagonist of the story experiences emotional trouble in displacement in Hungary. His Iraqi friend Ftikal invites him to participate in her wedding ceremony as witness. He participates and realizes that nobody was there from Ftikal's side to share her happiness in displacement. His dejection appears in his words as he says that:

I know very well that weddings in exile are not all like that. Some weddings in exile are extravagant and showy to an extreme degree, but Ftikal's wedding was a lesson in loneliness and in the feeling that you are small, with no people, no traditions, and no history preceding your presence here and now. The thoughts that ran silently in the mind were

cruel, hidden, leaving the floor for the declared joy. In the end was a moment of joy, not because of our condition but in spite of it. (144)

The displaced people are deprived of their cultural exhibition in displacement due to continuous sufferings. Ftihal's marriage without family members and traditional norms saddens Barghouti about their position in displacement. The moments of happiness are not even devoid of sadness and uncertainty. In such a critical situation, the self-consciousness of the narrator performs its role in recreating this fearful experience. The subject assimilates the features of exiled life although the people belong to different states. The previous status of a displaced person is lost due to social relationality that causes dislocations. Therefore, Barghouti believes that "[t]he homeland does not leave the body until the last moment, the moment of death" (144). Somatic relationality remains intact in displacement despite oppressive social scenarios. A strong and well-established somatic relationality reconstructs the experienced self to generate a discourse of resistance after wandering through various flexible cultures. The narrator endorses the inevitability of somatic sources in the articulation of memoirs and autobiographies. Barghouti's experience of displacement is documented in *I Saw Ramallah* to acknowledge the dexterity of self-consciousness. He admits that "In exile, we do not get rid of terror: it transforms into a fear of terror. And because those who are thrown out of their countries are frustrated" (145). The troubles never end in exile but change their shape and haunt the victim. This critical situation, on the other hand, provides subject matter to the writer to jot down his memories in the story of self.

The continuous role of somatic relationality rehabilitates the writing-I to bring reunion of the lost self and the conceptual/mature self. Barghouti's visit to Ramallah witnessed many changes in social relationality. A constant fear of bombing and destruction stops the reunion of the people of Palestine and their families in their homeland. The subject intends to get permission for the visit of his son Tamim despite having serious concerns about his safety. His resistant nature moves him to the Ministry of Culture for documentation of his son. The powerful narrative of resistance has been acknowledged by the minister when Barghouti meets him in his office. The narrator shares his experience as "[h]e greeted me, smiling: 'So, the opposition's here!'" (146) to endorse his position as a

writer who challenges corridors of power. Barghouti discusses the issues of Palestine with the Minister and shares that Egyptians also support Palestinians against Israel. The subject actively participates in debates on the issue of his homeland and observes a culture of support of Palestine in Egypt. He describes that “[t]he Palestinian cause was the pivot of the struggle and political activity of Egyptian youth, and the primary factor in shaping the destiny of many of them and in forming their intellectual and cultural make-up” (147). The efforts of intellectuals (including Barghouti) create an atmosphere of joint efforts to support the people of Palestine. The writer has published many poems in Egypt during his displacement, raising his voice for the homeland. During his visit, many of his friends demanded that his poetry be read and shared with the local population.

The author is pleased with the response of the people during his visit and feels hopeful for the solution of the issue of Palestine. He distributes his poems among the people to share with the public in the hope. Barghouti informs the readers, “I promised my friend Mahmoud Shuqayr that before I left, I would leave a selection of poems with him. These were published a few months later by the Ministry of Culture in cooperation with the Al Farouq Publishing House in Nablus. At last, my voice, or part of it, returned to its place and its people” (147). His somatic relationality produces a narrative of resistance against occupation caused by social relationality. Eakin’s notion of identity work is relevant to understanding *I Saw Ramallah* in connection with the poetry of Barghouti. The subject shares an interesting event of relationality in his memoir. During his participation in a symposium in Vienna, he finds “Israeli lawyer Felicia Langer, who specializes in defending Palestinian detainees” (148), sitting in his place. She abruptly leaves the place, admitting, “My God, we occupy Palestinian places even in Austria” (147). The performance of the subject has been applauded by his opponents in various conferences. In displacement, the writing-I strengthens the relationship with the people of Palestine to become their voice at the international level despite facing the hardships of moving to different states. He acclimatizes himself to the flexibility of other cultures and continues his work to highlight the creative sufferings of Palestinians.

During his visit to various countries, Barghouti’s autobiographical consciousness reminds him of Naji al-Ali, a renowned cartoonist. The narrator and Naji met in Kuwait

during their stay as displaced persons looking for jobs. The news of his assassination shocked Barghouti, who stayed in Hungary in those days with his wife and son. The sequence of stories of Palestinian victims disturbs the writer all the time. He composes a poem saying:

*Here everything is prepared as you would wish,
Something to suit every occasion:
A loudspeaker on the night of the festival,
A silencer on the night of the assassination. (160)*

This naked aggression of Israeli forces spreads terror among the critics to convey a message for the silence of the rest. The social relationality of the identity being Palestinian causes to bring these disasters. Similarly, Yusuf Idris, editor of *Al-Ahram* newspaper, is teased time and again in Egypt to disclose his Palestinian friends who took part in a protest. Barghouti and Radwa (wife), along with other Palestinians, protested in a symbolic funeral for their friend killed in Beirut by Israeli shelling. His memoir includes many tragic incidents of the Palestinian population and exposes their miserable conditions in their homeland. Most of the characters show resistance, and their families are resilient to counter-occupation and its aftermath. Yusuf Idris has been pressurized again and again to get his friends arrested, but his unflinching faith remains unconquerable. He tells the authorities, “I will give you the names of all fifty people. Write them down: Yusuf Idris, Yusuf Idris, Yusuf Idris, Yusuf Idris...” (161). The writer appreciates his efforts to save friends and families from further trouble. This resilience of Palestinians and like-minded Arabs invokes Gullestad’s notion of the influence of life narratives. Barghouti’s memoir verifies Gullestad’s views about the performance of the subjects of autobiographies and memoirs as “their actions and stories also have a potentially transformative impact on society” (32). The narrator of *I Saw Ramallah* is representative of the displaced community of Palestine and unearths their persecutions.

Barghouti claims: “Our catastrophes and our pains are repeated and proliferate day after day” (162) to falter their determination of resistance. His wedding and birthday anniversaries are not celebrated due to the continuous occurrence of tragedies. The performance of subjecthood ensures the process of creativity that occurs when “It moves

from the unconscious to the conscious for a transient moment” (162) to establish the role of self-consciousness. The subject exposes the Israeli agenda to convince the world to show respect for their tears and blood. The narrator dismantles the concocted story of an Israeli advocate Yitzhak Rabin, who presents Israel as a victim and defends its right to protect its interests. The protagonist abrogates his false claims and presents facts about martyrs and victims of Palestine every day, and their families suffering as displaced communities or refugees. The writing-I recalls the events of the gathering of the world’s renowned resistance leaders in Egypt to inspire him as a resistance writer. He portrays that “I saw a procession of cars heading out of which climbed Jawaharlal Nehru, Josip Broz Tito, Zhou Enlai, Kwame Nkrumah, and Gamal ‘Abd al-Nasser...and unforgettable words made their way from them into the consciousness of a young boy from the mountains of Deir Ghassanah. Words about independence, development, and freedom” (163). The daring boy of a displaced community grows himself as a writer to become a voice of his country and its victims on an international level. His exposure of personal experience of troublesome life and dispersal of family reciprocates the Israeli occupation. Eakin admits that “it is challenging to conceptualize the relation between ourselves and our social environments” (101).

Barghouti, as a displaced subject, performs his sleight of hand through self-consciousness and relationality for the recreation of the experienced self in *I saw Ramallah*. The subject articulates the content as “[i]t is the field of memory that has been plowed and fertilized and watered in the darkness that is ours. These are the scribbles that come to the mind without order, without structure” (Barghouti 170) to declare this process as a pillow. Somatic relationality integrates dispersed contents of life and recreates the lost self. Social relationality damages the constructive self but gets defeated by the resistant performance of somatic sources. The subject also acknowledges the truthiness of the content as “[t]he pillow is woven out of truth” (170). The writing self experiences displacement and various flexible cultures for the articulation of his story to challenge Israeli occupation and aggression.

CHAPTER 5

RECREATION OF THE SELF: RESISTANT NARRATIVE AGAINST NEOCOLONIAL SOCIAL RELATIONALITY IN *WRESTLING WITH THE DEVIL*

'Doing Consciousness' emphasizes autobiography as performance and action (Eakin 85)

5.1 Introduction

This chapter encapsulates the reconstruction of an African self in partcultural memoir that comprises the struggle of a displaced subject. Thiong'o, as a writer and the subject in the text, constructs his identity narrative to challenge the neocolonial governing elite in Kenya. *Wrestling with the Devil*, as a prison memoir, unearths many hidden aspects of the lives of the masses who participated in the freedom movement of Kenya. The narrator of the story shares his personal experience of imprisonment to make him silent in postcolonial society. The writing-I highlights the persecution of innocent people by the Kenyan government and its deliberate attempts to disappear opponents. Thiong'o builds his discourse to resist the prevailing system of politics, economy, and cultural norms for the resuscitation of the lost culture of Kenya. The performance of the subject corroborates the facts of postcolonial Kenyan society dominated by corrupt elites. The dominance of the comprador class in a newly independent state proves insidious for the national integrity and economy. Their treacherous intention aggravates the situation of society, and resisting voices are quelled by force. The use of state apparatuses for oppression and exploitation creates fear among the masses. The subject passes through these critical stages and gets displaced for the construction of a resistant narrative.

5.2 Relationality and the Formation of Self

The subject starts his prison memoir with a quote from Mahmoud Darwish (a Palestinian writer) to express hope even in severe predicaments. He refers to these optimistic words to boost up the morale of the subject to perform his role as a resistance agency. The era of bloodshed and chains never stops the determined self from expressing

his concerns about social relationality. Eakin develops the concept of somatic and social relationality to interlink the author and the reader via text. He argues for “bringing author and reader into an intimate, embodied relationship” (60) to endorse the performativist role of the subject. It is a very painful process to recall the time of troubles and creative suffering. The subject remembers his night of illegal arrest by Kenyan law enforcement agencies. As a horrible nightmare, Thiong’o recalls that “[i]t is past midnight, December 12, 1978” (14). The subject portrays the scene of his cell where he starts writing this memoir. His quintessential example of the combination of somatic and social relationality exists in the very beginning of *Wrestling with the Devil*. In oppressive circumstances, the subject holds his nerves to construct his narrative of resistance. Under the shadow of oppressive state apparatuses, he performs his role to articulate the story of a detained self with strong somatic relationality. The narrator jots down that “I am at the desk, under the full electric glare of a hundred-watt naked bulb, scribbling words on toilet paper. I can hear the boot steps of the night guard, going up and down the passageway between the two rows of cells” (14). His passion for writing forces him to express his ideas on toilet paper. A well-determined and resistant subject takes this risk to write this persecution of the state. His previous writings also caused his incarceration. George Gusdorf calls it “a daring venture” (24) to express oneself in public.

The study of Thiong’o’s memoir provides a chance for “considering the social dimensions of our narrative identity” (Eakin 60) in the articulation of the story of self. Kenyan authorities launch an operation to silence the resistant rising voices of writers and intellectuals. This proceeding validates the narrative of the writing self as he states that “[m]ine is cell 16 in a prison block enclosing eighteen other political prisoners. Here I have no name. I am just a number in a file: K6,77” (14). The actions of state apparatuses, such as social relationality, cause the people to disappear and impose neocolonial laws, and they do not disclose their arrest for months. In imprisonment, the allotment of numbers snatches the identity of the person and disregards his status in society. The experienced self reshapes its textual self to expose the treatment of authorities. Another factor of this treatment is the promulgation of inhumane laws in the newly independent state that borrows policies from the colonizers to control the dissidents. An attempt to reproduce the lost self enables the writer to secure his identity. The construction narrative with identity becomes extremely

risky in these circumstances. Moreover, Kenyan intellectuals behind bars do not retreat in favor of exploitation, aggression, and social disintegration. Although “[t]his is Kamĩĩ Maximum Security Prison, one of the largest in Africa” (14), to break the nerves of nonconformists. The subject reveals another irony that the jail is situated beside Kenyatta University College, a place for the production of intellectuals. A place to silence the writers and intellectuals, and a production unit of them exists side by side.

Thiong’o’s resistant narrative informs the readers that “the prison system is a repressive weapon in the hands of a ruling minority to ensure maximum security for its class dictatorship over the rest of the population” (15). This exercise of the governing elite intends to displace the opponents and prolong their exploiting regime. The subject equips the masses with challenging discourse in the neocolonial state that protects the interests of the comprador class. The subject also admits that “[i]t is an instinct that one develops in prison” (15) to recreate the lost self in the text. The constant surveillance of Thiong’o in prison sharpens his ability to judge the situation. His somatic sources perform their role more vigilantly to avoid further embarrassment. He becomes more conscious during the continuous movement of the guards in ‘*cul-de-sac*’. The guards also ask him about the reason for waking up in the middle of the night. It is time to write ideas on the subject, and they monitor him. There is an exchange of dialogue between Thiong’o and the guards regarding the prisoners and the prison, too. Jomo Kenyatta, the head of the Kenyan government, has been in jail as a political prisoner of the colonial administration. Now he has learned the art of putting his masses in jail as opponents. The narrator says that “[t]he British jailed an innocent Kenyatta. Thus, Kenyatta learned to jail innocent Kenyans” (15). The rulers of the newly independent state exploit the people, completely opposite to their claims of peace and prosperity.

The recreation of self, as a subject, requires unflinching determination in prison for the articulation of self-exposure. Thiong’o understands the conditions of jail and knows well how to tackle the security guards on duty. His sense of understanding aligns his social relations to guards to take information about the ongoing situation outside the security prison. He refers to a statement of Wole Soyinka as “no matter how cunning a prisoner, the humanitarian act of courage among his gaolers plays a key role in his survival” (15). This

practical approach of the subject reciprocates harmony with a guard who informs him about many issues. Eakin's postulation endorses this practice as a "lifelong participation in a narrative identity" (61) of the subject to amplify his voice against usurpation. The role of social dimensions in the formation of subjecthood incorporates somatic sources for well-established working relations. The writing-I also realize the limits and compulsions of the duty officers who could not move freely because of locked doors. Therefore, the subject states that "[n]ight warders are themselves prisoners guarding other prisoners" (16) in a strictly managed environment. The writer also mentions his first priority during his detention to complete his fictional work. He rejects ideas of guards and colonial/neocolonial affairs but continues his work on toilet paper. This performative role of the subject refines his character as a writer who never forgets his goal. The subject also cites an interesting anecdote of Kwame Nkrumah⁸ who used toilet paper to write. In the 1960s, this exercise seemed unreal and completely imaginative to use toilet paper for writing. The writer realizes the worth of toilet paper during his imprisonment, which continues without trial. He acknowledges that "[n]ow I know: paper, any paper, is about the most precious article for a political prisoner, more so for one, like me, who was imprisoned without trial for his writing" (16). The commitment of the author to his profession reflects his intention of conscious experience in multiple circumstances.

Intellectual calisthenics of the subject shape the writing self in the text that disseminates ideas of emerging voices against oppressive social relationality. Thiong'o abrogates the prevailing regime to construct his narrative as a Kenyan who strives for the security of his identity. He bears physical and psychological pains in the neocolonial era but resists the dominant forces. He expresses that:

Picking the jagged bits embedded in my mind,
Partly to wrench some ease for my own mind,
And partly that some world sometime may know. (16)

He manages to hold himself in the critical phase of his life, which testifies to human patience. The role of the subject shines in his performance to challenge the existing

⁸ Kwame Nkrumah was the first president of Ghana and writer of *Neocolonialism: The Last Stage of Imperialism*. His book was banned in the west.

exploitative forces. The authorities of the neocolonial regime hit the intellectual capabilities of dissident scholars to compel them to compromises. The subject identifies the burning issues being a representative of the working class to challenge the usurpers. The formation of a writing self in imprisonment needs desperate efforts of intellectual stability and social adjustability. In Thiong'o's life, the governing elite have annihilated the social scenario of Kenya to pursue their projects of disappearances, exile, and persecution. The subject delineates an actual picture of Kamiti Security Prison as "the state's program of animal degradation of political prisoners" (17) as firsthand experience. The construction of a narrative against exploitation becomes more powerful when the narrator himself passes through this situation. Florian and Stierstorfer also postulate a concept of construction by "exploring the challenges posed by the subjects of 'home' and 'belonging'" (01) to demonstrate identities. The performance of the resistant self lessens the painful impacts of kakistocracy in neocolonial Kenya and challenges plutocracy by silencing the opponents.

In his memoir, the protagonist uses his memory to reproduce the experienced self and appraises the people who fought for freedom. After the departure of colonizers, the people of Kenya trusted their leadership to restore the fortune of the state. Thiong'o also remains optimistic during the struggle of Mao Mao movement in Kenya. The beauty of reshaping the self in the text lies in the fact that "memory and imagination conspire to reconstruct the truth of the past" (Eakin 63). In *Wrestling with the Devil*, the memoirist courageously bears the troublesome period of detention and continues to compose his creative works. His imaginative potency and unbroken will prove his content to reject offers of government. His recreation of self is in itself a proof of a resistant narrative to appeal to the people for their rights. The blend of facts experienced by the subject and imaginative touch recreates the lost self in the text. The writer validates his message of freedom of mind through the exposure of a true story of imprisonment. He quotes many renowned names of resistant writers who constructed their narrative in jail through their writings. This citation of the history of struggle against exploitation boosts his morale in prison. The authorities of Kenya use multiple techniques for their nervous breakdown, but fail to achieve their objective. The narrator strengthens his mind with the composition of many verses in his memoir. He sings:

A flicker, pulse, mere vital hint
 which speaks of the stubborn will
 the grim assertion of some sense of worth
 in the teeth of the wind
 on a stony beach, or among rocks
 where the brute hammers fall unceasingly
 on the mind. (17)

This hilarious song reflects his unbreakable will, and he vows to counter state apparatuses in every condition. The reflection of the critical situation in these lines encourages his writing self against the oppressors. The worst thing discussed in his story is about his surveillance at the time of attending the washroom. A guard was permanently assigned duty to watch him in the toilet, standing at the entrance. An attempt to humiliate Thiong'o could not be successful, and they faced a fiasco. To switch on high-watt bulbs in the cell is another nuisance for the subject because he does not sleep. A continuous stagnation in cell flakes away the social identity of the affectee, and he falls an easy prey to the vultures. It has been included in human instinct that every person flourishes in the critical period of their development to enhance their working capacity. Thiong'o expresses his views as:

Man, woman, and child go about their different activities in different places and meet only in the evening to recount their different experiences. Experiments done on animals show that when they are confined to a small space and subjected to the same routine they end up tearing each other apart. Now the Kenyatta government was doing the same experiment on human beings" (18).

The role of social relationality of state apparatuses intimidates emerging voices against the continuity of colonial legacies. For instance, the white and grey colors of the dress and the building have been imprinted in the minds of the prisoners. Thiong'o considers these colours the symbols of death for him. There is no other colour in his life, and food too is very poor and thrown in front of the prisoners to degrade them. These tactics of the Kenyatta government are used to defeat the will of the political prisoners. On the contrary, the resistant subject does not show a conformist attitude to get freedom from

Kamiti. He is determined to face the wrath of the state to establish his position as an independent writer. The policy of the state about political prisoners is based upon “experiments in mental torment” (18) to intimidate dissidents. A continuous exercise of mental torture has made many prisoners drug dependent to get sleep for a few hours. David Huddart takes these facts as a “narrative of deterioration” (18) in neocolonial states, presenting the violence of the authorities.

Thiong’o also mentions his discussion with Wasonga Sijeyo (a political prisoner) about the policies of the Kenyan government. His words encourage him and strengthen his will to produce counter-narrative of oppression. He suggests Thiong’o put up with the ongoing situation to create a wave of realization. He says that “just watch your mind. . . . Don’t let them break you and you’ll be all right even if they keep you for life, . . . but you must try . . . you have to, for us, for the ones you left behind” (18). These factors stabilize the intellectual position of the subject to share his experience with people through his texts. The social relationality of the state organs exploits and oppresses the resistant subject. On the contrary, social interaction with individuals like Sijeyo reinvigorates the being to becoming for the construction of narrative. Thiong’o feels very energetic after getting a message from prisoners who encourage him to continue his efforts to expose the rotten system of government. The subject finds his rebirth in detention for the composition of his creative works, reflecting the burning issues of Kenyan proletarians. An exercise of writing with a focused mind also strengthens the author to survive imprisonment. Eakin’s postulation of “traumatic imprinting” (63) is applicable here in Thiong’o’s conditions in Kamiti Security imprisonment. His painful stay behind bars without indictment equips him with unforgettable memories. His conscious experience preserves the entire period of sleeplessness and concealment of his written contents on toilet paper.

Human consciousness works easily in mature age if it becomes compatible to the use of language. The formation of becoming as an agency needs language for exploration of the content. Thiong’o’s writing in imprisonment consists of the use of the Gikuyu language. Thiong’o, as a subject, discusses the role of the local language in conveying the message to the common people. For better understanding, the masses digest their local language and respond according to its content. The writer condemns the role of British

colonizers in discrediting African local languages. This trick conceives multiple reasons, but the most important was to crush the resistant movements. The author admits that “a way of affirming my faith in the possibilities of the languages of all the different Kenyan nationalities, languages whose growth as vehicles for people’s struggles and development had been actively suppressed by the British colonial regime (1895–1963) and now its postcolonial successor” (18). Language also shapes the identity of the speakers to distinguish their possessors and others. Barbara Christian also cites the inevitability of language in postcolonial autobiographies to secure the identity of the locals. She explains that “my language is very much based on what I read and how it affects me, that is, on the surprise that comes from reading something that compels you to read differently” (26). The colonizers introduced the educational and justice systems in borrowed languages. It is very problematic for the native Africans to understand the colonizers’ language and get their issues solved. Moreover, the subjects believe that lingual assault erodes the resistance of the Kenyans against foreign occupation. The post-independent governing system of Kenya also continues this practice to protect the interests of the imperialist elite and their handpicked appointees. Their plan to stop the emerging leadership of local Kenyans depends upon the paralysis of local culture and ideology.

The writing self, in this memoir, determines to use “narrative, description, reminiscence, flashback, interior monologue, [and] stream of consciousness” (18) to form the shape of a resistant subject. His intention towards the social scenario is much more than the use of scientific knowledge for his intellectual growth. Apparently, the author finds it difficult to compose his fictional character in the Gikuyu language during his detention. He expresses that “I had given myself a difficult task. I would write in Gikuyu” (17) to appeal to the common people who intend to struggle against the exploitation of the postcolonial government. The subject enjoys the company of the people around him to get more information about the ongoing situation of society. Eakin’s concept of “fiction in this memoir” (64) invokes the writing of Thiong’o as a subject in *Wrestling with the Devil*. The initial chapters of this memoir stamp Eakin’s concept as an endorsement of a theoretical lens. The narrator highlights his performative role with the composition of his fiction in imprisonment. His dedication is above board with delineation of Waringa, the protagonist of his fiction. The beginning of his journey, as a subject in memoir, takes birth from a

previous creative exercise. The author demands that “[w]riters need people around them. They thrive on live struggles of active life” (18). His wish to have a company encourages him to gather information about reality from different sources of actual life instead of creating excessive imaginative fabula. The actual representation of Kenyan society through somatic sources sounds authentic and content-oriented. The subject openly boasts about his cultural reflection of local areas in his writings to inspire the people. The writer’s interest in various walks of life shows his keen observations regarding the role of the neocolonial governing system of Kenya. His identification of issues presents him as the real representative of the Kenyan working class. The content of memoir portrays the protagonist confessing that “I love to hear the voices of people working the land, forging metal in a factory, telling anecdotes in a crowded matatu (public minibus)...people playing the games of love and hate and fear and glory in their struggle to live [and] look at different people’s faces” (19). The formation of a resistant self expedites the process of struggle against foreign masters and their local stooges.

The role of the subject also rests upon the environment to move with the content provided by available sources. In imprisonment, the choice of writer does not matter, but his somatic sources help him in selection. Thiong’o exhibits the same position of his writing self that creates compatibility with availability. His fictional character is a female who suffers from exploitation, sexual abuse, and cultural assault by the governing elite. His acceptance of the available social scenario proves his somatic relationality working in all conditions. He glorifies his content and thinking as:

This prison where I live unto the world, . . .
 My brain I’ll prove the female to my soul,
 My soul the father; and history and these two beget
 A generation of still-breeding thoughts,
 And these same thoughts people this little world,
 In humours like the people of this world,
 For no thought is contented. (19)

These verses show his indelibility of the past with autobiographical consciousness to manage his writing self in incarceration. The author expresses his quest for further

maturity of thought and considers the existing world very small. His confinement in a narrow cell does not shrink his mind, and he carries out his plan of writing. His brain, as a source of somatic relationality, still performs its decisive role in constructing his narrative. The articulation of the story of a detained subject requires strong somatic alignment of body, brain, and self to build a challenging discourse. Two different worlds for the writer compose his personality as an agency that articulates his story. His memory absorbs a variety of information, travelling in narrow cells of Kamiti security prison. The subject discloses his source as “I pick a lot from ordinary meandering conversations” (19) to construct his narrative of self-reflection. This exercise becomes more engaging after his arrest, which was an attempt to deprive him of writing.

5.3 Resistance against Neocolonial Politics

The subject clearly forms his opinion to expose governing elites with all their follies and foreign-controlled policies. In detention, the writer gathers information from reliable sources to shape his fictional character that challenges the upper class. A long journey of freedom has become meaningless with the continuity of colonial practices in Kenya to secure the interests of the comprador⁹ class. The subject performs his role as a catalyst, staying in prison to inform the people about the reasons of their usurpation. He states that “[t]hese bits of news also have led to my satirical depiction of one robber character who longs for a world in which the wealthy few gain immortality by buying spare organs, leaving death as the sole prerogative of the poor” (19) in Kenyan society. A newly independent state passes through an evolutionary process to establish its system if it is governed by a true representative of the people. A self-constructed phenomenon of the elite class about their right to resources damages the concept of freedom that is the result of the struggle of common people. The derivation of these ideas leads to the promulgation of draconian laws in society. The construction of narrative depends upon “culture’s practices of self-narration” (Eakin 66) of the subject whose social environment reflects its impacts in the text. The performative role of the subject becomes more satirical of state organs with this information that “I learned of two members of parliament serving sentences after being

⁹ Comprador is a Portuguese word that means a middleman between the foreign investor and the local market. Frantz Fanon uses this term in *The Wretched of the Earth*.

convicted of coffee theft” (19). This news is ridiculous and exhibits the hollowness of the system run by such cheap characters. The incident not only dismantles the integrity of politicians but also disintegrates institutional composition in Kenya.

The role of somatic sources appears in the writing of Thiong'o when he mentions the unbearable situation of creative lethargy. The writer has to generate resistance to his fluctuation produced by the coercive attitude of the jail administration. Many times, the morale of writer declines to waste his written material to create a comfortable zone for his physical existence. The writing-I accepts that “I experience those painful moments when writers begin to doubt the value of what they are scribbling or the possibility of ever completing the task in hand” (20). Most of the writers experience this situation fighting against the state narrative. These moments of trial validate their contribution to the organization of campaigns against the governing system. The self-control of the author vindicates his position to wake up the masses. The writer shares his struggle:

But at those very moments, I remind myself that the state has sent me here for my brain to melt into a rotten mess. Time and again, the defiance charges me with new energy and determination: I must cheat them out of that last laugh; I must let my imagination loose over the kind of society that those in this class, in nakedly treacherous alliance with imperialism, are building in our country, in cynical disregard of the wishes of many millions of Kenyans. (20)

An unflinching determination of the writing self demonstrates his resistant narrative to appeal to the reader for the struggle. The struggle of the writer gives a tough time to imperialist finance and its progenitors in African states. The decision of the authorities to put him behind bars shows their restlessness and failure to stop him from writing. In Kenyan society, women are easy targets to exploit and marginalize. Thiong'o's mind clarifies the concept of women's struggle to make a dent in the usurpers' system of governance. He shares his idea as “I would create a picture of a strong, determined woman with a will to resist and struggle against her present conditions” (21). His intention towards women as a resistant force emerges as a powerful voice for the rights of oppressed communities. His personal experience of working with women in “Kamirithu Community Education and Cultural Center” (22) uncovers the pathetic situation of women in Kenya.

They don't have a platform to express their miseries and exploitation. Therefore, his idea of Waringa's character in a fictional work is actually an attempt to appreciate the spirit of women and their struggle for Kenyan freedom. They have equally contributed to various movements of freedom against colonial regimes to establish their role as a strong, resilient force.

On the other hand, neocolonial Kenyan society does not give due weight to working women in workplaces. The subject prepares his mind to portray Waringa "carrying her freedom in her own hand" (21) to resist imperialist dominance. The performance of the subject becomes more prominent with every passing day in prison. He sets a deadline to accomplish his creative task before Christmas which may bring the news of their release. Most of the political prisoners, along with him, decide to celebrate a party after their acquittal from Kamiti security prison. The somatic relationality of the writing-I ensures a "self-imposed literary deadline" (21) to establish its role in the articulation of memoir. This self-motivation of the subject refreshes his memory to construct his narrative against usurpation and exploitation. Bhabha's notion of "cultural misfits" (11) invokes Thiong'o's writings to demonstrate his opinion of differences. The same reason becomes a major factor for Thiong'o's exile and composition of a partcultural memoir. These misfits force the writer to raise his voice for the rights of the masses and revisit his plan to move somewhere else. All these factors expedite the reactions of the writer in the form of writing that incorporates his narrative of resistance. He shares his intrinsic feelings as "an impulse, a voice, is urging me to run this last lap faster" (21) to complete his fiction during duress.

The narrator informs about his helplessness in imprisonment when he gets a photograph of his newborn daughter through the post office. These moments of stress and restrictions shake human consciousness to think about compromises. His somatic sources keep his spirit alive to counter oppressive forces and their treatment. His memory supports him to be optimistic to continue his struggle against persecution. The birth of his daughter encourages him to think, as "Njoki is a message from the world. A message of hope. A message that, somewhere, outside these gray walls of death, people were waiting for me, thinking about me, perhaps even fighting for my release with whatever weapons they had" (21). His detention ruins this occasion of celebration with family when they need him at

home. He pays the price of being a true representative of the working class that sacrificed for liberty. Thiong'o's narrative for actual freedom inspires the people of postcolonial Kenya to carry on their struggle for their rights. He comments that "[o]ne day the organized power and united will of millions will transform these moral wishes into people's chariots of actual freedom from ruthless exploitation and naked oppression" (21). The writing-I observes the fear of the ruling elite that imprisons political opponents, intellectuals, and true workers to prohibit them from joint efforts for actual freedom. He criticizes their role of banal nationalism to cheat innocent people in the name of welfare. The admission of the ruling class shows their intention of unseen fear due to the organization of the public for their rights. The British colonizers imposed the same treatment when they felt insecure during colonial rule. He informs that "the authorities would like to put the whole community of struggling millions behind bars, as the British colonial authorities once tried to do with Kenyan people during the State of Emergency" (22) in Kenya.

Being representatives of international financial institutions, the rulers of neocolonial Kenya arrest a few selected people to stigmatize them in public as 'misguided', 'ambitious', and criminals. The whole working class gets scared by the disappearance of their family members for many months or years. These steps further ignite the people to organize against the oppression and the unlimited authority of rulers. Bhabha postulates that "[i]n political terms the 'misfit' is often the minority" (13), which Thiong'o's memoir presents in the shape of political prisoners. The use of different social and religious tactics limits the number of people who courageously face opposition. In Kenya, the ruling elite misuses religion to corner the freedom fighter and their supporters. The subject exposes propaganda of cruel rulers that "oppression is always denounced by the oppressor with the religious rhetoric of a wronged, self-righteous god" (22) to discredit progressive intellectuals and their followers. They express in public as the representative of God to dismantle the dissidents as a spiritual mission. An official declaration is announced to tag them 'devils', creating issues of law and order. They assume the title of peace-loving and caring people for themselves to justify their actions in public. The narrator unveils the intention of the governing elite, referring to their manipulation of the religious card. Kenyan society, being Christian in the majority, holds religious rituals and buys religious

narrative of the speakers. The rulers and their allied forces expect that the prisoners would apologize for their disobedience of the state narrative to get relaxation for their crimes.

The political figures in power believe in the ‘confessions’ of the prisoners to silence the resistant forces. Attractive offers are launched to change the loyalties of the people by the corridors of power. They strive to put their words in the mouths of political and intellectual prisoners as “I am sorry for my sins” (22) to fulfill their acute desire for prolonged rule. Thiong’o also constructs his narrative with exposure to multiple strategies to purchase politicians by the ruling party. The social relationality of the subject causes irreparable damage if he takes a stand against the ruling elite. In postcolonial Kenya, every kind of treatment is justified to quell the nonconformists. The subject reveals that:

[T]hey can still publicize this picture of a human wreck as a warning to all future agitators...The former hardcore patriot or matriot is physically, intellectually, and spiritually broken, and by a weird symbolic extension, so is the whole struggling populace. All is well in imperialist heaven, for now there is peace on neocolonial earth, policed by a tough no-nonsense comprador ruling class that knows how to deal with subversive elements. (23)

The above quote appeals to Bhabha, who expresses his concerns about the cultural misfits in one place who have to move somewhere else for their survival. Invoking this concept, the protagonist abrogates the running policies of the neocolonial state. The subject’s story of arrest is dramatic to convey a message to the rest of the people to keep mum over public issues. The writer uncovers tactics of the government to disseminate psychological terror among the masses. As a popular tool, the oppressive state apparatus operates to disappear the dissenters for months or years.

The subject shares the story of his arrest on December 30, 1977, presenting a scene of a horror movie in reality. Law enforcement agencies, along with “[a]rmed members of the Intelligence, then known as the Special Branch” (23), raid his house to find his writings spreading unrest in the state and causing violence too. As a grabbed bird, the writer becomes conscious of their intention to place something banned on their shelves to justify their action. On the other hand, they look determined to take out something as solid proof to punish him severely. Therefore, the writer feels that “I realized the futility of my

vigilance” (24), being a helplessly seized prisoner. Bhabha’s postulation of “interstices” (13) is applicable here because the writer has to play his role in a very limited scope. His violent reaction could cause his irretrievable loss, which may leave his family in trouble. If he becomes a conformist to accept the state narrative of exploitation and dominance, his conscious efforts get wasted.

Moreover, the job of the resistant writer does not allow him to compromise his thoughts and understanding. After searching the shelves, they find many copies of *Ngaahika Ndeenda*¹⁰ as evidence for conviction. The subject satirizes their action that “[t]hey had arrested the playscript. It seemed they had accomplished their mission” (24). This is their ultimate goal to capture the manuscript of a ‘dangerous’ play, creating unrest in Kenya. The performance of the writer, through his works, constructs and spreads his narrative against the prevailing system. The rulers are victims to self-created paranoia due to their lust for power and pelf. Their intention to protect their financial interest forces them to treat the intellectuals and scholars who oppose their practices. A well-organized system of neocolonial politics provides them a way to fleece the people. Excessive use of power enhances their confidence to marginalize the working class and peasants. Thiong’o’s play exposes the dominant exploitative system and builds a discourse of struggle against injustice and aggression. The construction of nonconformist ideas catches the attention of the public to protest for their rights. The worst condition of the working class lies in their illegal detention or disappearance, leaving no clue behind them. International organizations of human rights never pay attention to this issue in newly independent states.

The subject also shares his conversation with police and intelligence agencies to expose their hypocrisy and cheating. During their raid, they assure Thiong’o to answer a few questions at the police station and let him go home after a few hours. Despite their assurances, they did not allow him to meet his wife just to tell her where he was being taken. He declares his arrest abduction as “[t]his was an abduction. Still, I couldn’t help musing over the fact that the police squadron was armed to the teeth to abduct a writer whose only acts of violent resistance were safely between the hard and soft covers of

¹⁰ *Ngaahika Ndeenda (I Will Marry When I Want)* is a renowned play of Ngugi. The performance and publication of this play caused his arrest on December 30, 1977.

books” (25). The fear of ‘pen’ has become more powerful in front of the governing stooges who secure their position by the use of power. The experience of the writing-I at different stages invokes Eakin’s notion of “self is plural” (66), equipping his memory with multiple factors of life. These stages bring intellectual maturity and precipitate the conceptual self that composes his ideas with the revelation of identity. The performativist role of the subjecthood in *Wrestling with the Devil* reflects resistance and constructs a narrative challenging the dominant exploitative forces. The writer intentionally reveals his identity to risk his life and security to establish the ‘truthiness’ of the content, to use Eaken’s words. It is a conscious effort of the mind that preserves memories and contextualizes his narrative to appeal to the readers. The writer’s firm belief shows his will to face the situation at the time of arrest and later on when he was shifted from one police station to another. A police officer in civilian dress carries him to Kamiti security prison, and he converses with Thiong’o to discover his thoughts regarding his narrative. The subject carefully handles this critical situation because he knows what these people do with nationalists. He remembers the horrifying incident in which “Josiah Mwangi, a prominent populist nationalist, was taken by police from a Nairobi Hotel in the daytime, and his body was later found mutilated in Ngong Forest” (26). This ruthless extermination of nonconformist personalities alarms the rest of the resistant figures who are already under strict surveillance. The stand of the writer in such a condition demonstrates his will.

Another important factor of intellectual stability depends upon the family of the victim, whose weakness is abused by the state machinery. Thiong’o’s family also suffers due to his sudden disappearance and the hostile attitude of law enforcement agencies. They do not inform the family about the actual position of the person, but keep them in the dark. Thiong’o has been taken to four different places before his final destination at Kamiti. He shares that “an assistant commissioner of police in charge of the Nairobi area and also the political prisoners’ security officer, served me with detention orders” (26). The whole adventure remains secretive, and the prisoner’s family does not know about his whereabouts. The authorities of postcolonial Kenya also snatch the identity of the subject and allot him a number in jail. The narrator shows the serious concerns upon this transformation of the identity of man with number. He unveils this fact that “[i]ronies of history: it was now my turn. From Saturday, December 31, 1977, I had died to my name

of Ngũgĩ wa Thiong'o. Henceforth, I would only answer to a lifeless number on a file among many files. K6, 77 was my new identity" (28). A scholar and an intellectual citizen has been deprived of his name in the custody of the state. An issue of identity has been very strong in postcolonial autobiographies and memoirs. Even the postcolonial fiction deals with identity crisis as a hardcore issue of the third world population. The narrator exposes propaganda of the neocolonial government of Kenya about insurgency by intellectuals and political opponents. Therefore, Huddart calls this issue "highly, specific localized" (09) to recreate in the texts of postcolonial autobiographies. Theorists of postcolonial life narratives emphasize the contribution of the writers to the recreation of the lost personality. He postulates that "autobiographical theory is itself an invention, a reconstruction or restaging" (10) of the life of the writing self. The author of the memoir performs three three-layered roles simultaneously with the creation of the three 'I's. The first one is writing-I author, the second is the subject-I in the text, and the third is written-I in the text. All these 'I's secure the identity of the person to share their real experience of life.

Thiong'o performs the role of a resistant figure to ward off the artificially created atmosphere of fear and uncertainty. The assassination of nationalists and the imprisonment of political opponents became the most powerful tools of the Kenyan government. He mentions that "[t]he state assumes the malevolent character of a terrifying supernatural force that can be placated only by the supplications of a people on their knees, appeased only by the sacrifice of human flesh by assassinations, as in the cases of Pio Gama Pinto and J. M. Kariũki, both progressive nationalists" (28). The whole attention of the governing elite focuses on crushing emerging voices for the rights of common people. They never bother to think of a plan of welfare for the public that sacrificed for freedom. Apathy of the rulers further aggravates the situation to create unrest in society. The creative sufferings of the masses show the monopoly of the comprador class in postcolonial Kenya. Intelligence agencies, in a postcolonial state, are used to instill fear among the challenging forces to shrink them. The ruling class seeks support by appointing their own in the bureaucracy and the justice system to hold their grip upon the system. Thiong'o symbolizes the prevailing situation as "an ocean of endless fear and humiliation" (29) for the nonconformist in Kenya. Intimidation of corrupt mafia suggests that public office holders form policy for the

protection of stooges. This daring venture of the protagonist filters his role in a complex society as a representative of true Kenyan identity.

The struggle of the narrator constructs his narrative as Eakin endorses his “labour functioned as description of himself” (88) to share information about the ongoing governing system. Thiong’o articulates his position of being separated from all other political prisoners. The guards do not allow the prisoners to talk and sit with each other, just to break them down internally. He himself feels that “I was also under internal segregation” (29) because of hovering guards twenty-four hours. Despite strict vigilance of the block, the prisoners strive to contact each other. Their undefeated will stimulates them to convey messages even through their eyes. The writer often realizes loneliness as a nuisance in jail to force the prisoner to confess what they have done or not. These tortures become a part of routine life in a narrow cell for all the political prisoners. Sometimes, it becomes too difficult to manage the growing self that must not be depressed in such circumstances. The writing self admits, “[T]he sense of isolation is a thousand times more intense for those in solitary confinement” (29). Another political prisoner, known as Fujika, shares his anecdote with the narrator that he, too, was kept in solitary confinement for the first six months. The only sign of human existence is the presence of two/three guards in the isolation block. Most intellectuals and known political figures were kept in isolation cells with new planning. The oppressive state apparatuses, many times, unleash fake news to convince the formation of a new political party. Thiong’o guesstimates this situation as “[m]aybe intentions to form new political parties” (30) to reshuffle the available material for politics. The growth of conceptual self depends upon a firm stand in this critical situation if the subject intends to construct their resistant narrative. The physical torture does not matter to the political or intellectuals rather, they are victimized by psychological affliction. The writer recreates the experienced self with narration as “[m]y own initiation into prison life took the psychological form of internal segregation...murderous thoughts would suddenly seize me. Fortunately for me (and others), these thoughts found no physical expression” (30) to break them to change the loyalties. This patience of the self reproduces thoughts to follow one’s own narrative to convince the people.

Many incidents in the life of the narrator strengthen his will to fight for the cause. His stand against higher authorities proves his character exhibited in public through his writings. He firmly acts upon the suggestion of Sijeyo to be strong in front of government officials to show his belief in the struggle. The subject vows that “my own internal struggles to know how to react, brought home to me the real message behind what Wasonga Sijeyo had told me about my not letting them break me” (36). These people express their support and encourage him to carry on his struggle against the dominant rival forces. The narrator is quite familiar with the loss of leadership and the breakdown of dissidents. In postcolonial Kenya, the subject constructs his resistant narrative even in imprisonment to convey a message of constant efforts for their rights. After long persecution and staggering winds of brutality, the people start thinking about remaining silent to survive in critical situations. The subject also discusses this trend among many prisoners to apologize for their fight against the sitting government. They are victim of uncertainty about the futility of their sacrifices in the split society of fear and violence. The subject determines that “[r]esistance is the only means of trying to prevent a breakdown. The difficulty lies in the fact that in this effort one must rely first and foremost on one’s own resources” (37). The writing-I depends upon his somatic and social relationality to construct his narrative to challenge exploitation and neocolonial politics. The subject incorporates a culture of resistance to challenge the comprador class and its ex-masters whose indenture depends upon the stooges’ security. Therefore, a vigorous composition of rejection becomes evidence of a fight. He inscribes that:

This culture generated courage, not fear; defiance of oppression, not submission; pride in self and in one’s country, not cowardly acceptance of national humiliation; loyalty to Kenya, not its betrayal to imperialism. And it was precisely in reaction to the people’s history of change and revolutionary culture that the colonial rulers had tried to humiliate Africa’s Sisyphus into accepting the oppressor’s view of history—that all efforts to change this reality would be futile. (62)

His undefeated determination never compromises to sign any accord with oppressors and imposed rulers to beg for his acquittal. Thiong’o provokes the people of silent zones to assist their real representatives in this mission of freedom. He never gives

up his struggle being an intellectual to construct his narrative against the comprador class ruling via neocolonial politics.

5.4 Representation of Working Class through Self-Portrayal

In *Wrestling with the Devil*, the writer represents peasants and workers with all their concerns about the governing system. The subject performs its role with recreation of the imprisoned self who experiences predicament and knows the intricacies of imposed laws of the corrupt regime. Being the representative of the labour class, Thiong'o denounces the actions of the Kenyan government to persecute the workers and peasants. The subject resists the use of religion through ecclesiastical characters to convince the exploited community of silence and allegiance. The disguised religious figures inculcate a lesson of contentment to the innocent Kenyans in the name of peace and benediction. The first interaction of the narrator with the camouflaged priest discloses religion as a trump card to appease them against aggression. He validates his argument, saying it "a bundle of revivalist tracts from the American-millionaire-rich evangelical missions. He was in a prison officer's uniform of khaki trousers and jumper coat with aluminum buttons and a decoration of two or three stones on the shoulder flaps" (31). This person approaches the narrator and starts a discussion with endorsement of freedom fighters as heroes. The subject, as a receiver, shows his prudence in this matter and does not interrupt him to change his mood. The initial words of this character reflect his coaxing style to trap the subject. He applauds that "God chastises us for our own good . . . Mau Mau was God's scourge with which he lashed Kenyans to teach them a good lesson" (32). Most of the peasants and workers have been part of the Mau Mau movement for the independence of Kenya. Therefore, the authorities recruit cunning people to investigate the political prisoners in the guise of sympathizers.

Thiong'o declares his religious discussion and references as a "verbal onslaught" (32) to generate desired results. The narrator fully understands these camouflaged personalities working as front men of the ruling class to justify the system of exploitation and aggression. Here, Eakin's concept of 'extended self' is very relevant to differentiate between a trap and genuine concerns. The subject utilizes his extended self as "the deep roots for the self" (69) to respond in a critical situation. The approach of religious figures

to construct the narrative of the ruling elite faces a fiasco due to the existence of resistant intellectuals. The writer exposes him that “[h]e then handed me two religious tracts—one of which was God’s City in Heaven or some such title—with obvious awe at the American-manufactured weightless leaves of holiness” (32). The motif behind this exercise depends on the force of rebuttal given by the prisoners. The subject rejects this proposal and shows him that he is not an easy prey. He responds with maturity and understanding of the seriousness of saving the rest of the workers from being trapped. It is the traditional style of the governing elite to represent them as God’s assistants on the earth. They consider the defiance of the government as the defiance of divine forces. The use of frequent religious references of contentment expects “a prisoner’s acceptance to carry the cross forever without a murmur of discontent, because he now has the spiritual satisfaction of having Christ for a personal savior” (33). Their entire sermons are full of eternal rewards instead of the struggle for their rights in this world. The subject unveils this propaganda of institutional abuse of religion to fool the gullible people.

Boydell also discusses the role of subjecthood as “[i]ndividuals are conceptualised as performers who project particular images of themselves to their audiences as well as detecting images presented by other people” (20). After his failure, the priest reveals his actual face to threaten Thiong’o regarding his refusal to accept any offer. He suggests the narrator seek forgiveness for his eternal salvation to purify himself from sins. The writer reacts, “from somewhere in the depths of [his] being, rose a strong rebellious voice” (33) to challenge his spiritual discourse. The unexpected answer of the narrator shakes the priest and his patrons who planned this agenda. The protagonist nullifies his narrative as:

Wake up from your spiritual lethargy and intellectual torpor. Don’t let them drug you with this stuff; don’t let them poison your system with it. It was to make you acutely hunger and thirst for a compassionate human voice that they have kept you near and yet far from human company. If you let him get away with this, you are going to be his prisoner for the rest of your stay here and possibly forever. (34)

A strong counter-narrative of the subject shows that he represents the working class that suffers without redress. He pleads the case of effectees on the ground instead of concocting stories of unseen, imaginative world. The life of workers and peasants is fraught

with miseries in postcolonial Kenyan society governed by a few selected stooges. The extended self of Thiong'o compels the priest to flee from imprisonment to rub his hands being a failed robot. The pinching questions and comments based upon bitter realities of life remain unanswered and expose the plan of the imported agenda. The subject questions him as "[w]hy do you always preach humility and acceptance of sins to the victims of oppression? Why is it that you never preach to the oppressor? Go. Take your Bibles, your prayers, your leaves of holiness to them who have chained us in this dungeon. What was wrong with Kamĩrĩthũ peasants and workers wanting to change their lives through their own collective efforts" (35). The subject forces him to give the solution of the problems of common people facing exploitation and aggression. The writing-I constructs narrative to resist the continuous usurpation of the proletariat in Kenya. Autobiographical consciousness of the writer leads him to challenge the dominating forces to establish his role as a nonconformist. His alignment of body, brain, and self reproduces the lost self as a resilient figure in postcolonial Kenya. Although, social relationality of the subject impedes his performance as a daring subject. He dismisses the impact of imprisonment to accept his crime as a writer. He focuses on the priest to preach the oppressor for their persecution and injustice. The peasants and workers are already stranded upon this land as receivers of cruelty, sweltering in the heat of injustice.

The performance of the subject constitutes the self in the text to establish his agency for the representation of the victims. In the concept of postcolonial autobiographies and memoirs, Huddart states that "[t]hick description is the act but it is also the description of itself, its own process, and its own result, in all of which there is an ethnographic self orienting itself" (10). The subject not only narrates the story of the lost self, rather, he creates the self through his performative role. Thiong'o, as a subject, performs this role being a creator of the written 'I' in text to challenge and abrogate social relationality. Despite the viciously knocked door of his cell, the subject acknowledges "his spiritual dependence on imperial foreigners" (36) to realize the problems of the common people. The subject fights on two borders simultaneously to secure his identity as a Kenyan representative and challenge national as well as international imperialist finance. The governing elite of Kenya is under the control of their foreign masters and receives direction from them. The colonizer considers the misinterpretation of religion a popular trick to

manage others in colonies. Their stooges, too, after independence, follow in their footsteps and launch these projects to misguide the people. A powerful rebuttal of the subjects forces him to retreat, and the writer portrays this position as “[m]y denunciatory vehemence shook him. He became defensive. The moral certainty had gone. Avoiding the earthly issues of oppression, exploitation, and foreign control, he said that as a man of God, he never indulged in politics” (36). His faded color and pale face witness his mission being failed, leaving no space except escape. He could not digest resistant arguments and named the struggle of peasants and workers ‘politics.’

The subject corroborates his narrative through the recreation of self and many other characters like fictional works. The hired religious demagogues refer to Biblical texts about sins, faith, and salvation instead of discussing practical issues of life. Theoretical abstractions of religion narrated by such priests never introduce a solution to the problems. They directly support the oppressor and justify their actions and performance to fleece the masses. Thiong’o highlights the priest’s drama to convince the prisoners of silence and allegiance to the government. Multiple tactics of the governing regime include many other factors of social relationality to squeeze the workers and peasants. The subject portrays his character to expose mal intentions of the government behind its actions. He exemplifies himself as an embodiment of struggle and the efforts of the government to break him lie in conveying a message to the workers and peasants. He appeals that “my imprisonment without trial is not a personal affair. It’s part of the wider history of attempts to bring up the Kenyan people in a reactionary culture of silence and fear” (37). The revolutionary framework of national struggle depends upon commitment and unprecedented will of the people in Kenya. Eakin’s notion of “a shared activity of representation” (72) is invoked here to endorse the struggle of the subject. The subject reproduces his experienced self through his extended self to intimate his journey of liberty. For the masses, Kenya is still under colonial control to impose black laws upon the people and to exploit them. This scenario leaves insidious impacts on the lives of common citizens regarding the continuity of colonization.

The writer exposes the abusive propaganda of the colonial regime in the West about Kenya as a hub of lasciviousness and sex perversion. An insulting phrase of the colonial

period, “[a]re you married, or do you live in Kenya?” (38) carries on the same practice of the ruling elite in Kenya. The writer shows his intention to write a book on colonial affairs to discuss issues of Kenya and the struggle of the masses for their rights. When the idea flits across his mind, he shares it with a publishing house to sign a contract of publication. During the start-up of this book, the writer comes across a grim picture of the settlers’ areas in Kenya after independence. After 1967, the white settlers chose ‘Happy Valley’ as an abode near Nairobi in the post-independence regime. A horrifying picture of this area shows the nature of former colonizers as “the lifestyle of a white landed idle class that killed boredom with hunting, alcohol, other drugs, temporary marriages, divorce, wife swapping, murders, and suicides. As a lifestyle, it encompassed the entire geographic area of initial white settlement” (38). This situation in a newly independent state is painful for the local population that sacrificed for their freedom, having peace and prosperity. The subject exposes Josslyn Hey being lascivious, and he also holds the position of president of ‘Conventions Association’ in Kenyan policy matters. His famous hobby is to establish illicit sexual relations with others’ wives. The subject builds his discourse of resentment about the settlement of the white people in Kenya to misuse their country for fun and enjoyment. He declares that “[w]hite settlers in Kenya were really parasites in paradise. Kenya was a huge winter home for English aristocracy, a place for big-game hunting and living it up on the backs of a million field and domestic slaves on lands stolen from them” (40). The ravages of land, in postcolonial Kenya, have never been noticed by the governing regime. They continue to shower blessings upon the white people. Thiong’o unveils their parasitical life of luxuries and being masters even after their departure.

The arrival of the white people, as visitors in Kenya, bears out the claim of the subject about the misuse of land. The white visitors consider their descent as “riding on the backs of black workers into a white tropical paradise” (40) to realize that the working class of Kenya is slaves. Being the stooges of former masters, the governing elite gives protocols and lucrative perquisites to the white people. An ordinary soldier of the Western army enjoys his present status in Kenya, being “transformed into a blue-blooded aristocrat” (41) to claim his untitled rights. Activities of the settlers, in ‘Happy Valley’, have ruined the local culture of art and literature and have been replaced with hunting, sexuality, and drinking. This misrepresentation of Kenyan culture near Nairobi continues under the

umbrella of the government. The complainants have no access to the higher authorities to stop their activities affecting the workers and peasants. The settlers consider “Kenya is England away from England, with this difference: Kenya is an England of endless summer tempered by an eternal spring of sprouting green life” (41) as a play land. The workers and peasants keep reiterating their claims of being owners of this land, but their voices are silenced in the wall of Kamiti prison. The subject performs his role to amplify the voice of the working class for their independence in their own country. A daring venture to condemn such actions of the settlers becomes extremely risky for the subject, and he faces the music. His imprisonment, after writing *Ngaahika Ndeenda*, shows the intention of the government to crush intellectuals who represent the working class. Thiong’o suffers from the wrath of the government but never apologizes for his struggle.

The postcolonial government of Kenya repeats the colonial regime’s practice of crushing its opponents, especially the working class. His autobiographical consciousness reminds him of an event of the colonial regime when the rickshaw boys were lacerated without trial for no reason. The mural of a Kenyan artist depicts the story of the boys who were severely punished without any charge. The writer shares this incident as “four associates flogged three ‘rickshaw boys’ outside a Nairobi courthouse. The ‘boys’ were later taken to the hospital with lacerated backs and faces. Their crime? They had alarmed two white ladies by raising the rickshaw shafts an inch too high!” (42). A ubiquitous style of governance has been conferred to the stooges by their masters to hold their position in neocolonial states. The subject completely abrogates this position of colonial and postcolonial regimes and declares it “[c]orrect legal rhetoric versus mockery of justice” (42) in Kenya. The courts do not dispense justice; rather, they spread violence through injustice and corruption. Treatment of the settlers with natives exemplifies their brutal nature to horrify the Kenyans. The writer unearths these crucial factors to disarticulate the colonial discourse of marginalization and exploitation for ‘others.’ Thiong’o constructs a Kenyan narrative of self-experience and ground realities to expose hidden agendas of handpicked rulers and their foreign masters. He asserts that “[t]o the settlers, dogs ranked infinitely higher than Kenyans; Kenyans were either children, to be paternalistically loved, like dogs, but not appreciated, or mindless scoundrels, to be flogged or killed” (43). Their mindset is obvious and unquestionable through their practice of inhumane hobbies.

The memory of the subject serves him well to highlight the factual treatment of colonizers of innocent Kenyans. The hypocrisy of the justice system demonstrates distinguished treatment with colonial killers and their stooges. According to Bhabha's notion, these examples are not merely small incidents to set aside in the construction of a narrative. He postulates, "[I]t's not that the group is larger than its parts, it actually is its parts. It's partiality that creates that network" (14). Thiong'o's description of various incidents makes a thread to amplify the voice of the marginalized community that suffers in pre/post-independent Kenya. His struggle inculcates a message of firm belief upon somatic relationality to counter social relationality when it becomes a nuisance. He shares another incident as "two British peers flogged a Kenyan to death and later burned his body. His crime? He was suspected of having the intention to steal property. The two murderers were found guilty of a 'simple hurt' and were fined £100 each. The governor later appointed one of them a member of a district committee to dispense justice among the natives" (44). An act of brutality has been promoted to hold a hegemonic position of the culprits in the third world. The rickshaw boys have been penalized by flogging; on the contrary, these murderers have been fined and blessed with a position of being judges. The imprinting of these incidents in Thiong'o's memory reflects his strong will to challenge the dominant forces of the newly independent state. These events contribute to forming a culture of exploitation and naked aggression. The subject states the same point that "[t]he colonial system did produce a culture" (45) in Kenya. The settlers, being an oppressive minority, rule over the oppressed majority on their own land. The colonial legacies never feel disgrace for their heinous crimes and occupation of others' land. The peasants and workers suffer from a culture of fear and uncertainty, to stay away from the settlers for security. The subject articulates his story of personal experience to represent peasants and workers as victims of the system.

The subject also expresses psychological issues of Kenyan peasants and workers in the colonial regime that still continues in the postcolonial state. He discusses 'wish-to-die' theory that becomes a lame excuse for the colonizers to justify the deaths of the working class in Kenya. Western writings about Africa, like *Out of Africa* and *Shadows on the Grass* (2016), validate the European mind to declare Kenyans responsible for their deaths. The subject explores that "[i]n the colonial European mind, it seemed that colonized natives

had a fiendish desire for death that absolved white murderers” (45). They have scientifically proved that the wish-to-die theory has penetrated African society. Bhabha explains various reasons for displacement, including the fight for survival. Here, the colonizers misinterpret science to hide their crimes and exonerate themselves from any kind of indictment. Thiong’o elaborates on that point as “[m]edical science was even dragooned to support the wish-to-die theory. This was a psychological peculiarity of the African. He wants to die, and he dies. The settler was found guilty of ‘grievous hurt’. And for a ‘grievous hurt’ to a Kenyan, the foreign settler got two years in jail” (46). The actions of the masses show their desire to leave this world, and the killer has derived this idea from the misinterpretation of science. The subject constructs a counter-narrative to dissolve the imported discourse of victim blaming. The colonial administrator introduces a sentence in Kenya that “[i]n Africa to have peace you must first teach obedience, and the only tutor who impresses the lesson properly is the sword” (46). The use of force against the natives is a popular hobby of the colonizers to linger on their hegemony. Indelibility of the past reminds the subject of a complicated system fraught with fear and violence. In spite of humiliation in chains, the subject never surrenders to following the instructions given by the governing elite. Thiong’o has decided to carry on his struggle for the rights of the common people in Kenya. He vows, “I had merely chosen sides in the class struggle. To write for, speak for, and work for the lives of peasants and workers was the highest call of national duty” (98). His passion lies in bearing pains and troubles for the representation of the working class. Somatic relationality (conceptual self) of the writer dominates oppressive social relationality (exploiting factors) in Kenyan society. His conscious effort reflects through his narrative to challenge the authorities of the jail in support of the peasants and workers. His resilient stance highlights his performative role being the true representative of the working class.

5.5 Social Relationality as a Culture of Fear and Silence

Thiong’o discusses the confiscation of the sources and resources of Kenyan people to deprive them of financial assets. The subject performs his role to expose imperialist finance in African states as a usurper to make the state bankrupt and the natives impecunious. In the populous areas of Kenya, the colonizers, from 1957-1967,

implemented draconian laws to establish an imperialist financial system. The narrator informs the reader that “a system of forced labor had been resorted to in various parts of the protectorate, and like most wrongful systems, it had gone from bad to worse. At first, mild pressure only was used, then the goats were confiscated, and later on armed force had been employed” (48). In case of protest, the authorities order to shoot the protestors ruthlessly. Moreover, international imperialist finance hires the services of religious figures to teach the native a lesson of submission as the will of God. The subject remembers teaching the Christian hymn ‘*Trust and Obey*’ to the people:

Trust and obey,
For there’s no other way
To be happy in Jesus
But to trust and obey! (48)

Economic independence challenges the rival forces; therefore, the colonizers never allow economic prosperity and stability. Social relationality works as the main contributor to forming a culture of fear and silence in Kenya. Adventures of law enforcement agencies often occur without legal notice and detention without trial. An amalgamation of power and religion mesmerizes the people to follow the state narrative. The subject strives to come out of this artificially created fear and violence under foreign-directed policies. On administrative grounds, the local governor has the power to issue orders for the detention of the people. The writer challenges this exercise of power in his text to remind the people of their position being free citizens. The intention of the ruling elite through the continuation of colonial laws is evidence of oppression of the masses. The writer identifies that “[t]here was no appeal against the governor’s exercise of those powers. Thus, was laid the legal groundwork for the fascist tradition of crimes of thought and intention” (49). The narrator exposes the fascist regime of postcolonial Kenya with the depiction of forced labour and detention.

Thiong’o composes his story with solid information that is contextualized with the history of struggle against the colonizers in Kenya. His autobiographical consciousness performs its role of being an agent to reproduce ‘the lost self’, equipped with news of detention, assassination, and exploitation. He knows many renowned figures of the

resistance of the Kenyan freedom movement and their beseeched position after independence. A popular trick of long detention without trial has been borrowed from the colonial regime to create impulses of terror among the resistant groups. The writer shares the story of “Waiyaki wa Hinga, the leading figure in the resistance against the British invasion and occupation” (49) to connect the dots of exploitation of colonial and postcolonial regimes. The colonizers threw a card of negotiation through their stooges and arrested him. The treacherous role of the local stooges provided a chance to dismantle the resistant movement and demoralize his group. British authorities deliberately spread the news that Waiyaki would be harmed in case of assault from his group. In long detention, the colonizers silently killed and buried him for the continuity of their trick. The government of postcolonial Kenya follows in their footsteps to disappear the people and kill them to convey the message. Intelligence agencies abduct many political workers, and their mutilated bodies are later found on the roads. This exercise of extrajudicial killing creates an atmosphere of fear and silence. The subject identifies all these burning issues to apprise the people of the actual situation of society.

The subject appreciates the determination and will of Waiyaki to take a firm stand against aggression and exploitation. He states that “he remained splendidly proud and defiant. Clearly he had rejected an enslaved consciousness!” (51). A subject constructs the narrative to expose the role of social relationality being a cause of the displacement of the writers. There is a long list of many known personalities of Kenyan resistance against the colonial regime, and they were killed through treachery and detention. Some of the colonial laws have been retained by the new nationalist government of Kenya for security purposes. Nevertheless, these laws are frequently promulgated to crush political prisoners and dissidents. In the earlier years of independence, the people demanded new laws of the land being a free nation. The post-colonial government appeases the masses with concocted stories and lame excuses. The writer highlights the continuity of colonial laws to detain political workers, intellectuals, and peasants. He informs that:

As a spokesman for the new nationalist government explained, the word had, “for us the most distasteful associations of memory. . . . We prefer to talk about our public security”. In fact, only the terminology changed. The Preservation of Public Security Act retained all

the cardinal vices of the colonial detention laws—the unaccountability of the governor to the legislature, the waiving of the normal democratic assumption of a person’s innocence until proven guilty, the provision that these regulations promulgated without the legislature are effective notwithstanding anything in the constitution or in any other law. (53)

An independent state with a sovereign governing body does not run colonial policies and cruel laws to exploit its citizens. The procedure of formation and promulgation of laws completely depends on the former colonizer’s country. All the powers exercised by the governing bodies have been derived from colonial laws and practices. The writer declares it “the neocolonials’ celebratory call to divine worship at the holy shrines of imperialism” (54) for the protection of their common interests. Both of the regimes announce protections for their actions through the cover of the legal framework without any opposition in the system.

According to Eakin, somatic relationality aligns ideas from “the product of our position in a field of large-scale cultural forces” (89), contributing to the formation and performance of the conceptual self. Thiong’o’s conceptual self performs its role as an agent for the construction of a narrative against exploitation, aggression, and cultural assault. Despite these difficulties, the subject still plays his role to enhance the stamina of the people to tolerate this situation with an optimistic approach. He reflects the unflinching faith of the prisoners in Kamiti that “each political prisoner would struggle against mounting despair” (56). Most of the prisoners assist their fellows to create unity against the dominant forces for their rights. The subject interacts with other prisoners whenever he gets a chance to praise their unconquerable will. In detention, the subject remains alone in a narrow cell and carries on his struggle within himself. Somatic sources perform well because of his intrapersonal struggle during duress. He himself feels “the real loneliness of prison life. In the silence of one’s cell, one had to fight, all alone, against a thousand demons struggling for the mastery of one’s soul” (57). The performativist role of the subject is contingent on the strong working position of his somatic relationality. The writer builds his discourse of rejection with an exasperating tone about the British colonizers. The present government borrows oppressive tricks from its earlier masters to silence emerging voices. He

exemplifies his narrative as “British predators embracing Kenya with bloody claws and fangs” (58) to horrify the masses who intend to carry out peaceful protests.

For economic purposes, the neocolonial government has enhanced the interference of foreign agencies in Kenya to assist the rulers in their dominance. Bhabha’s concept of cultural factors becomes very relevant here for the displacement of the writers who feel insecure in a newly independent state. Most people hire foreign security companies for their protection due to the unreliability of local guards. The people realize that “[t]heir fear is such that they cannot even fully trust the coercive machinery of their state for total security” (65). The fashion of hiring security for foreign companies creates a sense of insecurity and causes migration of many people who are unable to afford the expenses. International security agencies do not hesitate to kill the local people if they get a little suspicious about them. This exercise has increased a sense of fear and violence among the peasants and workers. Thiong’o names a few securities companies that “[f]oreign-owned security companies, like the London-based Securicor or the Israeli-run Ossica, are doing a lucrative business in Kenya as hired security officers in a vast ministry of fear” (66). Moreover, a major chunk of the national exchequer is consumed by security measures of the ruling elite in an underdeveloped country. The Kenyan elite class grants a free hand to the security officers to shoot if they even get a little suspicious about anyone. Another attempt by the subject to expose the hollowness of the system causes his arrest and imprisonment in Kamiti. The narrator declares them “foreign-run private armies” (69) to spread horror among the masses.

Being an oppressive force, the ruling elite introduces a culture of public humiliation in Kenyan society to achieve its objectives. The subject shares the miseries of political prisoners in imprisonment and their disgrace in front of their family members. Authorities of the jail follow the instructions of the ruling regime to manifest injustice as a tool for breaking prisoners, and a strict message is conveyed to their families. Thiong’o illustrates that:

In Kamĩĩĩ prison, one of the most oppressive and offensive practices to human dignity was the chaining of political prisoners before giving them medical treatment or letting them see their wives and children. Those who had the misfortune of being hospitalized received even

worse treatment. In the operating room, their legs and hands were chained to bed frames while armed police officers and prison guards stood on guard night and day. (89)

A well-planned machination against the political opponents and intellectuals shows intention of the government and its practices. This callousness of the neocolonial regime terrorizes the families to force their members into an unconditional apology and silence. Social relationality, through state organs, works as a catalyst to expedite the process of fear and compromises. Bhabha's notion of displacement includes all these factors, especially in underdeveloped countries. The use of various tactics to force surrender becomes futile due to the unconquerable will of the prisoners. The writer constructs his narrative with a recreation of the experienced self to challenge the prevailing social relationality. The arduous stage of life equips the memory of the subject with unforgettable events that occurred in imprisonment.

5.6 Performativist Role of the Self as Progenitor

The performativist role of the subject presents a realistic picture of the Kenyan struggle against dominant forces, having his rich history of heroism and bravery. Social relationality contributes to forming a culture of oppression and defeat for the native inhabitants. On the other hand, the local population confers history-making men against occupation, aggression, and exploitation. The narrator adduces that:

People who only the other day were just carpenters, plumbers, and bicycle repairers now turned their skills into manufacturing pistols, rifles, and bombs under very difficult forest conditions. And they triumphed. The soldiers of the Kenya Land and Freedom Army broke the back of imperialism in Africa... In the arts, resistance energy found expression in songs, poems, plays, and dances, giving rise to a great progressive literary tradition of Kenyan poetry and theater. (60)

The people of Kenya also establish themselves in the realm of art and literature to counter imported messages through the exhibition of literature. The local clans joined hands to strengthen their alliance against the dominant forces and secure victories many times. Thiong'o quotes examples from poetry in his story to show a firm attitude for the fight against national and international enemies. His poetic verses are:

We are not afraid of detention
 Being sent to prison
 Banished to remote islands
 For we shall never give up
 Our struggle for Land/Freedom
 Kenya is an African people's country. (62)

This spirit of the subject shows his unconquerable will and solid commitment to his viewpoint for the betterment of the Kenyan people. Eakin states this position as “the existence of distinct kind of selfhood in modern period” (90) to challenge the dominant cultural forces. Therefore, the prisoners never accept deals from the government to apologize and give up their struggle against the system. An attempt to break the shackles of slavery and silence requires sacrificial preparation of the subject that holds a central position among the intellectuals. A continuity of struggle is desperately required to break the collaboration of national and international imperialist finance. Thiong'o articulates his content with a conscious mind to contextualize his narrative against violence. The intensified efforts of the governing regime to intimidate prisoners became futile due to the existence of writers and scholars in their camps.

The subject nourishes a strong ideology of continuous, strenuous efforts to challenge dominant, exploitative forces with the power of the pen. The literature of intellectuals approaches the masses and carries out massive protests against the sitting rulers, supported by their former masters. The British authorities realize the urgent need for a theater for the performance of controlled art embellished with imported ideas of silence and peace. Therefore, they decide that “[t]he instruction given by the Secretary of State to the British Council Representative was to build a National Theatre and Cultural Centre where people of culture and position could meet. At that time, no Africans were able to live anywhere near the site which was selected” (63). This attempt caught the attention of the common people to learn the art of compromise and adjustability between the colonizers and the colonized. The performance of dramas borrows content of criminal sons and their merciful fathers (colonizers) for insurgency and violence. They successfully portray native African characters as having vicious natures and misguide generations to

dismantle peace and harmony. Their entire intention is to introduce the theme of ‘confessions’ in colonial art in Kenya.

Eakin formulates the idea of “multiple activities in the brain to produce” (73) the experienced self to construct a narrative of resistance. Somatic relationality combines ongoing situations with the mind, generating a story via the performativist role of autobiographical consciousness. Thiong’o, as a subject, keenly observes imperialist strategies and deeply meditates to construct a counter-narrative through art and literature. Therefore, his undefeated will never surrender in front of the ruling elite because he is indicted for creating violence through his writings. He shares that:

Kenyan people’s theater survived this reactionary onslaught. In Nyeri, Theuri started a theater group on the ruins of those banned by the British. He staged plays in the Gĩkũyũ language. In schools like the Alliance High School, some students rebelled against the cult of Shakespeare and started writing their own plays in Kiswahili. They took them to the villages and locations around Nairobi and Nakuru, the heartland of settler culture. (64)

Nonetheless, this brave attempt alarms the stooges and imperialist masters who cannot afford this rebellion of the oppressed community. Rapidly growing ideas of resilience in the Kenyan population snatch a sense of relaxation from the governing elite. Thiong’o’s arrest is also the result of the performance and publication of *Ngaahika Ndeenda* in 1977. During his detention, the subject continues to exercise of writing *Devil on the Cross*¹¹, presenting a story of Waringa who challenges business tycoons, industrialists, and feudal lords sitting in government. The writings of Thiong’o and other resistant writers disseminate “the people’s vigorous culture of revolutionary courage and optimistic determination” (64) to stimulate the people against exploitation and persecution. A sense of understanding and realization starts growing among the masses to demand independence from the hijacked system. The scholars and intellectuals abrogate the borrowed system of justice and education running in Kenya under the command of the mother state.

¹¹ *Devil on the Cross* (1980) is a fictional story of Waringa written by Ngugi during his detention. This novel also exposes the Kenyan governing elite that commodified a working female by dint of power and pelf. Thiong’o used to write his story on toilet paper because of his strict surveillance by guards.

The products of writers, with reflection on burning issues of the working class, intimidate the handpicked government of Kenya. In the avalanche of progressive poetry, drama, and fiction, the people's interest ensures breathing space for the resistant forces. The subject expresses his views as "[t]he indomitable strength and resilience of Kenyan popular culture had spread panic among the foreign settlers [and] heirs, the postcolonial ruling class" (66). A sense of fear pushes the rulers to launch operations and imprisonment of the writers to sabotage their creative process. Thiong'o unveils the plans of the neocolonial government to spread concocted stories about the literary writings of the subject. Most of the officers misinterpret *Ngaahika Ndeenda* on various channels to indict its writer. Their attempt to construct a narrative of public hatred about Thiong'o's writing does not succeed because it is contradictory to the ground realities. Reflection of people's miseries contextualizes the realities of life and the struggle of the masses. The subject names Eliud Njenga (commissioner) for his misunderstanding of the content, and he tags the play as anti-national propaganda. The subject completely abrogates his claim and writes that "[c]lasses and class struggle were the very essence of Kenyan history. The play didn't invent that history. It merely reflected it—correctly" (68). The interest of the people in this play embarrasses the ruling elite with the communication of anti-imperialist culture. The spectators endorse the content with thunderous applause, and it shows the omnipotence of struggle among the peasants and workers.

Thiong'o contributes to the formation of people's ideology through his writings of fictional stories reflecting the issues of peasants and workers. He discusses his writings, *Weep Not, Child* to identify the actual position of Kenyans who struggle for their survival. He mentions Kamirithu in his writings because of his indelible imprinting of previous images in his memory. Most of the freedom fighters belong to Kamirithu, and they actively participated in the Kenyan movement for freedom. This exercise of resurgence of events reminds a continuous phase of resilience to establish a counter-narrative of the subjecthood. Therefore, Eakin postulates that "autobiographical discourse always posits 'I' performing actions: 'I' do things, 'I' feel and will; 'I' remember and plan" (74). The entire process of writing an autobiography/memoir revolves around these ideas and proves it works in the text. The subject performs his role for the recreation of the experienced self with a maturity of idea and planning to construct his narrative via relationality. Another impact factor of

youth reflects the rejuvenation of the subject, not to surrender in front of oppressive forces sitting in the government. An exercise to refresh human memory depends on utilizing the past as a pedestal for the reproduction of the fighting self. The writer also describes the first cause of his displacement when he starts his journey of partcultural stay at different places. His destructive house compels him to move from his hometown to a safe place to continue his writings to expose the dominant regime. He unveils the secret of his theme of return in his creative works as a result of the destruction of the house and emotional disturbance. The subject also discusses *A Grain of Wheat* fraught with movement, struggling for his survival. The writing-I performs his role as progenitor of the created self in the text.

The subject performs his constitutive role to resuscitate the lost cultural values of Kenyan literature with a performance of art in the “University of Nairobi Free Travelling Theatre, run by the Department of Literature” (70). The fruitful efforts of progressive intellectuals threaten the governing regime and its sponsors. A continuous wave of resistance causes a resurgence of the masses against exploitation and aggression. The performance of dramas/plays in various theaters catches the interest in the content of the story and inspires people to resume their struggle. A multi-purpose activity of theater performance ensures many fruitful attainments, like motivation for learning, familiarity with reality, and the political scenario of the state. The conceptual self acknowledges that “I rediscovered the creative nature and power of collective work. Work, from each according to his ability for a collective vision, was the great democratic equalizer” (70). The subjecthood of multiple contents forms the opinion of the general public for joint efforts against the usurpers. Thiong’o anticipates the power of language and literature to bring change in society and uses it skillfully. His intelligence lies in his re-creative pulse and overt ideology to follow his previous heroes in the freedom movement. The subject endorses Eakin’s notion “as an owner of himself” (93) to reimagine his creative role. In the process of recreation, the writer vows to add the contributions of others to improve the content. A quality of owning others distinguishes him in the realm of literature in Kenyan society. He stimulates the common people to share their ideas for the betterment of their cultural exhibition. The writing-I concedes that “the whole project became a collective community effort as peasants and workers took more and more initiative in revising and

adding to the script” (71) to enhance their strength. This exercise allows youth to expedite the movement of rights for the working class and replaces suicidal tendencies with optimism. Vigorous participation of the young generation disciplines intellectual efforts to document the national history of struggle. Moreover, hopeless people are determined to embellish their lives with newness and fighting spirit.

The ruling elite never digests these changes and considers them defiance and violence. The writer exposes two different worlds in Kenyan society, poles apart from each other, having extreme ends. A world of starvation and misery does not find a solution to the problems, and on the other side, the elites enjoy every facility of life with all its colors and shades. Therefore, the subject presents a realistic picture of Kenyan society as:

The comprador bourgeoisie could have their golf, polo, cricket, rugby, tennis, squash, and badminton, their horse and motor races, their royal hunts, their German, American, French, English, and Italian theater, cinema, music, and concerts, their swimming pools and expensive sauna and massage clubs, their choice of expensive drinks...but peasants with clods of clay had no right to a theater that correctly reflected their lives, fears, hopes, dreams, and history of struggle, had no right to their own creative efforts even in their own backyards. (72)

A comparison of luxurious and pathetic worlds justifies the role of the subject being a true representative of the Kenyan people. The subject also denounces the role of ecclesiastical authorities in supporting foreign-aided programs of exploitation and teaches a lesson of peace and stability to the peasants and workers. Thiong'o's writings caused his arrest and illegal detention because the writing itself convinced the people to struggle. The conceptual self assumes the role of the progenitor of the text to create the lost/experienced self. An exercise of writing an autobiography/memoir not only interprets the life of an individual but also constitutes the self. His constructive role becomes more prominent with the reproduction of the same entity in the text. He contextualizes his narrative and inscribes his self in the text to justify the truthiness of the content. The writer performs the twofold role as “the appearance of the owner and observer for the movie” (Eakin 77) in the memoir. Being an observer, his role falls under interpretivism to narrate the story of an individual. Being an owner of the text, his recreation is stamped as constructivism of the self. This

constant shift of the subject matter from writing-I to the written-I focuses on the context of the events and their truthiness. Here, autobiographical consciousness performs its role as an active agency for the selection of events to connect the threads of life.

5.7 Articulation of the Self in Partcultural Memoir

Thiong'o's story exhibits its partcultural look because of the movement of the writer in various flexible cultures in search of a comfortable zone. Illegal detention, frequent raids, and threats to life provide grounds to start thinking about the movement of the subject. The subject mentions stooges and colonial demons to warn the people of the danger hovering over their heads. A continuous wave of fear for intellectuals and political dissidents initiates the meditation of migration to survive and carry on their writings. Eakin's notion of partcultural writing is premised upon the stay of writers in different cultures and documents their story. An indefatigable exercise of the subject shines in his constructive and interpretive role for the articulation of the self. The self, as nomadic, gathers information about itself and composes it to construct its narrative. Thiong'o's journey from Kenya to Britain and America supplements his story of the fight against dominant forces in Kenya. After the publication of *Ngaahika Ndeenda*, his name has been added to the list of terribly stubborn people who never intend to compromise. The social relationality of the subject plays a major role in his displacement and exile. Treatment of state apparatuses contributed to forming his opinion for the movement to continue his writing projects, which became the main reason for his detention in Kenya. Many examples of other political prisoners and their extrajudicial killing create an environment of silence and fear for the families of nonconformists. A continuous denial of offers and commitment to the cause includes the writer in a rebellious group. The authorities have decided to break or banish them to establish their grip on the system.

The subject himself experiences a situation of political imprisonment in Kamiti security prison and witnesses unbelievable incidents. His limited interaction with other prisoners also increases his knowledge about some hidden agendas of the government. Therefore, the subject designates that there are "two types of political prisoners: those who finally succumbed and said yes to an oppressive system and those who defied and said 'Never'!" (74). This critical situation becomes a testing case for the subject to utilize his

somatic relationality and perform a decisive role in making and breaking the opinions. The subject belongs to the second group that never intends to compromise or accept any deal for acquittal. In despair, the demon (ruling elite) assembles allied forces to crush the prisoners and ensure their prolonged hegemony. They impose “endlessly laboring to push up the rock of oppression...and let it overwhelm the prisoners” (75) in neocolonial Kenyan society. For the justification of their actions, their ulterior motives instigate them to plan violence and unrest in society. The continuous waves of threats, fear, and oppression spread paranoia among the common citizens. The subject exposes that “Kenyan collaborators with imperialism had to create artificial rivalry” (75) to destabilize the newly independent state. The ruling elite launched many operations, including “detention and imprisonment and said yes to colonial culture” (77), to linger on their occupation of sources and resources. The struggle of intellectuals lessens the impact of concocted stories and false promises of ruling persons to deceive the people in public processions and rallies. Accumulation of various oppressive factors causes displacement of the subject and his partcultural adventure starts.

The subject discloses the plan of the new Kenyan government for the support of white settlers in Kenya and their intervention in state affairs. A deception with sacrificial blood lies in the statement of Kenyatta (head of the state) as “[w]e want you to stay and farm this country” (79). On the contrary, his tone with peasants and workers is full of exasperation and threats to convey a message of silence. His aggressive attitude horrifies the masses, and they get disappointed. The writer feels that their struggle has not come to an end yet. Thiong’o depicts reality as:

But to the Kenyan workers and peasants and the stalwarts of the Kenya Land and Freedom Army (Mau Mau), he was talking a language of threats almost as if they were now his main enemies. Indeed his assurances to the settlers and imperialist foreigners about their special protected role in an independent Kenya was a slap in the face to the many Kenyans who had fought precisely to get imperialists off the back of Kenya’s economy. (81)

The subject expresses his serious concerns about the speech of Kenyatta and his blunt declaration of the fighters as vagrants or enemies. He shows his pledges to abolish militants and fighters to continue the colonial policies. The government officers act upon his instructions and find him a changed entity. Therefore, it appears that “In Kenyatta’s

officially collected speeches...old anti-colonial, anti-imperialist, anti-exploitation, and anti-oppression statements and articles were deliberately excluded” (88). An apparent understanding between the ruling elite and foreign masters spoils the fruit of freedom. The working class has been used to secure the interests of stooges and the indirect governance of the colonizers. This overt warning produces impulses to think about the migration of intellectuals and freedom fighters. The subject is determined to continue writing resistant literature to encourage his fellow prisoners. Therefore, he vows that “[d]etention and imprisonment couldn’t break their spirits; it could at most break their bodies. So they remained firm, defiant, and strong” (90). Although his determination is firm and unreachable for the state apparatuses, he sets off to England for his temporary stay.

The extended self performs a decisive role in choosing a world of writing in a comfortable zone or a world of pressure and oppression. Two different cultures lie in front of the subject to decide his future. An opportunity for migration looks feasible to carry out plans of resistant writing and construct a narrative against exploitation and aggression. Thiong’o himself gets stranded in the whirl of state aggression and says that “[t]wo of the tiniest words in any language. But one had to choose between them. To say yes or no to unfairness, injustice, wrongdoing, oppression, treacherous betrayal, the culture of fear, and the aesthetic of submissive acquiescence, one was choosing a particular world and a future” (94). The culture of England provides him with a chance to stay and construct his narrative against the Kenyan government. Moreover, this culture has the capacity to absorb various ethnic and lingual groups. Therefore, the writer gains the maturity of ideas with creative works and intends to compose his story of struggle in Kenya. A partcultural society conceives multiple groups of people from different areas and ensures their peaceful stay. According to Thiong’o, struggle of the writer begins with his pen and paper and ends with it. His somatic relationality inscribes that “I am not trying to write a story of heroism. I am only a scribbler of words. Pen and paper have so far been my only offensive and defensive weapons against those who would like to drown human speech in a pool of fear—or blood” (98). Human memory contextualizes information stored in the unconscious, and the conceptual self substantiates it with social relationality for the articulation of memoir. The subject admits that “A narration of prison life is nothing more than an account of oppressive

measures in varying degrees of intensity and the individual or collective responses to them” (91). The dexterity of the writing self lies in digesting these threatening responses.

Nevertheless, the subject feels unchained hands in a flexible culture to use the power of his pen for the recreation of his experienced self. In partcultural memoir, the subject performs a dual role, being an interpreter of the individual’s story of life and a constructor of the lost self. Thiong’o, as a displaced subject, recreates his ‘previous self’ and experiences imprisonment and humiliation. He also exposes the persecution of social relationality of the state apparatuses, being an interpreter of his personal life. This performativist role of subjecthood lies in the creativity of the self and the indelibility of the past with its truthiness. An exercise in the composition of a memoir contextualizes a personal story with the prevailing situation of society. Autobiography or memoirs do not merely stamp a colophon on the page, being a record of the events, but are rather a creative process like other genres of literature. The subject vows that:

I will not leave a word for the railers
And I will not ease the hearts of my enemies
by the violation of my honour.
I have borne with misfortune till I have
discovered its secret meaning. (97)

The process of writing one’s own story with the presentation of facts is a daring venture, and the subject is determined to unearth cruel treatment in solitary confinement. The construction of narrative depends upon the recreation of the experienced self with sleight of hand. Despite severe retribution by authorities, the subject is determined to express his thought, as “a human being is not a dumb beast” (98) to surrender to dominance. Humiliation and persecution in prison invigorate the mind of the subject not to forget his past and to construct his narrative in a suitable time and space. Thiong’o is rather infatuated with his firm belief in constructing his self in memoir while sitting in a partcultural society after many years of his illegal detention. Somatic sources perform their role for the articulation of self-story with their previous commitment, as “I had to keep reminding myself that when the time came, I should protest politely but firmly. I should state my case without rudeness to the executing authority, for my being at Kamĩĩ was not a directly

personal thing between him and me” (102). A comfort zone provides an opportunity to recreate his lost self after wandering in different digestible cultures. The subject exposes the neocolonial governing system through fictional characters, but now he takes risks to share his personal experience with facts in his memoir. The main reason behind this creative process of the self is the change of social relationality from an oppressive culture to a flexible partcultural society.

The reason of partcultural composition lies in the personal history of the subject and the treatment with his family to break down his determined self. Thiong’o decides to move from Kenya to other states for the protection of his family and his resistant self. Many political prisoners and intellectuals have been oppressed through torture of their family members. The subject also experiences this situation and says, “the family can be used to break the political backbone of an unprepared political prisoner” (104). The mother of the writer was tortured in Kamiti prison in 1955. His wife and newborn daughter have gone through the same process. Eakin’s notion of “multiple personality as an idea” (98) is the result of many aspects of social relationality that contribute to thinking for the demonstration of somatic relationality. His partcultural memoir derives equipped self from the multiplicity of oppressive social relationality to document the movie of the previous memories. The subject concludes that “[t]his democratic Kenya would not be given to people on a silver platter by the ruling minority class. It had to be struggled for” (Thiong’o 119). His discernment after release leads him to construct his narrative outside Kenya; therefore, he stays in England and America in self-exile. During his travels in different countries, his extended self finds a suitable time to compose his story as partcultural memoir. Thiong’o, as a subject, in partcultural memoir, contextualizes his real story, exposing the oppression and aggression of the neocolonial Kenyan government. A flexible culture reinvigorates a sense of realization, and the subject admits that “[w]e are safe and sound” (121) till the working position of somatic resources. Therefore, the performative role of the subject becomes very strong in a comfortable zone of his stay. The security of life ensures the writing-I to continue its role as a constructive agency. Thiong’o too constructs his narrative of resistance living in a digestible culture.

CHAPTER 6

PERFORMATIVIST ROLE OF THE SUBJECTHOOD: CONSTRUCTION OF IDENTITY NARRATIVE AS RESISTANCE IN *ONE BRIGHT MOON*

We do say who we are...instead we say who we are (Eakin 23)

6.1 Introduction

This chapter presents an examination of the performativist role of the subject in *One Bright Moon* and his journey as a displaced entity securing his identity through somatic relationality. Kwong, as a displaced subject, constructs his narrative against hunger and oppressive state apparatuses and focuses on the security of identity through somatic relationality. He documents his story as fraught with heart-tendering events of miseries and the creative sufferings of the family. His journey from Shaqi (China) to Australia, wandering in different countries, stamps *One Bright Moon* as partcultural memoir. The role of the displaced subject invokes Eakin's concept of somatic relationality to construct his narrative against social relationality. His experience of homelessness reinvigorates his extended self to cope with unexpected miseries and generates the idea of recreation of the lost self. The subject absorbs bitter realities of life and sharpens his memory, being a space of preservation and a helper in reproduction. An indefatigable exercise of recreation of the experienced self requires a remarkable role of autobiographical consciousness and the impact of social relationality. The subject starts his journey in search of a better future and the settlement of his family in a comfortable zone. The social relationality of the Chinese governing system and starvation compel the subject to leave his hometown being a sojourner. His discourse against prevailing social conditions justifies his resistant self to challenge the governing system.

6.2 Growth of the Private Self

Kwong, as the writing-I, nourishes optimistic views about the People's Republic of China (PRC) as a newly independent state caring for and feeding its inhabitants. His

intrinsic feelings stimulate his revolutionary self to follow Mao's maxims and footsteps in practical life. The growth of the self begins with the absorption of various antecedents in human memory that contribute to form autobiographical consciousness. In Eakin's postulation, a flashback of memory "encapsulates the gulf between experiential and neurological accounts of consciousness" (77). Initial penetration of ideas in memory starts forming an ideology of the subject that is revealed at the age of maturity. In real life, the self experiences multiple events imbued with tragic and pleasurable shades. The subject expresses his emotions of childhood as "[i]nto this new era of optimism and promises, I am born. We children are the bearers of hope, harmony, and prosperity. Most importantly, we're regarded as the future leaders of a stable and strong PRC, custodians of a peaceful life that has eluded past generations" (Kwong 17). The protagonist of the story concedes his narrative from popular discourse inculcated in the new generation of China. The upbringing of the subject in childhood is equipped with a state narrative constructed through social relationality. A spark of revolutionary spirit starts flaming among the children and adolescents to work for the betterment of the country. The subject assumes his identity with Chinese culture to counter the rest of the world by the popular narrative of communism.

The memory of the narrator is fraught with revolutionary slogans when he entered the school at the age of six years. The state apparatuses generate a discourse based upon jingoism and hatred for their opponents to establish a policy of the state in a new generation. The subject, like most of his fellows, expresses his enthusiastic intention to favor his country as a worker of Mao. His memory recalls the routine of his school as:

I was proud to already know the revolutionary slogans, songs and jingles. I'd been born amid the drone of them, into a noisy world filled with enthusiasm for a good life and hatred for the evildoers, both local and foreign, who had exploited China for centuries. Since infancy I'd been infused with cries of revolution, denunciation and the struggle for freedom – indeed, they were my first babbling words. (20)

These feedings stimulate the spirit of Kwong to be revolutionary. The formation of the conceptual self requires social penetration of the interpersonal self that provides content to the writing-I to construct his narrative. The state apparatuses have caught the pulse of

the people to inspire them for national development. Kwong, as a subject, feeds his growing self with anti-Western slogans and an allegiance to a progressive Chinese manifesto. Social relationality of communist culture penetrates the self to establish ideology and maturity of the writing-I. Through lectures and speeches in schools, the children absorb given lessons to set their objectives in life as citizens of a progressive society. Eakin invokes his idea that “it is implanted early in life by the elders and directed toward a generalized but nonetheless inescapably destined goal” (99). The children accept these slogans, and the air echoes with sounds of passionate replies in favour of progressive pride. The subject recalls his previous practices in school to follow the guidelines drawn by Chairman Mao¹² for national progress. Therefore, Kwong remembers that “[o]ur parents and teachers clapped too” (20). An endorsement of patrons boosts the morale of the children, and their spirit ignites. A continuous feeding of thought from different relations exerts a deep influence upon the growing self of the subject. His process from being to becoming consists in the gradual equipping of memory with clarity of ideas. His autobiographical consciousness connects various threads of events from his childhood to the age of maturity to document his experience.

The subject borrows ideas from his father, whose feeding strengthens his private self to establish the role of agentive self. His reminiscence is rooted in the guiding words of his father, “[y]ou’ve got to be progressive like the comrades. One day you can become a scholar, or a scientist, or even a leader like Chairman Mao,” he continued, reinflating my spirit even more. ‘But you must be diligent in learning’” (22). His father, as a guide and mentor, inspires his concealed conceptual self to construct his narrative of relationality. Besides spiritual guidance from his father, Kwong absorbs pleasant memories of Shiqi as his birthplace. The growth of the poet’s mind in *The Prelude* by William Wordsworth stamps the growing self of the subject in *One Bright Moon*. He composes a verse in his poem describing the contributing factors as “I was fostered alike by beauty and by fear” (16). This idea works in Kwong’s growth of the self, developing a relationship between somatic and social relationality. A mythical narration helps recreate the lost self that is influenced by certain mysterious and supernatural factors. The subject inoculates his

¹² Mao Zedong is the founder of Peoples Republic of China. He is known as Chairman Mao famous for his revolutionary spirit and Marxist thoughts.

writing self with solid information about Shiqi as a place for generating ideas. He adduces a mythical story of dragon mothers and sons regarding the inhabitation of this place, protecting it from plagues and storms. The basic idea behind this traditional oral anecdote provides spiritual strength to focus on the beginning of life in Shiqi. Therefore, the narrator cites that:

It perplexed me that the five dragons later took human form and became scholars in order to continue the good work their mother had started; but it excited me that Shiqi was close to the South China Sea, to which the dragons had returned after accomplishing their mission to help the people. Given this folklore, it seemed logical to turn the Dragon Mother's Temple into a place of learning. (23)

The subject acknowledges that his birthplace is blessed for learning and enhances his interest in epistemic contribution. His autobiographical consciousness revives to construct his story of agentive self. The writing-I invites unconsciousness to reproduce the lost image of the self for the articulation of narration. In oppressed circumstances, the subject never forgets his painful past to share his experience of hunger, poverty, and creative suffering. Despite oppression and starvation, the subject expresses his firm belief in Chinese national development and prosperity. The depiction of the revolutionary dresses of schoolteachers indicates Kwong's deep emotions in childhood endorsing the national narrative. This cultural scenario overshadows the mind of the growing self to absorb a lesson given by the state apparatuses. His expression lies in his verse:

The East is red and the sun rising,
Now our great saviour Mao Tse-tung
For people's happiness he is fighting... (24)

The process of feeding the national narrative to the new generation of China dominates educational institutions. Continued practice of feeding revolutionary ideas vows to demonstrate feelings of friendship with Russia and North Korea, and ignites antagonism for the West. Eakin declares that this permanent feeding works as "unfolding the head" (77) toward a specific direction. Therefore, the subject re-incarcerates his memories of school and shares that "Comrade Teacher Wong told us every morning, 'China, together with big brother Russia and little brother North Korea, and our archenemy the United States

of America and their running dogs, make up the whole wide world” (24). The penetration of abomination in growing minds infiltrates the innocence of children who perform their role in society as citizens. Kwong abrogates this practice of jingoistic notions fed to the innocent generation to spread a hateful discourse. A controlled social relationality does not allow the subject to absorb others’ views. The growth of the human mind is premised upon multiple factors of social relationality. In Chinese culture, after 1948, officers in institutions forcefully exerted their influence to form a communist society sharing the ideas of Mao. The people of China could never imagine uttering a single word against national policies and discourse. In this oppressed social environment, the subject expresses his patriotic vision and pledges to follow revolutionary slogans.

Bhabha’s notion of multiplicity of conditions invokes Kwong’s manifestation of his childhood reflecting policies of the state. Bhabha postulates that “It can be a condition of various, varied contingencies and interventions” (13). In China, the schoolchildren get training to be builders of a newly independent state to counter Western superpowers. Their dresses and speeches adduce their intention to ensure identity being staunch believers of communism. Kwong jots down that “many children at school wore a red scarf or neckerchief – the symbol of revolutionary youth – to indicate that they were members of the Young Pioneers of China” (25). These mind-mapping strategies of the Chinese government form a specific direction for the youth to implement policies of revolution. The entire exercise inserts an unforgettable identity stamp in the mind of the young generation to “fight for the cause of communism” (25). The subject, like his classmates, expresses his enthusiasm to sacrifice his life for the national cause. Insertion of ideology encourages the teenagers to develop China on the map of the world as an unconquerable state. The gradual development of autobiographical consciousness depends upon social relationality that causes affliction for the independent mind that depends upon somatic sources. Kwong realizes his acute desire to get a ‘red scarf’ as a symbol of honor in society, being a true follower of the revolution. The young women are inspired to increase the population to enhance the individual strength of the PLA (People Liberation Army) and workers.

The subject performs his role to recreate the lost self that is equipped with memories of social and somatic relationality. Sometimes, the narrator amuses the readers with humorous elements that happen to the people of Shiqi. A strong application of memories lies in reimagining retrospective responses of women's giggling when they heard songs from school in China.

Eighteen-year-old girls go get married soon,
Bring up your sons, and quickly will they grow
To be men and Liberation heroes,
Defend our Motherland bravely will they go.... (25)

Kwong recalls this song to establish the truthiness of his past without using hyperbole. In this amusement, a serious message of the authorities is conveyed to convince the masses of the rapid increase in population. Many people follow these outlines of revolutionary spirits to increase the population to provide individual power for development. Chinese people witness many wedding ceremonies in their society after revolutionary songs. This social relationality constructs 'the self' loaded with affection for the state. Another very popular trend to follow the ideological state apparatuses is the story of Mao's swimming, told by the schoolteachers to inspire the youth to swim. The incident of Mao's historic swim in the river Yangtze symbolizes bravery and conquer. This story is embellished to construct a narrative to follow the lifestyle of Mao, who is the founder of modern China. Eakin theorizes the construction of narrative to secure the identity of the narrator as the policies of China reflect. Therefore, the subject illustrates that it "decided to improve physical fitness across the nation. Overnight, swimming became popular, even in Shiqi, where drownings were common in the many waterways" (66). Despite many deaths, the people follow footsteps of Mao just to get the title of revolutionary spirit. The growing self understands these misadventures of losing life in the river, for the blind imitation of personality worship. The intention of the masses becomes obvious as Kwong exposes that "swimming quickly came to enjoy a higher revolutionary status than all other sports" (66). The subject does not borrow this idea to spoil his life in the name of revolution.

The subject, as a child, possesses a very strong memory to reconstruct his lost self as progenitor of his own textual self. His reminiscence supports him in appreciating his lineage for the construction of his old house in Kwong Street, Shiqi. His autobiographical consciousness recounts his family history and their contribution to the area. The subject demonstrates his deep affection for his city, populated by his ancestors. Bhabha also endorses these feelings of human beings to boast about their geographical affiliation. He narrates that “[i]t’s a very fascinating experience, and a very powerful one” (13). Human nature is nurtured with deeply emotional attachments to strengthen the growing self. Kwong’s composition of the chapter related to his family history also stamps his performative role being a subject in memoir. His somatic relationality cashes his memories to create his story in which the self becomes a performer in the text. A very painful process for the writer starts after his displacement to reproduce his past for the truthiness of his story. The subject minutely observes the interference of local administration in his home to force him to think about migration. The growing self absorbs the prevailing situation, reflecting exploitation and state aggression. The role of the district head grows the conceptual self of the subject to recreate his lost self with the brutal experience of happenings. All the external factors of exploitation directly and indirectly nourish the desperate feelings of peaceful settlement.

6.3 Oppressive Social Relationality of the State

Kwong, as a subject, epitomizes his previous experience and the hardships of his family by oppressive social relationality. As an icon of resistance against suppression and exploitation, he intends to take his family out of creative sufferings. His autobiographical consciousness recalls his house as a blessed place in Shiqi as “[a]n incense stick burned all day long in the third lounge room where the ancestors were revered, creating a tranquil space filled with a sense of magic and awe” (26). This sacredness of ancestry enriches his mind to express his feeling of resilience against the state apparatuses. It becomes provocative for the writing self to face exploitation despite having a renowned family background. Eakin postulates this position as “endless spooling of identity categories in response to social change” (99). The social scenario of China encourages its inhabitants to continue the supply of foreign remittances to stabilize the economy of the state. However,

the authorities impose sanctions upon their citizens to move without prior permission of the government in different areas of the country. Strict surveillance of local administration becomes a nuisance for the people and causes corruption and manipulation.

The journey of Kwong's family to experience multiple cultural geographies begins with the idea of supporting the family through foreign currency. The protagonist of the story gains partcultural experience and shares the hardships of his family in *One Bright Moon* as partcultural memoir. Two family members succeed in getting permission to travel abroad to send support to the family in starvation and Chinese insolvency. The performative role of the subject begins with the realization that a social situation exists in his childhood. His sister and aunt:

[s]end money to relatives in Hong Kong or Macau, from where it could be redirected to China. In response, even though it restricted the movement of its citizens in and out of the country, and even between districts, the Chinese government began to encourage relatives of Patriotic Overseas Chinese, as the sojourners were known, to move to those nearby colonies so that they could maintain the supply of foreign currency, which was desperately needed to help rebuild China. (27)

The Chinese government builds discourse against the West and imperialist-designed economies to disseminate the communist narrative. The conditions of permission depend upon traditions and the historic role of the family being patriotic. The word patriotic has been defined by Chinese authorities to convey a message to be loyal to the state narrative. The state exchanges goods for foreign currency, and people only get vouchers to verify that their relatives have transferred money. The truthful performance of the subject endorses that the "models of self and life story intersect with history" (100) to construct a narrative of the writing self. Many people lament over rejection of permission to leave China for employment abroad. The government imposes the law to allow only one member of the family to go for a job in other countries.

The subject shares the oppressed circumstances of China after independence, when nobody dares speak against the national policy and revolution. Eakin postulates that autobiography or memoirs combine "a connection at work between our sense of individual identity and our social and cultural circumstances" (100) in which the writing I expresses

the conceptual self. Kwong composes his story with indefatigable resistance to the individual rights of every citizen. He shares extremely deplorable conditions of social exploitation and stories of confiscation of private property after the revolution. The district head of Shiqi is an officer of the PLA (Peoples Liberation Army) who deals with people in an exasperating tone to express his authority. This person abuses his power to exploit the people and ruin their property and businesses to force them for exile. His merciless intention lies in his actions against the masses as:

[T]his man had directed the district during many campaigns, from the bloody land reform during which the landowning class and those resisting the young republic were exterminated – to the subsequent ruthless nationalisation of all industries and businesses, as well as the frequent summary executions of recalcitrant landlords and counter-revolutionaries, and the enforced exile of many others who were sent to re-education camps in remote parts of the country. Everyone was fearful of the District Head. (Kwong 31)

Therefore, an atmosphere of horror and usurpation forces the people to escape from China to secure their lives. The state designs a policy of communes to govern areas with public property and an anti-imperialist economy. In this process, the general public bears heavy losses to their private lands and businesses. A sudden change to deprive the people of their private possessions creates uncertainty and fear due to revolutionary steps. The procedure of ruthless extermination conveys a merciless message of the state to the counter-revolutionary. The oppressive state apparatuses operate to track down miscreants or anti-revolutionaries for the implementation of national policy. The writing-I reconstructs the painful past to reveal the truth of social relationality and exposes the oppressive role of local administration. The cultural circumstances of Shiqi are fraught with fear and hunger, where the people struggle for their survival.

The subject presents his narrative with the exposure of the first raid of the district head and his committee members at his house. They enter the house for checking and nobody has been allowed from the family members to accompany them. During their search of all the living quarters, they find five quarters without residents, with two large furnished kitchens. The head of the committee starts flushing with anger and throwing insulting remarks at the father of Kwong, who witnesses the whole action. This proposition

of social relationality gets pasted in the memory of the subject that constructs his narrative of resistance. The state takes these assets into its custody to utilize according to the needs of other people, and the owners have nothing to claim for their property. The subject absorbs this critical situation in his memory and equips his interpersonal self with the feelings of suppression. The performance of the subject, in his story, corresponds to these happenings during his childhood. The treatment of the district head by his father compels him to think about the policy of the state about communist ideology. A way of humiliating and nullification of private property raises suspicion about his unflinching faith in Chinese patriotism. The head reiterates that “[i]t’s rich people like you who don’t care about the proletariat! Who don’t care about communism! People like you need more political studies and reeducation” (29). Kwong’s family has already been enrolled for a political education in an evening class to receive the ideology of communism and the policies of the state. The authorities instruct the suspicious personalities to join education camps for their training and development of ideology. His father had already been sent for a month to a re-education camp to receive lessons in communist ideology. Kwong seriously contemplates this forced movement of his father and feels insecure with the oppressed social relationality. He expresses that “[b]aba had once been away for over a month. I hated the idea of him going away again” (29). His somatic relationality moulds his private self to resist forced ideology.

Eakin’s notion of “dark vision of individualism as a disciplinary practice of the state” (100) prevails in Kwong’s relationality. The head orders to take charge of the empty rooms of Kwong’s family and stuff strangers in their house under his command. Kwong gets surprised with a sudden change and illustrates that “[w]ithin days, five families had moved in, and our house became as noisy as Come Happiness Road at lunch hour. We children were curious of the strangers in our once-peaceful home, and we didn’t know what to do, so we stopped playing and quietly watched the chaos set in” (30). This treatment of the state causes tendencies of displacement, and the writing self remains in search of a comfortable zone to live. The new residents use their kitchen utensils and do not care for cleanliness. Many times, they take pots and never return, showing their extreme carelessness. Moreover, Kwong’s father advises his family members not to complain about the bad behavior of the newcomers due to fear of the state machinery. The process of creativity, in memoir, does not hinge upon merely a collection of dates and places to fill

the belly of the text. To jot down the reality of self-experience, the subject constructs his narrative with sleight of hand. The subject intrinsically gets disturbed due to the forceful residence of strangers in his family's rooms and kitchen. The district administration strictly monitors the town to occupy extra space in constructed houses to accommodate the people. The narrator illustrates that "the Housing Control Bureau has the authority to make sure every unoccupied room in town is filled. It's not our family's choice" (30). The owner of the house becomes irrelevant in the whole process of stuffing people in his building.

Kwong derives the idea of peaceful living from the aftermath of the revolution, as his father inculcates him with the philosophy of Mao. He himself quotes his father that "many red flags around us symbolized the blood spilled by the martyrs who had sacrificed themselves for us and our country so that we could have a peaceful life under Chairman Mao" (33). He demands a developing society to pay tribute to the sacrifices of thousands of workers and peasants in the revolution. On the contrary, the confiscation of lands and houses raises doubts in the minds of common citizens about the oppression of the state. Social relationality causes displacement of the subject, and Kwong sets off on his partcultural journey to ensure his protection and prosperity. In Shiqi, the situation starts deteriorating day by day, and the survival of its citizens is at stake. In Bhabha's conception of displacement, the individual moves to protect oneself and grasp opportunity. The scarcity of food and oppressive role of local administration stimulates the growing self to realize that "[w]ith both parents unemployed, the money we received from Hong Kong didn't last long, even just for essentials like food, and we children often sensed our parents' anxiety towards the end of each month" (34). These factors of social relationality force the subject to leave his hometown despite emotional attachment to the motherland. His conscious experience in Shiqi validates his decision to move somewhere else to support his family and find a livable place.

The subject smells a dangerous position of his family as he hears his parents discussing their position in China. He catches the words of his father as he speaks that "[w]ithout the intellectuals and educated people, a nation of illiterate peasants is a lot easier to rule" (35). Their existence is under serious threats from oppressive state apparatuses in their hometowns. Their counter-revolutionary views may bring disaster to their family. The

fear of the family is at its peak, and Kwong's mother gets horrorstruck due to the revelation of their opinion. Her trembling gesture and shaking lips warn her husband to close his lips as to "[b]e very careful of what you say, my dear, she said. 'We'll be in big trouble if the tenants hear this'" (35). They also have a suspicion about strangers stuffed in their house to be spying agents of the government. Such a fearful environment of Chinese society does not allow the subject to construct his narrative against oppressive social relationality. The subject is very careful to perform his role in a limited time and space. Bhabha postulates that the writing self holds "a very intriguing experience because it is really so much about interstitial negotiations" (13). Kwong communicates within himself to find a suitable time at comfortable zone for the articulation of his story. To perform his agentive role as a subject, he stays in displacement and settles there to reinvent his lost self. The family holds political meetings at various places to rethink the offspring of the revolution. The difference of opinion has become their crime, and the state considers it a serious wave of rebellion.

Kwong realizes the condition of his parents living in extreme poverty and they never utter a single word of misfortune or dejection to maintain the morale of their children high. On the other side, they have been deprived of jobs, and all opportunities are grasped by families of soldiers, martyrs, and revolutionary heroes. The conceptual self of the subject later on understands the lesson at his school when he learns that "[a]t school, we were told that high intellectuals weren't needed in the new China and advised to report any members of the community who weren't pulling their weight" (36). At school, every morning begins with a lesson on communism to prepare a generation for national progress, to stabilize the economy, and to establish the political system. These provocative ideas catch the attention of the students and stimulate their passion to demonstrate their skills to express their patriotic feelings. This proposition staggers Kwong, who regards himself as a keen advocate of communist philosophy in China. Moreover, the government assigns him to report anti-revolutionary elements from the family or society. He hears the discussion of his parents concerning different views about the progress of the newly independent state. After the imprisonment of his father due to allegations of being counterrevolutionary, the subject expects brutal treatment of governing regime on pig head

hill. The law enforcement agencies pressurize the family to disown their beloved ones after indictment of being anti-state elements.

The subject experiences this situation to face the wrath of the state machinery as “[m]ama had to attend evening re-education meetings designed for spouses and families of the accused while they awaited trial. The prisoners’ loved ones had to be prepared to denounce them before they were presented to the People’s Court” (64). It is the worst time of trial for the family to face this situation to denounce their members in a time of exploitation. This oppressive social relationality contributes to displacing the people in their helpless condition. Moreover, attending re-education camps intensifies their pains to realize that they do not have any space of acceptability in society under the current regime. Most of the members of the alleged families prefer to leave Shiqi for their better survival. The authorities also misuse their position to wangle out money from their pockets for their luxuries in penniless society. His mother makes efforts as “she might lessen my father’s sentence by offering gifts to certain people” (65). These actions endorse the notion of victimization of families that already suffer due to starvation and economic austerity.

6.4 Victimization of Family and Hunger

Kwong reconstructs his bitter experience and the shaking realities of his life and family in communist society, which he always considered sacred. Despite facing the hardships of life, his patriotic impulse never decreased in his life before the victimization of his family in Shiqi. He is depressed when his father is stigmatized as an anti-revolutionary person in society, and he faces taunts from people regarding their loyalty and allegiance. The whole family suffers from external assaults of people and the state in the critical phase of life. Eakin postulates that he has “tried to situate identity formation and the everyday narrative practices associated with it in the context of cultures in which they unfold” (104). The phrase ‘context of cultures’ initiates the debate of ‘partcultures’ associated with the journey of the subject to search for a better opportunity and a comfortable zone for the construction of his narrative. Kwong enters a very important phase of life when his autobiographical consciousness critically receives cultural context, evaluating it with advantages and disadvantages. He is immersed in the discussion of his mother and father reflecting threats and jeopardies created by the local administration. His

senses alarm him when his father tells his mother that “[t]here’s no future for us, no future for our children. We must leave...but mama replies that there’s nowhere to go except Macau and Hong Kong” (39). A process of displacement begins in the mind of the subject with this dialogue of his parents. Moreover, his father’s anxiety and depression indirectly encourage him to prepare for homelessness.

The subject vows to apply his mind upon migration to any other country to eradicate creative sufferings. His inclination supports him to reproduce that “I loved my father’s decisiveness. It made me feel secure” (40). The growth of his autobiographical consciousness brings maturity of ideas to perform his role as a writing agent. Kwong realizes from the discussion that the survival of their family is at stake due to suspicious thoughts of the authorities on their loyalty. His composition of partcultural story begins with the plan of his parents to move their children first from starvation and exploitation. The fear of the subject exposes his intention not to pursue higher studies, which causes displeasure in life. He expresses his determination as “I gave up the idea of becoming a high intellectual like my parents, who were sad, had no jobs, and had needed to go away to reeducation camps” (42). To pass time under the surveillance of guards in education camps suppresses the masses and their independent thinking. His fearful thoughts are fraught with horror of social relationality by state machinery. The subject, along with her aunt, leaves his hometown at the age of five years to get a chance for his settlement abroad. His journey from Shiqi to Macau and Hong Kong pastes the images of his mother, who could not control her tears. His partcultural story begins with the performance of the subject absorbing bitter realities of life. After a few weeks, Kwong comes back because he could not adjust to the strange culture. Moreover, his horrible statement to jump from the third floor causes disturbance of his grandmother, who sends him back to Shiqi. His arrival throws him in the same oppressive system to face the hardships of life along with his family.

A phase of delirium, sometimes, teases the subject to differentiate between his revolutionary thoughts and his parents’ notion against state oppression. The subject admits that “my faith in Chairman Mao and the Party had been indelibly imprinted on my mind since my memory began” (49). In school, he enthusiastically raises slogans for communism

to counter the imperialist West and throws scurrilous remarks at the Western governing system. Feeding communist ideology results in the hegemonic rule of the governing class that exercises its power without answer. The subject, in *One Bright Moon*, inscribes the exploitative treatment of the ruling regime which forces displacement for him and his family.

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

Kwong’s father got arrested and was treated as a traitor whose views spread unrest in the community and incited them to rebel against the system. His father secretly expresses his views against class dictatorship and forced confiscation of private assets. His conspicuous ideology causes his arrest in a very humiliating way, and his family is shocked. The subject narrates the callousness of the ruling forces and helplessness of his family during this happening. He narrates the gruesome event of criminals’ execution on ‘Pig Head Hill’ in Shiqi to warn the people not to utter against communist policies. A very horrible sight becomes popular among the schoolchildren to watch this event to receive a message of endorsement of revolutionary actions. The crime of the victim is to disseminate anti-communist discourse in public to create insurgency. Most of these executions take place “before important national days like May Day, the Anniversary of the Communist Party on 1 July, and of course, the most sacred 1 October commemoration of the PRC” (51). The horrible scenes demonstrate oppression as a celebration in a poverty-stricken society.

The subject recreates the picture of the execution of prisoners on the hill to construct his narrative against the merciless actions of the ruling regime in the name of revolution. These incidents form a culture of silence and endurance in exploitative regimes to protect their lives. Kwong illustrates the purpose of the government as “[t]he rancid stench of a slaughterhouse swamped the subtropical air. Pig Head Hill slumped into dead

silence...the prisoner's family remained, wailing and shrieking to release their grief." (52). Nobody dares to stop and commiserate with the family of the victim after this dreadful event. The state apparatuses forcefully generate a culture of silence in a newly independent state that was established in the name of peace and prosperity of the masses. His dejection brings a shift in his ideology of communism as Eakin frames this impact of social relationality that symbolizes "the individual responding to the forces [he] perceives as shaping [his] life" (103) to reconstruct the lost self. These events of victimization found the impulse of resistance in the formation of the conceptual self that exposes this callousness. The performative role of the subject secures his identity as a resistant figure of life writing, contextualizing truth and self-experience. This horrible sight exerts a deep influence on the memory of the private self that receives a panic stroke in dreams. His unconsciousness constructs vicarious imaginations to realize the pain of execution. Therefore, he shares his experience: "I repeatedly woke from my sleep drenched in a pool of sweat. I shook and gasped, and frantically looked for bullet holes on my body; I had to stop the bleeding" (53).

His sense of understanding gains maturity soon after this event, and he perceives an idea of futility of life through cultural relationality. Kwong seriously concentrates that "[i]t shocked me profoundly how life could be so fragile, and how easily it could be destroyed in the name of the People's Revolution...I was annoyed with myself for being hopelessly weak as a revolutionary" (54). The role of subjecthood, in the recreation of brutality, shows his courage and daring venture to share the true picture of life. It is more advantageous for the subject of a memoir to present the experience of self instead of creating any imagined character. The question of the truthiness of the subject's narrative establishes its authenticity through context. The subject amplifies his voice against the victimization of families and capital punishment, based only on differences of opinion. A sense of self-censure incites his resistant self to challenge the dominance of national discourse and constructs its counter-narrative. The subject laments the paralysis of society and their helplessness. He assumes that society has lost its culture to resist this naked aggression of the state. Therefore, he jots down that:

For many days after the execution the town was numb and lifeless. Everything had ground to a halt. No one spoke. All the adults, even Mama, chain-smoked like Baba. They kept their heads down as though they were distraught hermit crabs withdrawing from the world. The children, too, were subdued and stunned. Even the sparrows stopped chirping. (54)

The grief-stricken people represent the culture of silence that the authorities impose upon the Chinese in the name of communist ideology. This treatment turns towards the family of the subject and ‘the extended self’ experiences this situation at their home. The worst experience of the writing self lies in the arrest and humiliation of his father. The shocking incident on the horrible night in 1956 eliminates the revolutionary spirit of the writing self. A former disciple of his father, along with uniformed militia, enters Kwong’s house to chain his father. All the family members are shocked by their sudden raid and the extremely insulting language used by the officers. They chain his hand behind and put a tight rope around the neck of his father and pounce upon him like easy prey. Imprints of this incident expose revolutionary forces to him and their aggression without investigation. This conscious experience of the abusive language of officers badly damages the sacredness of nationalist discourse in the mind of the subject. His father inquires in a feeble voice about his crime, tightened in chains. The officer indicts him and abuses as “[y]ou fucking counterrevolutionary. Your father was a fucking capitalist. You fucking nationalist, so-called intellectual and scholar. You’re a black element in disguise, and your whole family is fucked” (55). The whole proceeding traumatizes his mother, sisters, and himself that night. They express their determination to bring him to justice in public for indictment and retribution.

Kwong, for the first time, clarifies his concept of resistance and vows to “have jumped on those nasty intruders” (56) to unchain his father. The state machinery appears as a villain to persecute its citizens due to differences of opinion and crushes them like insects. The subject reproduces a counter-narrative with the experience of his family and horrifying events of victimization at Pig Head Hills. This social relationality intensifies the feelings of displacement and resistance of the subject. A deep influence on the memory of the subject reminds him of the role of government officials who cause displacement. Bhabha is very relevant here and postulates home as “so emergence and return are

complicit with the concept of home. Now it seems to me that those of us who move homes often, though not always, follow a certain kind of narrative pattern. By that I don't mean that everyone who moves on follows a certain narrative structure" (15). These conditions under oppressive rule force the subject and his family to migrate somewhere in a flexible culture that has the capacity to secure the stay of sojourners. The family is concerned by the accusations and the concocted story of the officers who arrested him. The officers stay at their home the whole night and decide to take Kwong's father in daylight to stigmatize the family publicly.

The memory of the subject is equipped with a grim picture of his father's humiliation and his strength in front of the officers. The conceptual self derives propositions from his autobiographical consciousness to construct its narrative of resistance. He also takes inspiration from his father as "[h]is look of determination was etched in my memory forever, though, together with his desperate wish that we must all aim for an education" (58). Even in troublesome conditions, the subject vows to fulfill the desire of his father, who intends to build up career of his children. The narrator stabilizes himself to assist his mother and sisters to counter the prevailing situation. He knows that his father would be charged as a counterrevolutionary in court for severe punishment. The extended self realizes the reactions of the people in town and thinks their silence meaningful. Nobody is ready to put their life and property at risk by supporting others. Audacious stance against oppressive state apparatuses jeopardizes the peaceful stay of inhabitants in Shiqi. Therefore, Kwong notices that "People stood outside their doors and stared at us. Some sighed to express their sympathy for the family. A few bolder ones shook their heads to object to what had happened and bowed to us. No one was bold enough to speak up" (58). An attempt to humiliate the political opponents in public asserts a loud and clear message to the others for silence and obedience. Exploitation of the family does not end here.

The subject performs his daring role to expose the oppressive regime and therefore reconstructs his past to warn the masses of aggression. He vilifies the role of responsible local administration and has serious concerns about further persecution of his father. His responsibilities as the only son force him to meditate on the solution to this victimization.

His first thought strikes him that “But worst of all were the thoughts of the public sentencing meetings that could condemn my father to be shot at Pig Head Hill¹³ or sent to a labour camp far from home for a long, long time. This idea sickened me and seized me with such terror that I lost control of my bladder again” (59). The growing self stores all these events in his memory to abrogate state narrative of acceptance and endurance. Certeau postulates this situation for the writing self as the “user introduces the creative play into the rigidities of ordering system” (227). Apparently, the writing self receives the impact of cultural rigidities but absorbs it to construct his identity as a resistant figure when Kwong and his sisters meet their father during the march-past of prisoners and wrap their legs, shedding tears. In this condition, the subject remembers his father’s words to “[g]et a good education and never stop learning. Keep your heads high, and don’t be afraid” (60). Insertion of this notion strengthens the subject to carry out his plan of study and support his family at a crucial time. After the humiliation of his father, the subject decides not to participate in revolutionary activities as a sign of resilience against the system. With the maturity of the private self, the subject nourishes the propositions of giving up desires to become a renowned figure in the revolutionary force.

The subject recreates the painful scene of his ‘growing self’ being convinced of the denunciation of his father, who is accused of being counterrevolutionary. In school, the teacher trains the students to condemn their families if they express different opinions. He quotes his teacher who utters that “[y]ou must have the courage to eliminate even your own parents for the sake of the revolution” (61). For a child under suppression, it is not easy to digest such a narrative based upon nullification and interposition. The state machinery uses power to quell intellectuals and capitalist-minded persons. Kwong also bears the pain of corporal punishment by his mother, who has already been afflicted by social relationality and calamities. The pressure of the committee head forces his mother to beat her son, whom she loves too much. Social relationality increases their troubles and grounds for displacement. The district head starts frequent visits of their house to force the wife to become a witness against her husband to support the local administration. It is the worst phase of life for Kwong and his family to assume the title of counterrevolutionary and

¹³ It is a mountain in Shiqi where the authorities killed the counterrevolutionay persons to convey a message of acceptance and silence.

traitor. Bhabha's notion of cultural factors invokes the concept of displacement in *One Bright Moon* to expose oppression. Kwong recalls the words of the district head who convinces his mother to "[h]elp your husband to admit he is a counter-revolutionary,' he said to Mama in the stern manner of comrades with authority. 'Help him to plead guilty for his crime against our Motherland. Help him to beg for mercy from the People's Court'" (63).

A deliberate attempt to ruin the family strengthens their decision to move somewhere for their survival. The pressure of the government to accept criminal activities is a trick to stigmatize the family and blackmail them for money. The district head knows their family members who send foreign currency and edible items to Shiqi. Nevertheless, her mother's somatic relationality resists accepting the pressure and offer of the state apparatuses. She moans over the rapidly increasing troubles of life and does not receive any mail regarding their allowance from Hong Kong. This pathetic scenario has snatched the smile of Kwong's mother, the caretaker of her family. The subject portrays this scene as "[m]y mother had lost her smile; a frown took over her once pretty face. Not even the mail carrying our regular allowance from Hong Kong made her beam anymore. Whenever I was at home with her, I listened to her moans and sighs from morning to night" (64). All this proceeding of victimization and insolvency expedites the process of displacement of the subject and his family. Bhabha's notion of displacement invokes this situation of exploitation and miseries to guide the subject of "the contingent and interstitial nature of the contemporary world" (14). The subject pursues a haunting experience of the lost self to reconstruct the true picture of his past. The subject, with his conscious mind, decides to start his partcultural journey that exposes his creative impulse.

The worst experience of the subject in his hometown is the anecdote of his father's persecution by the government. The extended self never digests this horrible sight of memory that reproduces the entire scenario. He articulates that:

When Baba's turn came, he stood motionless as the accusations against him were announced. His face was paler than his newly shaven scalp, but empty of expression. He nodded to acknowledge his accuser, then admitted to the confession that he'd signed during

interrogation. They sentenced him to fifteen years in prison for re-education through labour. He nodded again to accept the punishment as fair. (73)

The whole family is stunned and cannot move after the announcement of the punishment. Kwong realizes the extremely pathetic condition of his mother, who weeps and seeks no support for the family in this critical phase of life. Eakin's notion of relationality invokes formidable circumstances of the family of the subject that shares his true experience. A sense of sporadic whimpering of the affectee beseeches the hearts of viewers to the ground. A chain of these events stimulates the creative pulse of the mature self that feels his somatic relationality as a resistant force. The subject learns the lesson through a process from biological being to agentive becoming. His somatic relationality becomes an agentive being to form the subjecthood for its performative role.

The subject remembers the worst starvation in China due to scarcity of food and copious share of birds in crops. The narrator observes an increasing need of ration for the family, but its quantity gets reduced day by day. He states that "[I]ate in 1959, food rations were tightened because, according to the adults, the harvest hadn't been as good as the previous year's, and people began to go hungry" (97). The government instructs young adults to kill the maximum number of sparrows to save crops. His memory absorbs the painful order of the government and "Everyone in the Wonder River District was ordered to perform a new activity for the Great Leap Forward" (97) to engage adults to kill the sparrows. The subject sacrifices his emotional attachment to establish his allegiance to the revolutionary movement. His performative role impeaches the Chinese government to snatch his emotional support in his painful time. The subject shares his feelings as "I had a soft spot for sparrows. I loved their happy dispositions, and their chirps had helped me through many of my saddest days" (98). All the activities have been launched through ideological state apparatuses and monitored by the local administration. The people have no choice to resist these orders and argue in favour of innocent creatures. Kwong, with his friends, does not digest this cruelty against nature. He considers it another step in oppressive social relationality.

Kwong's self-consciousness also reminds him of the concerns of his parents regarding his physical growth due to the shortage of food. His hometown does not possess

sufficient quantities of food; rather, it depends upon rations sent by his sister and grandmother from Hong Kong. One of the fundamental reasons for displacement is the limited quantity of food. The subject mentions that his father “also worried about my stunted growth and physical weakness from poor nutrition” (131). An apparent decline in physical fitness increases their trouble, and the process of permission for travel abroad becomes speedier. Bhabha’s notion of unhomeliness invokes Kwong’s position at his hometown, being sick and squeezed by social relationality. His senses validate his family’s decision to move somewhere else for their survival. His father starts exercising to encourage the narrator and overcome his physical deficiency. Moreover, his grandmother contributes more quantity in the ration to fulfill the increasing appetites of the children. The subject recreates his narrative with presentation of his adolescence as his father “he would mumble to himself when he noticed the young man was not sprinting with the right posture or attaining sufficient speed” (133). His father, as a keen observer, judges the ability of his son and strives to make him fight against creative sufferings. This process invigorates the subject to utilize his somatic resources for the articulation of his story. The subject also strengthens his narrative with practical examples of starvation from his life. His close friend Ah-dong expresses his wish to die for a few pennies to buy a ration for the family. The pinching realities allow the subject to perform his agentic role to expose these facts. He quotes that “[i]t saddened me to hear Ah-dong saying how he was still waiting for someone to offer him a hundred Yuan to die so his family could afford to buy extra food; he said he didn’t care anymore if he was eaten” (137). His autobiographical consciousness allows him to construct his narrative with the use of his somatic relationality.

6.5 Somatic Relationality as Agentic Force for Articulation

Despite oppressive social relationality, the subject absorbs pleasant memories along with oppression and exploitation. His attachment to the house and the surrounding areas provides enthusiastic elements to the conceptual self to recreate his story. The artistic expression of memoir establishes it as a creative genre like fiction, having elements of beauty and fear. These expressions reflect the geographical beauty of Shiqi, boosting the spirit of the private self that contributes to the performance of the subject. The rich history of his family and the beautification of Shiqi develop his sense of realization for his creative

impulse. Therefore, the subject mentions natural scenes of his area and recalls the images of the beauty of his hometown in displacement. The performativist role of the subjecthood becomes prominent with the recreation of the scenario of his hometown. His somatic relationality highlights his creative impulse, like the rest of the writers of different genres. He demonstrates his skills as a progenitor as:

When hunger pangs woke me before dawn, I would creep outside to sit on the levee wall. There I thought of food and the challenges facing my family, and waited for the sun to rise. To me, sunrise was the best time of day in any season. The whole universe stood still as the magic of the sun's rays filtered through the thick lychee branches onto the banks of the lotus pond and over the weary houses that lined our street. The soft light dressed the dreary grey bricks and weather-beaten tiles in a warm salmon gleam, and it covered the ponds with a smooth emerald sheen. Peace at dawn softened the contradictions of life, enticing me to look forward to a new day. (134)

Kwong discusses his unconditional love between father and son, getting inspiration for his success and creative writings. His father is also a guiding figure who teaches him fruitful lessons to handle the critical situation with patience and courage. He learns the art of life from his father to survive in an oppressive society, facing the pangs of hunger. The subject symbolizes his father's advice to catch fish as "Ah-mun, see the water in the creek? When it's clear, you won't catch any fish. If there were fish there, the water would look murky because it would have been churned up by the fish as they play" (32). Life is in flux, like running water, and fish represent an opportunity to succeed in life. In the surroundings of his house, he enjoys the company of his father, and his favourite hobby is to talk with his father during their walk. He acknowledges that "[t]he levee wall became my favorite spot to talk with my father; there were so many interesting things to learn from him" (30). A biological relationship between father and son changes into like-minded spirits. Therefore, somatic relationality takes this learning phase as a vantage point for the construction of narrative.

A glimpse of an ideal relationship is through the statement by Kwong: "Baba scooped me up and held me close to him every time I asked unusual questions like this, and I would put my arms around his neck, savoring the cigarette scent he carried" (33). His

attachment to his parents instilled rebellious streaks in his memory due to suppression by the state. The process of creativity of the writing self begins with being fed by the father and receiving from the son to evaluate his life in a controlled atmosphere. Eakin's postulation of intellectual growth needs the function of somatic relationality, aligning the role of mind and body to absorb content through social relationality. Kwong's conscious effort to learn from his father confers maturity to the private self to perform his role as a constructive agent. His father, through interpersonal relations, inculcates an idea for the performative role of the growing self. He emphasizes enrichment of mind as "[a] meaningful life needs more than food, nutrients, and water. You need to be free. You also need education, nurturing, and an opportunity to thrive. When you grow up, Ah-mun,' he added, 'you'll understand what I mean" (34). His father's advice opens his mind to perceive things critically and logically with the application of mind. As Mandel considers the mind being the only part of consciousness to decide the role of the subject for the articulation of life writings (67). Kwong's critical sensibility expedites the process of amalgamation of content absorbed by the interpersonal self due to unforgettable happenings.

The subject applies his mind to perform his duty to reflect his baba as an icon of patriotism, and he draws caricatures of his father sitting on walls near levee trees. His somatic relationality plays a decisive role in not reporting his parents as anti-communist. Therefore, he states that "[t]o make myself feel better, I'd make up patriotic stories about Baba as I sat on the levee wall, watching the birds fly freely in the hot sky. I began to fantasise that perhaps his real role was top secret" (36). His conscious mind evaluates the miseries and troubles of his parents bearing for their children to make them reach their destinations. Despite unemployment, his father reads and rereads many thought-provoking books, and Kwong, too, follows his father to increase his skills. His construction of thought has deep roots in the footsteps of his father. His mother strives the whole day to manage her children for the betterment of their careers. His personal self transfers these ideas to the conceptual self to construct his narrative of resistance against oppression and exploitation. His somatic sources contribute to his polemics about the true story of life. Moreover, the conceptual self contextualizes his performative role as a subject in his memoir.

Eakin postulates in his book that “[y]our brain constructs...it does not mirror” (102) to establish the role of autobiographical consciousness in autobiographies and memoirs. The subject faces derogatory remarks regarding his father’s arrest, and they tease him on the way to school. Kwong musters up his courage one day and decides to respond to protect the integrity of his family and honour. His somatic relationality contributes to the formation of his conscious effort to retaliate against the boys who incite him. He ponders that “[o]ne day my sadness turned to anger, and I decided to fight three of the bullies. They were boys from a nearby street who wouldn’t stop taunting us. That day, I replaced the books in my schoolbag with pieces of rock as big as peaches” (62). His senses force him to resist against exploitation of social relationality. One of the boys attacks Weng (Kwong’s sister) and pulls her hair to drag her in the mud. The narrator instantaneously throws rocks upon him and “blood ran down his face” (62) to teach him an unforgettable lesson. The boy’s father complains to the committee head of the street to take notice of this assault. They have instructed his mother to discipline him; otherwise, people will never tolerate this action. The reaction of the subject further aggravates the position of the family in Shiqi. The protagonist gets surprised by the apathy of people who never condemn unlawful action but plead the case of wrongdoers. Kwong’s consciousness becomes mature and understands the situation of pathos and helplessness. His conscious mind inculcates in him an idea to absorb the critical phase and performs an agentive role to digest the eruption of feelings. He utters the condition of his mother and his control as “[s]he wept in her bed as I wept in mine. I tried not to be too loud so that she couldn’t hear me – I didn’t want my sadness to make her more miserable” (64). The performative role of the agentive self becomes decisive in revealing his feelings at a suitable time to assist his family.

The subject recalls his experience of suicides gaining popularity in town to get rid of the unbearable pains of life. His fear of his mother does not allow him to have a peaceful sleep at night. Moreover, he mentions a tree near his house often used for hanging by the poverty-stricken people. His somatic relationality reminds him that “the old lychee tree not far from our house was a popular location for hangings in the night” (64). Eakin postulates these happenings as “givens” (85) of our social relationality to construct our identities in the narrative. The subject empowers his writing self to perform in the interstitial space of increasing issues of family and his commitment to his cause of settlement abroad. The

messages of his father from prison encourage him to utilize his skills in the field of education to provide him with a sense of relief. The subject adduces his excitement of a patriotic move to convince his mind to take part in the swimming competition. Now, his maturity directs him to save his family from troubles and creative suffering. Despite the ruthless arrest of his father and the strident offensive tone of the district head, the subject still shows respect and emotional attachment to Mao's philosophy. His entire exercise to perform his skills in swimming is an attempt to win and cash in to lessen the punishment of his father. Therefore, he expresses that "I still loved Chairman Mao despite what had happened to my family. 'Everything he says, I'll do,' was what I told myself all the time" (67). Intrapersonal communication of the subject identifies the solution to the prevailing issues of his family. He plans to get the 'Red Scarf' a symbol of honor for the followers of the revolution in China. He clearly demonstrates his motive behind swimming as "[i]t might even reduce Baba's sentence, and this was my secret obsession" (68). He performs his role as a son and gets ready to sacrifice for the safety of his father. The performativist role of the subject consumes his conscious experience to contribute to the welfare of his family.

Somatic sources of the subject construct themselves that communicate their viewpoint with the reader to establish life writing as a creative literary genre. Eakin theorizes the performativist role as "self is not only reported but performed" (84) by the authorial 'I' in the text. Kwong nourishes his sense of performativity in life to cater to the needs of his worldly life. He sharpens his pencil to enhance his knowledge to build up his career. His consciousness makes him realize to act upon the advice of his father about his struggle for education. The subject determines that "I found that I always needed something to keep me occupied" (70) to come out of creative lethargy. He has deeply touched the worth of personal status and position, being an essential factor to survive in an oppressive regime. His assistance in domestic chores further generates his conceptual self to perform his role being head of the family in the absence of his father. At a very small age, he starts sharing the burden of his family and constructs an agentive self. His mother acknowledges his contribution and considers this change a positive move in the family after many months of grief.

The most important transformation in his character lies in the obliviousness of previously inserted thoughts of revolution and communism. His engagement in family affairs diminishes an aggressive revolutionary spirit that does not bear the opposition of opinion. He constructs his narrative as “[w]ith so much occupying me, I would forget about communism, Chairman Mao’s quotations, Marxism, Stalinism and Leninism, and all the brainwashing slogans” (71). The conceptual self, with conscious effort, abrogates the forceful inculcation of social relationality that brings disturbance. His analysis of ongoing circumstantial evidence molds his opinion of rational thinking. Kwong also criticizes the proceedings of the indictment of the prisoners on the occasion of a national celebration. He too, waits for the arrival of his father, and he appears on the scene with other prisoners to listen to the news of his fate. His prowess in recreating that gloomy scene becomes a performative agent in the text. He inscribes that “[t]ears trickled down Mama’s distorted face and were sucked up by the red earth” (73). These moments draw the spirit of revolution, and the subject resists this persecution. Moreover, the people of the town are also afraid of the official reaction if they sympathize with the victim or his family. The subject declares it as a “fear of being labelled a supporter of a disgraced family” (74) that causes trouble for the supporter.

The subject performs his daring role to see his father when he is shifted to a jail near the border of Siberia. The district head allows only his mother to see off her husband, and the children have been strictly prohibited. Somatic relationality encourages Kwong to move in the darkness of the dawn to see his father before leaving for Heilongjiang jail. He does not inform his mother and reaches the bridge without fear of the viciousness of the authorities. He writes that “Mama was in the crowd, unaware I was on the other side of the bridge” (75). His resistant self has taken birth to defy the exploitative rule in China. His vociferous rejection of the governing system raises questions about the mode of development that crushes intellectuals and educationists. He embraces his father, piercing the crowd to express his feelings of love and pangs of separation. He articulates that scene as “[i]t was there that I experienced the most powerful feeling of love and belonging, a moment of inexplicable magic and pain. I knew then this would remain with me all my life” (76). His memory is loaded with the grim atmosphere of his past to construct his narrative. A sense of understanding increases with bitter experience and opens the mind of

the subject to read the expressions. His mother also silently shows resilience in her silence, which the narrator catches well. The visit of the district head causes the release of this anger and the resilience of his mother. He reproduces that her mother “never looked him in the eye, and I saw this as her way of expressing defiance, anger and sadness, rather than surrender” (79). The resistance of his mother passes a message of abrogation of state aggression. The subject too consumes his conscious mind to construct his narrative to challenge the dominant discourse of the state.

Somatic relationality enflames the private self to judge the ongoing situation of Shiqi, and the subject focuses on domestic issues to assist his mother. He has perceived oppressive social relationality and plans his life to be on track, leaving trouble creators behind. Eakin states the process of “knowing that morals are contextual and social, and based on neural mechanisms” (83). The neural mechanism consists of human consciousness and the refreshing of memory to construct the story of the progenitor. The subject substantiates his resistant narrative with solid evidence of contextual happenings. His mind, being a conscious part of body, decides to perform its active role in the articulation of the story. Therefore, the narrator evaluates his social position as:

I put behind me the violent denouncements of the townspeople and the nightmares about Pig Head Hill. In my mind, even Baba’s imprisonment had become part of the revolution. It seemed like a sacrifice my family had to make for the sake of a glorious future. I even forgave the District Head for sending Baba away to prison. I saw the radiance and pride in people rise around me. (84)

The subject vows to fight for his cause, larger than life, and gets ready to build his career to reach a social status. All his troubles become temporary for the achievement of his ambition to establish his roots and the safety of the family. With the passage of time, the revolutionary spirit dies down, and practical performance starts growing rapidly. On the other hand, the subject strives to get the lost repute of his family as a loyalist and a patriot. He forgets his injuries and pain to regain the confession for his father, who is imprisoned for being counterrevolutionary. In a gravel competition for the safety of floods, Kwong enthusiastically participates to get the insignia of being a true follower of Chairman Mao. He resuscitates the previous phase as “[m]y fingers got in the way sometimes, and

bruises, cuts, and pain became part of the job. But I was very proud of suffering those revolutionary injuries, and most of the time, they didn't seem to hurt. I was keen to compare my patriotic 'decorations' with those of my friends" (87). His conscious mind, being a somatic source, performs daring ventures to lessen the intensity of problems faced by the family. This exercise invigorates the performative role of the subject to secure his identity in society.

Kwong's somatic relationality reproduces the lost self that absorbed a gruesome picture of society in China. His memories construct the terrified self that reflects the unbearable situation of starvation in Shiqi. He commiserates with the dying entities as "people had begun dying in the streets of Shiqi, and the situation got much worse over the following months. It terrified me to watch sanitation workers collecting the corpses of the sick and homeless from the streets in the early mornings. A few days later, newcomers would occupy the places of the dead, and a few days later their bodies would be collected" (125). His somatic sources do not accept this social scenario of deaths and complications. Moreover, the homeless community worsens the situation of his hometown and occupies the little space in their houses. Bhabha himself poses a question of narrative for the movement of the subject under social resources. When the prevailing circumstances squeeze the narrator, he seriously intends to migrate to less bounded cultures. He narrates that "in my movements, there is a narrative. There are reasons why I move" (15). These factors produce a situation of unhomeliness in the hometown and cause the displacement of the subject. Kwong also experiences the same situation as leaving his hometown for the settlement.

6.6 Experience of Partcultural Societies

Kwong's experience of partcultural societies stimulates his performative role as the subject in his memoir. The subject substantiates his narrative with his stay in different flexible cultures and absorbs reality through his memory. He decides to leave his hometown to fulfill his objective, as "[m]y determination to succeed became an obsession" (96). Moreover, the oppressive culture of China vindicates his ambition to find a comfortable zone for the exposure of his capabilities. The author, in autobiographies and memoirs, articulates his personal story as an agency that recreates the lost self. The

existence of the 'writing self' involves various aspects of the interpersonal self to realize his worth as a writer. The subject reiterates his objective of the movement as "[d]o more. Do it faster. Do it better. Do it cheaper!" (96) for the acknowledgment of his motive. The subject plans to compose his story reflecting a narrative of resistance against oppressive state apparatuses. Although the narrator suffers from hunger, social injustice, and aggression of the state machinery in his hometown, he never gets disappointed about his future. His journey of partcultural society begins with unflinching faith in being a redeemer for his family. Eakin postulates that the concept of 'partculture' means a flexible and less bounded culture that has the capacity to absorb sojourners. Kwong mitigates the intensity of cultural oppression with the movement in Macau, Hong Kong, Australia, and America. Eakin's focus being a theorist of the third wave of life narrative, conceptualizes the role of narrating-I in the text with its content. The subject requires a peaceful and comfortable zone for the articulation and publication of his story that challenges the existing governing system of exploitation and marginalization.

Kwong's father receives the good news of his release from imprisonment based on his "complete re-education and good behaviour" (102). The most encouraging and blissful event of his life marks a new phase in his life to build his career. The creative impulse of the writer reflects the phrase of subject. He recreates it as they "plotted Baba's journey home like it was a lesson in geography, history and literature" (103) for the young generation of the family. Eakin's notion of social resources invokes plausible contributions to build up the conceptual self of the writer. His entire intention to expose his latent qualities depends upon a well-connected relation between social upbringing and somatic relationality. The nexuses of social and somatic relationality lead the subject to move in flexible cultures. The autobiographical consciousness of the subject reproduces the images of his comfortable stay in Hong Kong at the age of six years. The subject reappears in his consciousness to long for his stay again in a flexible culture to carry out his plans of settlement. His memory endorses his intention to follow in the footsteps of his ancestors to find a peaceful space for the articulation of his story. The process of articulation of the story is to construct his performative narrative. After his father's arrival, he once again remembers that "[m]emories of that time returned to me. I thought of good Mr. and Mrs. Ho, and their daughter Je Je, whom I had missed badly, and gentle Grandmother Lee, my

grandmother's room-mate" (111). Hong Kong is fraught with many Chinese and Korean citizens who suffer from the oppression of social relationality.

Kwong intends to perform his guiding role for the whole family to lessen their grievances in China and vows to take them out of the valley of desolation. The intention of author to settle his family in a flexible culture displays his transformational phase of the writing self to accept *thereness* as *hereness*. In Bhabha's words, the feelings of self are transformed with external relationality according to their manifestation. The subject, in his hometown, nourishes feelings of *thereness* despite having the company of his family and friends. His desperate efforts to move in *partcultures* demonstrate his intention of *hereness* in displacement. The *partcultural* societies diminish the feelings of homelessness of the subject and his comfortable stay reproduces his lost self. The study conceives constructivism as the subject recreates the lost self in the text. The reflection of various aspects of society and the life of self tags his role as a performativist of interpretivism. The twofold role of the subjecthood earmarks the construction of narrative and resistance against oppressive social relationality. The social conditions of Kwong's family raise serious questions about their survival in Shiqi. The authorities issue instructions regarding cooking in the kitchen to disseminate the idea of satisfaction. He recalls the situation as "[o]ne day the authorities introduced a bright new idea to make us feel like we were getting more food: twice-cooked rice. After the rice was cooked, it was stirred while more water was added and then cooked a second time. This resulted in puffed-up rice that took up more space in our bowls. That meant the same quantity of uncooked rice could now feed more people" (116). The intervention of the officials in domestic affairs forces the family of Kwong to leave their hometown in search of food and peace.

The most striking features of life towards the beauty of *partcultural* societies begin with the arrival of Kwong's sister and aunt from Hong Kong. His autobiographical consciousness reproduces the scene of their disembarking at the Shiqi bus stand with edible items and foreign currency to lessen the intensity of hunger faced by the family. The subject reports their arrival, as "Whenever we were desperate for food, Ping and Grandmother Young would take turns to come home with their quota of provisions. Mama and Aunt Wai-hung always waited at the bus stop for their arrival, frightened that they would be

robbed on their way to us” (124). The sufficient supply of food in other states catches the attention of the subject and stimulates his passion to migrate from his hometown. Eakin calls this role of somatic relationality “the mental health of the self” (82) that performs decisive role for the articulation of story. The bitter experience of the subject, under oppressive state apparatuses and starvation, forces him to think about settlement in flexible cultures. The subject derives an idea of opportunity that he could not avail himself of in his previous visit to Hong Kong. His self-consciousness ingests repentance from the bitterness of life in an oppressive culture. He records his senses motivating him as “I’d come to understand what it meant to fail to grasp an opportunity, and that I’d learnt one of my first life lessons. Let’s look to the future and make the best of it” (128). The future depends upon their efforts in a flexible culture without forced policies of the state. Both the father and son vow to submit application to the district head for permission to travel outside the country.

Bhabha considers culture “a transitional reality” (12) that influences the writing self to adjust itself to the options of various cultures. Kwong understands well that the post-revolutionary regime does not digest the opposite views of the dissidents. An unconditional surrender ensures the comfortable stay of the masses in revolutionary China. The subject shares his experience of catching fish from a pond along with his friends due to extreme hunger, and the revolutionary guards stopped them for punishment of having the charges of theft. Many people gather to plead the case of children, but they assert to teach them a lesson for such a trivial cause. The subject reproduces: “Let the kids go, pleaded a woman in the crowd. ‘It’s only a few wild prawns.’ Then a loud voice called from the crowd, ‘If they weren’t hungry, they wouldn’t—’ ‘Commune property is sacred!’ one of the guards yelled back. ‘We’d rather starve to death than steal from the people.’ ‘But they are hungry kids, and there’s no food,’ came another civilian voice. ‘And we’re all hungry!’” (136). A controlled and oppressed culture pushes the subject to move in flexible cultures to arrange the basic necessities of life and the right to speak. He and his parents start their struggle to get permission from the district head, who is to be pleased first. Although the writer, in Australia, reconstructs his narrative, removing the terror of death after a bitter experience of life. He admits that “[t]he colour of death has gone” (138) to regenerate a resistant

narrative of the lost self. After continuously increasing tribulations, Kwong's family applies for a visa for Hong Kong to meet their grandfather and decides to settle there.

Kwong expresses his intention to live abroad to build his career and bring comfort for his parents and siblings. The district head rejects their applications repeatedly to establish his authority and the helplessness of the masses. The oppressive state apparatuses horrify the people who could never express their opinion against the exploitation and intervention of district heads in every walk of life. The subject quotes his baba saying: "Living without freedom is like a living death, and now with starvation, it is a certain death,' Baba grumbled to Mama inside our room, with the door shut so the tenants couldn't hear. Stated publicly, that comment would have landed him a long prison term in a worse place than Heilongjiang" (151). The construction of a resistant narrative requires a fearless culture and independence of speaking. Moreover, the arguments of the victims have no worth or authenticity in front of the court for their defense. The court accepts the views of the state officials in trials and gives verdicts in accordance with revolutionary policies. The subject anticipates that his father would not tolerate this oppressive culture anymore and plans to leave for any other country having a partcultural society. His father's escape can cause big trouble for the family as "he was getting ready to run away to Hong Kong or Macau, as some townspeople had recently done. His attempt would mean risking his life, and it would involve more denunciation and criticism of our family" (152). He also shares this plan with his wife, who has already been afraid of social stigmatization and the wrath of the district head.

The subject gets a chance to leave his hometown with the permission of the district head but the rest of the family members have not been allowed to travel abroad. Kwong, being an agentive self, never thinks of missing this chance to adapt himself in a partcultural society. He vows that "I had no second thoughts about leaving home alone. Nearly thirteen, I was more than twice the age I'd been when I'd left home with Flea and Mrs Ng. Now it seemed to be the right thing to do" (154). The experienced self pushes the subject to get rid of poverty and oppression. His enthusiastic endorsement encourages his parents to prepare for his departure. The writing-I reconstructs his previous life to expose the dominant social relationality that forces them to displace. His father, as a guiding force,

also exhorts him to grab this chance for the settlement. He advises him and gives him his pen that symbolizes writing-I to articulate his story to unearth the hidden facts of oppressed life. Kwong appreciates his father as “[b]aba pulled out his treasured fountain pen, a Hero brand he’d taken all the way to Heilongjiang and back” (155). The power of discourse lies in the recreation of the lost self with the truthiness of the context. His attempt to reconstitute the written-I actually contextualizes his narrative constructed in a partcultural society. The performativist role of the subjecthood ruptures the dominance of suppression and aggression of the state. The subject still feels suspicious about his permission; therefore, he cares for his secretive departure. He shows his concern as “[a]ny neighbor’s objection could mean suspension or cancellation of the approval: people power in a totalitarian society” (158). A minor suspicious hint can cause the cancellation of permission.

At the time of departure, Kwong melancholically recalls the idea of being a sojourner at his own hometown. The subject asks a question to himself: “A glorious return like that of the sojourners? My mind was still circling in confusion. In less than two days, I might never be hungry again. I tried to count the hours until I left for Macau, where, in my memory, food was in abundance” (159). Financial prosperity never replaces sentiments with material benefits and love for the land takes a tough exam of the experienced self. Eakin titles this interstitial space as “thought correspondence” (115) to construct the narrative of the writing self. The subject performs his agentive role to articulate his story with the recreation of the written-I in the text. His autobiographical consciousness helps him revive the bitter realities of life as experienced through memories. The construction of a resistant narrative is only possible for the subject in a partcultural society. The writing self produces his narrative as “[t]he struggle to survive in a ruthless revolution had exhausted her, but not the dreams she had been nurturing for me all these years” (164). His discourse against revolution is a challenging and risky task for the writer, but his stay in a flexible culture ensures protection. Autobiographical consciousness plays its role in highlighting the performance of the subject with the revival of the past and its documentation in the present. This performance depends upon the flexibility and digestion of the partculture that helps compose the story of life. The protagonist of the story realizes the pain and stigmatization of his father in public and does not allow his extended self to forget this callousness of state machinery. He pledges to himself: “I had witnessed him

being denounced in public, convicted and imprisoned by the authorities for doubting the revolution. I felt his courage surge inside me as his eyes glimmered with hope in the morning glow. I nodded, holding back my tears. The knot in my chest tightened. I couldn't speak" (166). His somatic sources recreate these scenes in his mind with contextual exhibition of self-reflexivity in partcultural text.

The experience of the subject, in partcultural societies, has created a new version of the writing self. His conscious experience emboldens him to take the start of articulation of the story of his struggle against social relationality. After crossing the border of China to Macau, the subject admits that "[h]ow quickly my world had changed" (172), and 'the extended self' gains confidence to document his story. The generation of ideas with self-reflexivity emerges automatically when the subject approaches a comfort zone in Macau. He reproduces a challenging discourse against the state, exposing their brutality as "[w]hat the authorities had done to Baba was so unfair, so demeaning" (174). Constructing a resistant narrative depends upon supporting social relationality formed by partcultural societies. The narrator appreciates the social atmosphere in Macau, and he finds smiling faces in school and the market. However, he continues working hard as a sweeper in the institution to get some concession in school fees. The writer's intention to share his experience in partcultural society improves his performative role of the subject in the text. The art of characterization of the written-I becomes an agency to construct the narrative of rejection. He abrogates the entire social relationality of the Chinese period of life as compared to that of Macau. The maturity of the extended self refreshes the memory of the experienced self that integrates facts to contextualize the truth. He focuses on learning the English language to survive in the modern world to get rid of troublesome life. In the struggle of life, the subject is satisfied with his stay and learns quickly because revolutionary songs are not reiterated in the classes. Therefore, the subject consumes his energy to build up his educational career. Kwong's somatic relationality endorses his strenuous efforts to articulate his story by interpreting the life of a common citizen in post-revolutionary China.

The subject also abrogates the artificially portrayed picture of the West as an ugly capitalist society full of dangers and exploitation. O'Hagan presents a relevant idea that

“afterlives are not more interesting than lives; they are just more ongoing” (46), and the writing-I reproduces the experienced self. The reality is entirely different in Macau as the subject states that “[s]ince as far back as I could remember, the Party had commanded us to reject the capitalist world, painting an ugly portrait that didn’t resemble the reality I was now experiencing” (177). The conceptual self abrogates the Chinese discourse of interposition and nullification for Western countries and their policies of governance. A proper developing phase of the conceptual self starts with the arrival of his father at Macau.

6.7 Development of the Conceptual Self

The arrival of Kwong’s father reinstates the extended self, and the subject carries out his plans to build up his career in higher studies. The company of his father stimulates his somatic resources for the performativist role of subjecthood. The derivation of ideas from biological relations helps construct the narrative of the experienced self. Evans complies with the perception of cultural contribution as “[t]he explicit recognition in contemporary culture of emotional life as a determined player in a social world has allowed us all, in all our lives, to recognize the ways in which we construct ourselves” (34). The authenticity of autobiographies and memoirs depends on the contextualization of the texts to establish the truthiness of the facts. Kwong decides to become a doctor of medicine for the service of the masses, whose bruises do not heal due to extreme poverty and oppression. For the accomplishment of his education in a new culture, he desperately needs the company of a guiding figure. His father reached Macau with his friend Mr. Lee in a very pathetic condition, having the tag of refugees. The subject reflects their condition as “[e]ach of them carried a UN Refugee Program parcel. They rushed to pull out their Macau ID cards to show that they were now legal residents, and they also each carried one ten-dollar bill in Macau currency. The Colonial Portuguese Government granted residency rights to refugees from China upon arrival, while the Red Cross assisted them under the banner of the UN” (180). The treatment of partcultural society is far better than the Chinese authoritative culture of fear and frustration. After a long time, the subject feels his father’s happiness and satisfaction due to the cultural change in his life.

Many educated personalities leave China's oppressive culture and intend to move in flexible cultures for their respectful survival. The subject establishes his argument of

resistant narrative with an example of his father's escape from China in the company of well-educated professionals. He quotes that "[t]here were missing boards in the cargo hold where we sat. I recognized many familiar faces from town: doctors, nurses, intellectuals, disgraced teachers, and landlords. Oh yes, your Comrade Teacher Wong and her husband were there too, but we didn't talk to them" (180). The subject also acknowledges the positive impact of partcultural society to foster critical sensibility of the writing self. The writer shares a heart-rending event of a child who weeps in the boat of escapees, and everyone forces the parents to throw their small daughter into the river due to fear of being caught by the patrolling militia. A test of parenthood puts them under pressure of the people that her father presses her mouth forcefully to shut, and her mother gets ready to jump into the river along with her daughter. The fear of oppressive social relationality generates cruel stories to sacrifice the elders and children in the struggle for freedom. He narrates that "[s]he pleaded with him, saying she would take the child and jump into the sea" (182). To protect the passengers of the boat, the mother gets ready to sacrifice because authorities would make them an example after their arrest. He borrows the idea of resistance from his father, who performs a daring role in the boat to save the child. His unflinching determination lies in his statement "[n]o! We are not going to let the child die" (183). Kwong idealizes his father to challenge an authoritative regime that promotes a culture of fear and silence. The subject also exposes the aggression of the state and expresses his concerns about suppression. His developing stage of the conceptual self continues absorbing elements of resistance from multiple resources.

The subject acknowledges the major contribution of his father to developing his thinking and critical ability to judge the matter based on personal experience and shared stories of the people. His conceptual growth comprises his experience and the resources around him. He praises the role of his father: "I always loved how my father took every opportunity to teach me things" (184). The extended self develops its intellectual level to form the conceptual self that performs the role of the progenitor of the story of life. The process of recreation requires the maturity of ideas and the creative pulse of the subject. Therefore, Eakin declares this position of the conceptual self as "an attempt to achieve completeness through the performance of autobiographical act" (116). Kwong's deep affinity towards his father confers on him intellectual stability to promote his performative

role as a subject. A source of the derivation of ideas becomes an indicator of the performativity of Kwong, who is the writing-I as well as written-I in the text. He himself accepts that “I always loved the way Baba talked. His being so positive when things around us were challenging and, at times, seemingly hopeless, was a great comfort” (187). The precinct areas of Chinese offices for the common people force the subject to perform his agentive role in alternate flexible cultures. The conceptual self constructs a narrative to challenge social relationality and raises questions about homeliness. He institutes his argument to justify the role of the subject as the creator of the story in various cultures in search of a peaceful and comfortable stay. He vindicates his position as “I wonder if we’d always be running in search of a safe place to call home” (189). The developing phase of the subject, in partcultural societies, improves his understanding of various characters in his life. His continuous movement, in search of homeliness, provides many opportunities with tough experiences.

The subject moves from Macau to Hong Kong in a small boat with many passengers to start the new innings of life. This perilous voyage invigorates his resisting self to face the hardships of life and create space for itself. Kwong claims that “My self-confidence returned before the last passenger got ashore” (202) in Hong Kong. The conceptual self has established its roots with the experience of various selves. His reunion with his elder sister Ping, grandmother, and father removes his sense of unhomeliness in the new culture. His interest in medical science provides him with a chance to get a scholarship in Australia, and he joins a new culture and institution for his intellectual development. The subject compares educational institutions of partcultural society and those of China to highlight the difference regarding intellectual growth. Kwong recalls his learning at his hometown as “[m]y schooling in China had consisted mainly of brainwashing political studies, slogan-shouting and propaganda, collecting firewood and waste metal, and killing pests” (209). On the other side, the institutions of flexible culture enrich the subject with multiple contents like mathematics, science, and English. The subject experiences that “[i]t was a wonderful feeling to go to school every day” (209) to gain knowledge for the benefit of humanity instead of abomination and mutual rivalry. The pleasant experience stimulates his oppressed skills to think positively and carry out his plan to reunite and settle his family. He also conveys his message to his mother to use appeasing tactics for the district head.

Applications of his mother and sisters have been rejected every time by the district head. The mother of Kwong acts upon instructions as the “message was to encourage Mama to continue working hard towards our goal of reuniting the family” (215) during her stay in re-education camps.

This pleasant and fruitful experience promotes a sense of understanding for the formation of the conceptual self. The sense of manipulation and illegal activities prevails everywhere in the world. The subject shares his experience that people in Hong Kong set their old houses on fire to claim for a new house, being homeless. He refers to an incident of fire in Hong Kong, as “many homes could be lost in a single blaze. The homeless were then given priority for public housing in the new residential estates nearby” (217). The development of the conceptual self is related to the gradual learning process in various cultural societies. The subject documents his struggle to develop his career in a less bound culture to secure his future and the reunion of his family. Moreover, his struggle is the only tool to accentuate the journey of subjecthood. He promises to himself after having a desire for admission to the famous institute, “I’ll come back tomorrow, until I’ve got myself into La Salle College. I promised myself, and headed home” (222). His commitment to cause (career) never allows him to relax in the struggle of life. These ambitious impulses substantiate his narrative against exploitation and oppression. Eakin calls it “a clear picture of cause and effect on the order of memory” (84) of the subject that performs the role of the progenitor of writing-I as well as written-I. His strenuous efforts to gain admission to La Salle College empower his character, and he keeps trying to get admission after twenty days of continuous refusal by the principal, Brother Casimir. An ordinary person never sticks to his subject as Kwong did all to establish his honour. After getting a conditional chance of admission, the subject strives in full swing to carry out his plan of study. He also documents the deterioration in Hong Kong due to Chinese intervention against the people who left China without permission for being counterrevolutionary.

The subject, with a developing mind, becomes conscious about social relationality that still creates trouble for him outside the premises of his homeland. His somatic resources remind him of the developing stage of the mind when he raises questions about the excessive intervention of Chinese authorities in Hong Kong. He informs: “I often saw

protesters being chased by squads of policemen in riot gear. Why the terror and violence? Why can't we live in peace? Why is life so challenging?" (231). He is fed up with the ongoing violence in society and brings unrest for the settlers or sojourners. The prevailing situation forces the subject to move somewhere else for the protection of his life and career. Bhabha calls it 'unhomeliness' in thereness and associates it with risk factors of human existence. Kwong's intention to get a chance to study overseas enables him to work hard for his selection in the University of Australia. His attempt, on the recommendation of his father, expedites his mind to complete the process of application for study. The sole reason for his movement to another flexible culture depends on his meaningful struggle. In 1968, the writer succeeded in getting a visa to study in Australia with the assistance of his father, sister, and relatives. A pleasant phase of struggle and experience attracts the private self to expose its creative abilities in the form of a memoir.

6.8 Composition of Partcultural Memoir

Kwong's creative prowess lies in his delineation of characters reproduced in the text via autobiographical consciousness to establish memoir as a literary genre with the construction of his narrative. The performativist study of the subject, in partcultural societies, highlights even minute details of characters that support the subject in his settlement in displacement. The most inspiring source of the subject for the continuation of the struggle is his sister Ping, who already lives in Hong Kong. The narrator recreates her character when he reaches Hong Kong as "Ping was already [at] home from school and had changed into her bright floral skirt with a crisp, light blue blouse. Her well-permed shoulder-length hair shone; so did her smiling face. In fact, she looked a lot like Mama in her rare happier times. She had my mother's gentleness as well as her big eyes and fair complexion" (205). His self-consciousness as an ingredient of somatic relationality enables him to reflect a true picture of his experience. The writing self learns many cultural changes to upgrade its standard in the new cultures. His family members ensure his grooming to find a free and creative environment for the betterment of his career. Eakin calls this situation "structuring elements in value and transmission" (116) of the conceptual self that constructs narrative through the articulation of memoir. Ping, as an experienced entity,

consciously contributes to the development of Kwong's writing self. The subject reproduces her contribution to grooming as:

Ping was upset by the suggestion. She knew well that, in this status conscious city, people tended to regard dim-sum boys and girls with disdain; indeed they occupied the lowest rung of society, even lower than street-cleaners and prostitutes. And the stigma would stick: once they had done that job they would always be referred to as dim-sum boys or girls. (206)

The partcultural memoir reflects multi-layers of movement in various cultures where the subject absorbs and performs by gaining agency. The biological self (being) meticulously wanders in flexible cultures to give birth to the writing self (becoming). The subject gets a chance to look into the matters in his hometown with a comparative study of partcultural societies and controlled societies of China. His company with grandmother in Hong Kong boasts up to articulate her concerns, which she shows as "They took our land, our home, every valuable thing we had. And now they've put my dear daughter Wai-syn in prison. And Wai-hung's two boys are still in Shenmingting, starving, with no hope" (207). The autobiographical consciousness of the subject preserves the persecution of his family in an oppressed culture, and he is not allowed to join the other family members in abroad. Even in a tolerable culture, the somatic relationality of the subject does not allow to forget the sufferers of social relationality in China. He admits that what "I felt about [m]ama and my other sisters weighed heavily on my mind. Fearful of retribution" (208) they could not travel to Hong Kong.

The subject composes his autobiographical consciousness in partcultural societies as comfortable zones, realizing the homeliness of displacement. Social relationality in flexible cultures structures the writing-I as a subject that endorses the difference between hereness (settled places) and thereeness (hometown). Kwong writes: "Hong Kong is a very different place from Shiqi...Everything depends on your credentials or experiences. Good references also help" (209). This scenario helps explore the performative role of the subject that reconstructs the lost self and also interprets life in its multiplicity. Eakin invokes the idea of the subject as a "central player who intimates our stream of consciousness as writing-I" (80) to reproduce the self in the text and the phenomenological level of human

experience. Kwong's conscious experience reshapes the writing-I as an author who documents written-I as a textual story. The most important factor for the writing-I depends upon the scenario in which the subject lives. His intellectual growth is premised upon his energetic and inspiring experience. In Hong Kong, the subject nullifies all the previous perils and accepts that "[m]y world had expanded so much in Hong Kong, with all its freedoms" (212). The realization of the worth of freedom and a sufficient supply of food transpires subjecthood from an ordinary biological being to a person who has agency and can express himself.

The process of composition of a memoir requires interstitial spaces between local cultural and foreign cultural spaces. The subject absorbs very effective concepts of cultural disparity in his visits to various countries to compose his story of life. Kwong communicates his 'selves' to develop and "represents 'somatisation' of social and cultural experience" (Eakin 117) to construct his narrative. The subject collects multiple contents from his surroundings, and his mind starts contextualizing the 'givens' of social relationality. The writing-I vitalizes his argument as "[o]ur destiny is in our hands . . . and we don't give up . . . We must steer our own boat" (221). Kwong establishes the role of somatic relationality in the articulation of his story to share his experience of hunger and aggression. Therefore, the narrator highlights the role of the conscious mind in the construction of narrative through contextual evidence. In the articulation of his story, the narrator shares incidents of violence in Hong Kong that erupted due to the access of 'red revolution' across the border. The subject expresses his concerns about the resumption of disgusting activities as "those endless wars, conflicts, revolutions, invasions, starvations, killings, persecutions, imprisonments, murders, illicit drugs, prostitution" (233), to paralyze the peaceful society. The writing-I narrates these events due to the horrifying news of dead bodies recovered from the sea between China and Hong Kong.

The writing-I intertwines the idea of violence and increasing Chinese onslaught across the border where the writer stays. His aesthetic sense prevails in recreating the experienced self that also suffers in Hong Kong. His mysteriousness reflects the creative pulse of the writing-I in the text. The writer shows his creative prowess as "[a] glut of ghost stories circulated, each more horrible than the last, and we stayed away from the beaches

for fear of vengeful spirits looking for replacements. Even during the day, I often looked behind me when walking along shadowy streets to make sure I was not being followed by wandering spirits” (234). The writer apprises his conscious self to avoid any unseen danger that can dislocate his existence from a flexible culture. Another aspect of the well-structured composition of a memoir lies in materializing the abstract phenomena of the mind. In Eakin’s notion of narrative, the subject challenges, “the familiar discourses of the culture and its institutions contrive to silence” (117) for the reconstruction of a resistant narrative. The process of writing an autobiography or memoir, for a displaced and poverty-stricken subject, becomes a very risky task because of the challenges of social relationality. The writing exercise of the conceptual self composes his story of struggle and endurance. The subject, in Australia as a partcultural society for the immigrants, realizes the troublesome life of his mother and sisters in their homeland. He reconstructs the image of her mother facing the wrath of state officials due to the escape of his father. He materializes his views in the text when the conceptual self composes his story to share his experience with the readers. An autobiographical pact between the author and the reader stamps its content with contextual perspective. Somatic relationality stimulates the private self to adhere to the values of the family. Kwong innocuously reproduces the position of his mother through her letters:

Don’t look back. Mama finished every letter with the same words. I sensed that she was cutting the strings and letting me fly. I absorbed her letters with sorrow, feeling her pain as I read between the lines, treasuring the unspoken meaning behind each word. With so much encouragement and support from Mama, I could not let myself be afraid or let anything hold me back. (241)

The subject desperately needs the support of the family in displacement to establish his extended self for the articulation of his life narrative. Evans appeals to this position of the subject as “[p]art of the psychic restlessness of individualism is to discover the self; it is not an ethic which is content to see the work, the external manifestation, of the inner self, but, rather, it wishes to see and know the internal self” (37). The formation of subjecthood is linked to the well-established connection between the private and interpersonal selves. The experience of various cultures removes restrictions and barriers of social relationality.

This continuous movement of the subject confers on him boldness for the construction of his narrative. He composes these verses:

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

Kwong vindicates his subjecthood with the performance of the writing self that challenges oppressive culture and constructs a resistant narrative to expose exploitation and aggression of social relationality in his homeland. His flight, as a daring subject, overthrows the opposing forces and justifies his position to challenge them. The true experience of the conceptual self provides content for the recreation of a real character as a hero. The subject documents his strong position and reveals his acute desire in particultural society as “[s]haring, togetherness, kindness and peace: it was no different from what my family had been struggling to achieve and maintain, even while being punished for their ‘counter-revolutionary’ views. Now I was in such a fortunate position, I would do all in my power to attain a better future for my whole family” (262). His determination to perform a role of stirring for the safety and reunion of his family with prudence keeps him active and ambitious. The subject also recreates the changed, relaxed policies of China after the death of Chairman Mao. His autobiographical consciousness reminds him of the change regarding the people who escaped and settled as a displaced community. He reports that “[e]veryone says China is relaxing its grip on the expatriates like us, and some escapees have gone back to China and left again without any problems. Now that Mao is dead, Deng Xiaoping is in charge and things are rapidly changing, for the better” (272). The writer composes his autobiographical experience as a victim of the system. Eakin says that “each narrative reworks shared cultural material in unique and distinct way” (117). Kwong reconstructs his narrative with the shared cultural experience of other flexible cultures. His journey from China to Macau, Hong Kong, and Australia equips his memory with multiple realities of life. The subject constructs his narrative to

expose the comparative existence of values in various cultures. The subject returns to Shiqi after the accomplishment of his degree and feels pleasant as “*I’m home*” (275).

6.9 Identity Narrative in Displacement

The performance of the conceptual self recreates the lost self and secures identity through the construction of narrative in displacement to expose the troubles of life. Eakin postulates a notion of identity narrative with the reconstruction of ‘the experienced self’ as a creative process to demonstrate the identity of the self. The subject gets displaced due to persecution and hunger in search of a peaceful stay in other countries. The subject performs a daring role to establish his identity being a loyalist who is ready to sacrifice his life for the honour of his family. Kwong, being a writer, adopts life as a source of struggle to carry out his plan. He interprets that “[l]ife must be like kite flying, I thought: be prepared, be bold and take risks in order to be successful” (95). Therefore, the narrator takes a risky adventure to present a realistic picture of life against the policy of the state. Eakin, in his theoretical perception, constructs that a wave of resistance as performativity complies “telling his story and in so doing making himself not ‘somebody’ in the ‘career’ sense but someone with a story to tell” (112). The writer, in *One Bright Moon*, claims his identity as a constructive critic to perform his agency. De Quine also endorses the concept of identity as “[n]o entity without identity” (134) to acknowledge the prominence of the writing-I.

The articulation of the memoir by Kwong, constructs the identity of the writer and his narrative. The venture of writing by name substantiates a resistant move of the subject that transforms his name to record his transformational process. The subject manifests his performative role with a conscious experience of transformation of name to secure the identity of the family. In displacement, Kwong intends to change his first name as an icon of resistance against the social relationality of Chinese culture. He reminds the reader of his old name, called by his father “when he called me Ah-mun, a shortened, endearing version of my name Yiu-man” (21). His narrative amplifies his intention to challenge the oppressive culture of silence and exploitation. After his settlement in Hong Kong developing the feelings of ‘hereness’, Mr. Kwong renames his biological self and constructs his new identity as “I even joined the catechism study group and was soon baptised as Andrew, a name that made me feel more at home at La Salle College, where

nearly all the boys had English names” (24). The subjecthood contextualizes his identity narrative to assimilate his family history and resistant discourse against the oppressive culture in Shiqi. Despite being displaced, the protagonist constructs his feelings of hereness in flexible cultures to fade away his painful memories of the past. The performative role of the authorial signature as a writing-I outside the text reifies the conceptual self in the text for the construction of narrative. The feelings of writing-I transform the conceptualization of thereness to hereness as an acceptable culture of peace and harmony. The performance of the subject endorses his somatic relationality when he secures his identity with his family name Kwong. Somatic relationality dominates the construction of narrative by the writing-I to challenge the exploitative regime in his hometown.

The characters, in autobiographies and memoirs, ensure the reality of life and personal experience of the writing self to reveal their identity. This proposition, in the theory of life narratives, conceptualizes that “our sense of identity is shaped by our lives” (Eakin xi). Kwong restructures his life with a new identity, revealing his family relations and exasperating tone against the governing regime. The policy of the government to increase family members became a nuisance with the beginning of the famine in 1960s. Kwong illustrates that “[in] mid-1960, famine had well and truly set in. The commune kitchens were finding it hard to manage the increasing number of people; complaints proliferated as rations shrank” (115). This critical situation of starvation expedites the process of migration toward the West. The subject and his family members also decided to settle outside their hometown for survival. Eakin also focuses on cultural resources for the formation of identity and postulates that “the mismatch between the cultural resources for identity formation and the individual’s circumstances” (113) contributes to constructing his narrative. The writing self exposes his pathetic condition in alignment with social resources, securing identity in his narrative. Kwong experiences the worst condition regarding his necessities of life as he admits that “[h]unger pangs lasted all day long, from breakfast to lunch to bedtime” (115). Social relationality modifies the somatic resources to construct his resistant narrative with first-person narration. The performance of the subject, in the affairs of his life, does not expand its scope in Chinese culture.

The subject indoctrinates the notion of an exploitative regime with oppressive state apparatuses using his name as an identity mark. The only possibility of the revelation of identity boosts the writer to construct his narrative in displacement. Kwong, being a challenging voice, ensures his safety in displacement, which proves itself a blessing. In Shiqi, the extended self finds himself strangled not to speak against the policies of the state that instructs the masses how to cook. Therefore, the narrator expresses his deplorable views about life as “[l]ife in those days was too much like living with death wrapped around your throat, tightening at its will and suffocating you at its pleasure. Death meant little, so little that at that point I didn’t care if I was to die” (138). The maturity of ideas, in autobiographies and memoirs, confers voice to the resilient forces to document their experience revealing the identity of the writer. Evans reciprocates her idea of “constant and regular shift of the content from the writing-I (author) to the written-I (character) in the text” (45) to contextualize his experience of reality. Kwong’s construction of identity in displacement indicates the suppression of social relationality. The subject, with his extended self, understands the role of state officials to exploit the masses. His performative role in evaluating the treatment of the district head prompts him to expose such elements through the construction of a narrative. The writing-I articulates his story in displacement to ensure his safety of life and that of his family. This exercise of performativity is not possible while staying in his hometown. He discloses that “Ping and Grandmother still visited every month, and the District Head continued to collect his share. One day he shook Baba’s hand to express his gratitude for the extra goods” (139). The masses have no option to refuse the demands of the district head because he enjoys unlimited power to indict the people for being counterrevolutionary.

The subject realizes the blessing of displacement to avoid from troubles of life in his hometown. Eakin invokes the idea of somatic relationality that performs an agentive role with the contributions of social resources. The contribution of other characters in life assists the writing-I in constructing an identity narrative in displacement. Eakin asserts that “the role of others in this self-defining moment is central...[and] functions simultaneously as a rationale for independence and autonomy” (114). Kwong also expresses the same ideology of the self to present self-conscious experience in the story. He concedes the fact that “[a] few of my cousins, like Third Aunt’s daughter, had married sojourners, and their

families lived more comfortably than others; having girls in the family could be a blessing in this time of starvation” (144). The attraction of others’ cultural flexibility catches the attention of the author, who intends to document his experience of life with recreation of the lost self. Their support in crisis naturally boosts the poverty-stricken people to leave their hometown for the betterment of life and future generations. The construction of a writer’s narrative is not possible in an oppressed culture. His conceptual self conspicuously revives the ideas from his memory to delineate a heroic character that highlights the truth of life. Based on monetary benefits, the government also shows its distinguished treatment towards the sojourners who contribute to the foreign currency in China. The narrator elaborates that “since the sojourners had been reclassified as patriotic because they helped increase foreign currencies for China’s rebuilding program, a few more had started to return to seek a wife” (145). These people enjoy special status in China and cash their financial position, even being sojourners, and the local population faces trials.

The idea of reconstruction of identity in the text demonstrates the will of writer in the public for the awareness of self-reflexivity. Kwong’s exercise of writing, in displacement, interprets his life as a victim of social relationality that directly influences the performative role of the subject. His intention clearly strengthens his parents’ views as “[w]hen you can read and write it well, it becomes your foundation for success in life beyond China” (164). In Chinese culture, the subject can never imagine producing such discourse even after the completion of his education. Somatic relationality remains intact in displacement and reconstructs the identity of the subject who has experienced persecution by the state and starvation. The subject also expresses his views about departing, missing the scenes but not the system. Therefore, he firmly asserts that “I had no real regret in leaving Shiqi, where my family and I weren’t wanted. It was time for me to go” (165). Bhabha’s notion of multiple factors complies with the departure of Kwong, who articulates his story as an expression of resilience. His hometown and its residents suffer due to the stranglehold of the state apparatuses. In the culture of exploitation and oppression, the hometown becomes thereness for its native inhabitants and a flexible culture becomes hereness for the sojourners/settlers. Leaving his hometown, the subject laments the governing regime that causes his displacement. The subject also impels brainstorming among children in educational institutions to capture the minds of the young

generation. He recalls a revolutionary song about the early marriages of the girls to increase the population as:

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

Kwong constructs his resistant narrative in displacement to expose the contradictions of the revolutionary government. A large number of people leave China because of starvation and an oppressive culture of endorsement and silence. The authorities embolden the masses to enhance the population through the brainwashing of the youth in the name of liberation and patriotism. His identity narrative does not recognize contradictions and aggression done by the state apparatuses. The subject reconstitutes the previous characters who suffered in reality and provides the content to the writer to establish his argument against social relationality.

Bhabha reinstitutes the concept of 'home' in "Home and Belongings" to elaborate the hidden factors of displacement. He elucidates that "there are very distinct forms of narrativity, choices, judgments, which evaluate certain locations, which create a home around certain locations" (16). Kwong, as a displaced subject, reconstitutes the new place (Australia) as his home to produce his narrativity. The writing-self believes his security and impartiality for the construction of his identity narrative exposing the persecution of the masses in his hometown. The subject exemplifies his experience of crossing the border of China and Macau during his journey. The security official, at the border, throws the question: "Why are you leaving our motherland?" (170). Kwong reiterates this sentence to express complexities of social relationality and the sense of insecurity under oppressing regime. A dominant environment of fear forces people to migrate towards other flexible cultures. The masses, despite having serious reservations and problems, do not speak the truth under their command and prefer to cross the border without any hitch. Most of the people look scared due to the authoritative behavior of the security personnel. The narrator shares another strict rule of the Chinese government for moving entities. They are not allowed to take more than one yuan out of China as the currency of the State or any other

copy of written material comprised of nationalist policies. The subject reproduces the questions and instructions of security officials: “You know you are not allowed to take more than one yuan out of China. Did anyone ask you to take anything out of China, like newspapers or revolutionary books?” (171). The autobiographical consciousness of the writer reminds him all these factors to construct his narrative against the dominant system. Bhabha’s notion of displacement complies with the ongoing situation of Chinese social relationality.

The subject, being fearless of retribution, reveals his identity with challenging discourse against the Chinese educational system that promotes animosity. In Hong Kong, Kwong reposes his experienced self and thinks that:

I didn’t have to smash rocks, break up tiles and bricks to make gravel, search for waste metal, stamp out pests, or hunt for food to ease my hunger. There were no political studies to attend, no slogans to shout, no comrades to impress. I wasn’t made to suffer the indignity of being regularly criticised as the son of a counter-revolutionary and grandson of a bankrupted capitalist. And I wasn’t forced to watch public sentencings and horrifying executions. At last, I could leave all my nightmares behind and concentrate on my studies and my future. (134)

Kwong describes a clear difference between the controlled culture of troubles and pains in China and the pleasant experience of supportive culture in other countries. His identity, as a displaced subject, constructs his resistant narrative against social relationality in China. His father arrives in Hong Kong to remove the tag of being counterrevolutionary or a traitor as declared by the district head. The subject never removes his family name ‘Kwong’ as a sign of pride in his lineage. Although he seriously contemplates humiliation and persecution of his family in Shiqi. Bhabha postulates the concept of “that existential comfort that you associate with home” (16). The subject also endorses the same concept of home in *One Bright Moon* as “I prayed more and wished harder. My prayers often brought me to tears as I struggled to grasp the magnitude of the suffering in China, a place I could no longer call home” (235). Social relationality forces the subject to abrogate the oppressive culture of homeland, and somatic relationality contributes to constructing the narrative. The true experience of the writing-I exhibits identity of the narrator to establish

the performative role of the subjecthood in the text. The construction of a narrative with the delineation of real character that experiences oppression and exploitation.

The subject vows to perform his constructive role to change the social relationality of other people affected by the system. Kwong vows: "The one thing I had carried with me from China was the idea that I should try to reduce the suffering of others. I wanted to see all people happy, and free of pain and misery, just as I wanted that deeply for Mama, Baba, and the rest of my family. I couldn't stand watching people endure hunger, being ostracised or shamed in public" (256). His personal experience pushes him to perform the role of sympathizer to share the groans of the masses. His articulation of displacement shows his feeling of homeliness with the revelation of his identity. Eakin declares these elements constituents of 'the conceptual self' that constructs identity via autobiographies or memoirs. He is of the view that "[n]arrative is merely about self but in some way a constituent part of self---social resources and ethical implication of the notion of narrative identity" (27). Eakin subsidizes this story as "[m]any modes of self and self-experience could possibly be represented in the kind of self-narration that our instinctive recoil points to an important truth" (28). Kwong's performative role as a displaced subject reconstructs his lost self to exhibit his identity as the experienced self. An ample study of partcultural societies becomes insightful guidance for the conceptual self to express his creative acumen. He grabs opportunities of his stay in different countries to enrich his memory with different experiences.

The performative role of subjecthood in displacement imprints his narrative of identity in life-threatening environments. The readers of life narratives discover enough material from real life, comprised of the facts, producing "trust themselves to let the truth of their experience illuminate the deeper relevance of these pictures in the context of their total existence. It is the context disclosed through writing that is the autobiography" (Mandel 52). The presentation of the facts about the oppressive culture of social relationality justifies the contextual evidence of the bitter experience of the writing-I. The subject reconstructs his narrative of identity with the reunion of the family in 1989 after 37 years of displacement and scattered stay of everyone as sojourners. Kwong, as a displaced subject, recaptures his memory of struggle and admits that "[o]rdinary people like us,

throughout history, are often made to suffer by forces beyond their control. Hold on to hope and your life with both hands, always and forever” (293). He summarizes both the concepts of relationality, i.e., somatic and social. Eakin’s concept of relationality invokes that “autobiographies testify to the creativity of the ordinary person...[and]...narratives display the imprint of the culture and its institutions on the individual’s sense of identity” (118). Moreover, displacement discovers the adroitness of creativity and constructs an identity narrative about the real life of the protagonist in the text. For the construction of an identity narrative, the experience of various cultures becomes a simulacrum of geographical contiguity. The displaced subject, from the global South, competes with its contemporaries as well as counterparts of the West to create space in the ambit of life narratives. So, Kwong’s *One Bright Moon*, as a partcultural memoir, demystifies the conceptual self to exhibit the materialized condition of abstract selves through somatic relationality.

CHAPTER 7

CONCLUSION

To sum up, in the discussion of the performativist role of the subjecthood in global south partcultural memoirs, the researcher expatiates somatic relationality as a constituent part of creativity despite the challenges of social relationality. I have discussed the role of displaced subjects of three different partcultural memoirs invoking Eakin's notion of somatic relationality for the construction of a resistant narrative with the identity of the writing self. Bhabha's concept of displacement is useful to understand the performative role of the subjecthood during its stay in flexible cultures, which create a sense of hereness as comfortable zones. To address the research question and statement of the problem of this dissertation, I have established the role of the writer as a performative subject that reconstructs his experience or the lost self of real life for the construction of an identity narrative against social relationality that causes displacement. The subjects document their journeys from their motherland to the homelessness that becomes homeliness for their survival and to support their narrative with contextual evidence. The social relationality of the subjects, in their hometowns, desperately promotes a sense of thereness and minoratization despite having roots in their ancestry in their countries. Barghouti, the subject of *I Saw Ramallah*, leaves his hometown due to the hegemony of Israel, and he experiences troubles of displacement due to illegal occupation. Social relationality forces him to stay outside the premises of Ramallah for his survival. The subject wanders from Ramallah to Egypt, Kuwait, Hungary, and Jordan for a comfortable zone to carry out his plan of reconstruction of the identity narrative. Thiong'o, as the writing-I of *Wrestling with the Devil*, constructs his resistant narrative to challenge dominant social relationality in Kenya. He too absorbs constituents of a partcultural memoir with his journey from Kenya to England and America. In *One Bright Moon*, Kwong reproduces his pathetic and victimized self with the pastness of an oppressive culture that causes his displacement. His journey is full of creative sufferings, and the subject wanders from China to Macau, Hong Kong, and Australia in search of a comfortable zone, creating feelings of homeliness. His experience of partcultural societies gave him a creative pulse to regenerate the lost self.

The first research question of the thesis deals with the formation of the writing self to highlight the role of autobiographical consciousness. The second question is about the role of social relationality in bringing troubles and pains in the lives of the subjects who are forced to leave their hometowns. The third question comprised the performativist role of the subject as an agency to construct an identity narrative. The construction of narrative challenges social relationality to amplify the voice of resistant subjects in global south partcultural memoirs.

The autobiographical consciousness of Barghouti becomes an essential element for the performative role of the subject to encompass the identity of the narrator as a real character. His neurobiological 'I' aligns his memory to document his partcultural experience as the text of the memoir. Israeli occupation snatches the rights of the Palestinians, and they have been forcefully expelled from their homeland to experience displacement. I have incorporated Bhabha's notion of minoritization in partcultural memoirs because the subjects are victimized by oppressive forces to leave their hometown. Israel attempts to show the minoritization of the Palestinian population by displacing them. Barghouti's family has been dispersed, and he longs for the reunion of his family. He challenges the illegal occupation of Israeli forces and exposes their plans of the ruthless extermination of the Palestinians. His memory digests the dispersal of family and many unforgettable, tragic incidents of life. The role of somatic relationality keeps these happenings alive in the mind of the writing-I and constructs his resistant narrative with an exhibition of real identity. His memoir amplifies the voice of a real experienced character to challenge exploitative social relationality that causes the articulation of a partcultural memoir. The resistant writer faces a troublesome life due to their overt construction of a narrative against the persecution of authorities. The killing of his brother in the border region of Amman and Ramallah prolongs the sufferings of the family. The performance of the subject invokes the affectees of state aggression to share their experience of having a strong risk factor. The authenticity of the story is testified to by contextualization of events to understand the concepts of textual evidence. The construction of a resistant narrative through personal experience also removes fatigue syndrome from the memory.

Barghouti, as a displaced subject, depicts the scenario of homeland as thereness for its native inhabitants, including the writing self, and displacement becomes hereness for the stimulation of creative pulse. The impact of culture in occupied territory proceeds as a misfitting apparatus for the performance of the subjecthood. Therefore, the narrator moves to other flexible cultures where he performs the twofold role of the subject. His articulation of the story falls under the interpretivism of a phenomenological paradigm of research, and recreation of the experienced self comes under the constructivism of the narrative paradigm. The study finds a daring venture of subjecthood in *I Saw Ramallah* to challenge the occupation and persecution of Palestinians. Despite severe threats to life, Barghouti constructs his narrative through poetry and disseminates a message of peace and freedom for Palestine. I analyze his text as security of identity through somatic relationality, although the subject shares the story of Ali Neji's murder in displacement. The subject unearths plans of Israeli agencies to silence the voices of writers who challenge occupation and aggression. Somatic relationality secures memory of the experienced self to reconstruct 'the self' in text and perform its agentive role in displacement. The impact of social relationality brings displacement but does not prohibit the writing self from revealing the identity of the subject in the construction of a resistant narrative.

In *Wrestling with Devil*, Thiong'o performs his role as a displaced subject to document the exploitative regime in Kenya. His somatic relationality supports his memory to regenerate the lost self for the construction of the narrative. The raid by Kenyan law enforcement agencies on his house is an attempt to silence the subject who amplifies the voice of the peasants and workers for their rights. Social relationality causes his illegal detention and exerts influence to break his nerves as an agency. The subject never yields to accept the domination and aggression of state apparatuses even under duress. His creative prowess becomes a source for the articulation of a story about the experienced self. After the departure of the colonizers, the subject gets disappointed by the neocolonial regime that causes further exploitation and oppression. Thiong'o, as a vociferous voice against the ruling elite and comprador class of Kenya, leaves his hometown for his survival and constructs his narrative in displacement with his identity. The writing self reprises his previous life with a strong resistant narrative to challenge social relationality that indirectly displaces the subject. The publication and performance of *I will Marry when I Want* causes

annoyance to the ruling elite, and the subject is victimized. The performance of the subject stamps his daring venture for the reconstruction of the narrator in the text and vindicates his narrative to challenge social relationality. The performativist role of the writing-I enfranchises his agentive position to recreate the experienced self. Thiong'o shares his bitter experience of detention in 'Kamiti Maximum Security Prison', full of political prisoners and intellectuals. The ruling elite of Kenya uses oppressive state apparatuses to create a culture of silence for the intellectuals who criticize the policies of the government.

Being a writer of an anti-imperialist group, Thiong'o corroborates the struggle of the peasants and workers to ensure peace and prosperity in a newly independent state. To delineate a fictional character is comparatively an easy job for the performance of the writing self. The subject, in autobiographies and memoirs, jeopardizes his life with the presentation of facts in an oppressive culture of exploitation and victimization. The abduction of Thiong'o from his home at night and his illegal detention in a death cell expose the neocolonial governing system. An attempt to stop the performative role of subjecthood depends upon the breakage of somatic relationality. Thiong'o's resilience invigorates his somatic relationality to counter social relationality in displacement. Bhabha calls the role of social sources 'interventions' for the construction of narrative. Eakin postulates the concept of social relationality as 'givens' for the articulation of autobiography and memoir with the security of identity. The intervention of oppressive state apparatuses forces the subject into displacement, where he can easily document his experience. The misfitting apparatuses of indigenous culture contribute to the formation of a partcultural experience that generates the idea of composing the story. The subject moves from Kenya to England and America for the construction of an identity narrative to resist oppressive social relationality. The period of detention allows Thiong'o to find a comfortable zone to express his creative prowess. His partcultural journey enables the subject to document his bitter realities of personal experience for the articulation of *Wrestling with the Devil*. Many renowned intellectual and political prisoners succumb to the prevailing scenario of forced silence.

The subject mentions his source of inspiration in jail to perform his daring role to challenge the ruling elite of neocolonial Kenya. A renowned political prisoner, Wasonga

Sijeyo, encourages him to amplify his voice for the rights of the working class in Kenya. The somatic relationality of the subject gains strength for intellectual stability to dismantle the imposed narrative of the state. Eakin's notion of the performativity of subjecthood invokes Thiong'o's resistant role against the imperialist exploitative system. The growth of the conceptual self creates the writing-I to stamp his role as a nonconformist entity of his personal struggle. Eakin's idea of 'traumatic imprinting' also appeals to the performativist role of subjecthood in displacement by Thiong'o. An exercise of mental torture, forced disappearance, and extra-judicial killing do not succeed in breaking the neurobiological role of the subject for the construction of his narrative. The identity revelation of the writing self conveys a message of resilience among the other intellectuals of Kenya to build their discourse against the ruling stooges and their foreign masters. The subject sacrifices his emotions and blood relations to revolt against the prevailing system of state aggression. The narrator recreates his lost self to contextualize the truthiness of his resistant narrative in displacement. An exercise of the lethal use of state machinery does not affect the documentation of experience in partcultural societies. His gradual movement and intellectual maturity rehabilitate the previous self as a performer. Thiong'o declares the subject, without performance, 'weightless leaves of holiness' in an exploitative system.

Thiong'o considers the maltreatment of authorities with intellectuals and political opponents a tool against agitators. Most of the dead bodies of political prisoners are found in 'Ngong Forest' to realize the cost of speaking against the neocolonial government. The subject never surrenders his somatic strength in front of imperialist legacies to construct his narrative. The comprador class of Kenya decides to suppress challenging voices and creates a culture of minoritization for them. According to Bhabha, a sense of minoritization produces a sense of insecurity for the nonconformist group under the hegemonic rule. The subject resuscitates a culture of creativity in partcultural society to document his experience of detention and harassment. His partcultural story encompasses various anecdotes of personal life, and it transpires the performativist role of a displaced subject. Thiong'o simultaneously performs the twofold role of subjecthood: the construction of narrative with the recreation of the writing self and interpretation of the experienced self.

Kwong, in *One Bright Moon*, explores his somatic relationality for the performance of a displaced subject to reveal the truth of life. His social relationality creates an oppressive culture of an authoritative style of government that leaves no space for dissidents. Despite poverty and hunger, the subject faces persecution by oppressive state apparatuses in newly independent China. The narrator shares his experience of victimization of the family for having serious charges of being anti-revolutionary. The arrest of his father and starvation in Shiqi leave no other choice for the subject except his displacement and the support of his family. Kwong articulates his personal experience of oppressed culture in China, and his partcultural journey provides content of struggle for his adjustability in flexible cultures. The performance of the subject demystifies the artistic prowess of the writing-I in the reconstruction of the written-I in the text. The dispersal of the family is another painful factor in the life of Kwong due to the exploitation of the governing system. His spirit of being an icon of revolution diminishes due to the creative sufferings of his family and he longs for settlement in any other flexible culture. His self-consciousness restores his painful memory fraught with affliction, hunger, and a long struggle against social relationality. Authorities of the ruling regime, in China, impose forced acceptance of policies, and dissidents have been indicted in local courts for being counterrevolutionary.

The subject invokes Bhabha's notion of multiplicity and conditions of the ruling elite to insert ideas of silence against the governing policies. The new Chinese government adopts an extremely harsh and authoritarian system to suppress the people. The most popular tool of the governing class depends upon feeding jingoistic ideas to the young generation. Kwong decides to leave his hometown to build up his career and reunite with his family. His somatic resources perform a daring role in exposing the persecution and exploitation of the masses. Kwong himself admits his earlier phase of life was imbued with the colors of revolutionary songs and acute desire for a red scarf. In post-revolutionary Chinese society, the people strive for the acquisition of revolutionary icons, and they are stimulated to follow the directions of Mao in life. Even the authorities incite the young generation to disown their blood relations if they are counterrevolutionary. After the indictment of his father, the subject faces stigmatization and insulting remarks about his father in school. The subject unearths the bitter realities of life in educational institutions operating as ideological state apparatuses to spread communist discourse. A gradual

dissemination of communist policies and discourse deprives the common people of their independent thinking. The construction of social relationality as a hostile force modifies the subject to construct their resistant narrative against dominance and exploitation. The birth of the conceptual self lays the foundation of the performative role of the subjecthood to recreate his lost self with the truthiness of narrative.

In his performative role as writing-I, the subject narrates his story of the dispersal of his family, and he moves into partcultural societies to reunite the family. His journey from Macau to Hong Kong is fraught with hazards and deathtraps in the sea. Moreover, his desperate efforts for enrolment in educational institutions ushered his success in the articulation of the story. The performative role of the subject falls under the interpretive paradigm to narrate the story and becomes constructive with the recreation of the experienced self. After getting a better position in schooling, Kwong decides to move to Australia for further education and opportunities. His journey liberates him from the oppressive culture of exploitation and aggression and the growth of his conceptual self ensures the writing process. The constant fear of the authorities never allows the subject to reveal the truth of life during his stay in his hometown. Bhabha's postulation of 'home and belonging' vindicates Kwong's position being a displaced subject to construct his narrative. The subject articulates his story to dismantle the artificially constructed narrative of the corridors of power to accept social relationality without any question. His fruitful efforts to secure all the family members from the Chinese district head and his wrath establish him as a leading figure in the family. His somatic relationality resuscitates the creative impulse of the experience and refreshes his memory to support his narrative. The autobiographical consciousness of the subject pushes him to compose his story of poverty, hunger, and journey in partcultural societies. The experience of subjecthood in displacement generates a partcultural memoir reflecting the oppressive social relationality of hometown and somatic relationality securing identity and truthiness of narrative. The performativist role of the subjecthood, in all three global south partcultural memoirs, addresses the research questions and thesis statement. Somatic relationality becomes a performative agent to construct a resistant narrative against social relationality.

The subject, as an agency, reconstructs his narrative of resistance with exposure of realities based upon truthiness and contextualization. All three subjects of partcultural memoirs substantiate their narrative of resilience in displacement that is the result of social relationality in their hometowns. Barghouti, Thiong'o, and Kwong experience displacement and construct their narrative with identity revelation as real heroes of their stories. All three partcultural memoirs are premised upon real stories derived from autobiographical consciousness of the subjecthood to contextualize the truth of the narrative. The subjecthood performs its daring role to challenge social relationality that causes displacement, but somatic relationality never surrenders to accept the imposed agenda of aggression and exploitation. Their strenuous efforts to reunite their families reinvigorate the experienced selves to perform this daring venture. In autobiographies and memoirs, the writing-I transforms the personal experience into a documented story with an identity narrative to resist corridors of power. Their performative role, as displaced subjects, institutes life narrative as an established genre of literature in the global south. Moreover, the subjects, from the global south, earmark their narrative to dismantle the Western claim of autobiography as a Western genre. The somatic relationality of the subjecthood constitutes the progenitors of the story to expose an oppressive culture of silence created by social relationality.

Theoretical Extension

I have endeavored to develop a conceptual understanding of theoretical intervention in the form of partculturalism and somatic sources to construct a narrative of the writing self. The neurobiological sources and experience of the self in flexible cultures contribute to the creative impulse in the form of life narratives. This innovation, as theoretical intervention, strengthens the performative role of the writing-I as an agency. In oppressed cultures, social relationality does not allow to speak securing the identity of the subject. The construction of the narrative, in the form of memoir or autobiography, becomes a therapy of the subject as an act of jettison. In displacement, the performative role of subjecthood heals the wounds of the experienced self through somatic relationality.

Recommendation for Future Researchers

The genre of autobiographies and memoirs has been largely neglected in our universities. Most of the institutions focus on traditional literature with fictional characters and stories. As discussed above, the importance of this genre is established and has increased considerably because of its literariness and appeal to the contemporary readership. There is an immense space in the field of life narratives from the global south to conduct research projects. The current situation in Palestine demands the attention of the readers to construct a Palestinian narrative against their ruthless extermination.

The exigency of autobiography and memoir consolidates the narrative of the subject with contextual evidence of relationality. I, as a researcher, develop a connection of social and somatic relationality of the subject who performs his role to construct his narrative in displacement. The subject contributes to his memories to schematize his somatic sources for the articulation of his story. Autobiographical consciousness validates the happenings as content of the text of memoirs, foregrounding realities of personal experience. I accelerate the role of somatic relationality in displacement when ‘the conceptual self’ frames oneself as a subject inside as well as outside the text. This research project introduces the concept of partcultural memoirs composed by the displaced subject after having experienced flexible cultures as an asymmetrically moving entity. Despite oppressive social relationality, subjecthood performs a risky role with the exposure of realities and constructs a resistant narrative. They jeopardize their lives after the publication of memoirs, but equip the readers to express themselves in public with challenging discourse. The study intends to inspire future researchers to read autobiographies and memoirs of the resistant writers who expose the penetration of colonial practices in the latest modified shapes. A bunch of renowned writers from the global south enrich life narratives as an established genre to magnify their daring narrative about oppressive social relationality by state apparatuses or of influential groups.

Many renowned Palestinian memoirs like *Return: A Palestinian Memoir* (2015) by Ghada Karmi, *The Drone Eats with Me: A Gaza Diary* (2016) by Atef Abu Saif, *Mapping My Return: A Palestinian Memoir* (2016) by Salman Abu Sitta, *Gaza Writes Back* (2013) by Refaat Alareer, *Drinking the Sea at Gaza: Days and Nights in a Land under Siege*

(1999) by Amira Haas, *In My Mother's Footsteps: A Palestinian Refugee Returns Home* (2021) by Mona Hajjar Helaby, and *The Last Earth: A Palestinian Story* (2018) by Ramzy Baroud provide an opportunity to study the construction of narrative against oppressive social relationality. It also exalts the critical sensibility of future researchers about the role of somatic relationality of the subject that experiences displacement in partcultural societies. Their narrative also promotes interdisciplinary research to understand the burning issue of Palestine with historical evidence narrated by the subjects in their memoirs.

African memoirs such as *One of Them* (2020) by Eti Dayan, *Invisible: Stories from Kenya's Queer Community* (2014) by Kevin Mwachiro, *From Kenya to Kansas: A Story of Perseverance, Patience and Progress* (2023) by Dr. Benjamin Mayaka Munge, *A Kenyan Childhood* (2011) by Christine Nicholls, and *The Kenya Box Set* (2020) by Susie Kelly are likely to be read in the perspective of performativist study of the subjecthood that experiences relationality and secures identity narrative. Similarly, Chinese writers compose many texts of life narratives like *Mao: The Unknown Story* (2005) by Jung Chang, *Red China Blues: My Long March from Mao to Now* (1996) by Jan Wong, *Paper Daughter* (1999) by Elaine Mar, *Mao's Last Dancer* (2003) by Li Cunxin, and *Red Azalea: A Memoir* (1993) by Anchee Min to construct their narrative of the writing-I in the texts. The writing self and the written-I both keep shifting their role of subjecthood for the articulation of the story. The subject secures its identity in the text to construct a narrative against dominant, exploitative forces.

There is also a very fruitful opportunity for future researchers to read memoirs of the subcontinent invoking relationality and identity narrative. In our universities, life narratives should be included in the list of literary studies to understand the performativist role of subjecthood in the 'givens' of life and context. Sarah Malik also composes *Sarah's Diary: From the Heart of Pakistan to the Soul of America* (2023) to share her journey full of resilience and rediscoveries as a moving subject. Many Pakistani, Indian, Kashmiri, Afghan, and Iranian memoirists document their personal experiences to construct their narrative of identity and relationality. I recommend that students of literature and related disciplines carry out their research project in this field of study. The researchers may also

study and make use of a few renowned books on life-narratives theory like *Sources of the Self: The Making of the Modern Identity* (1990) by Charles Taylor, *Searching for Memory: The Brain, the Mind, and the Past* (1996) by Daniel Schacter, *Reading Autobiography: A Guide for Interpreting Life Narratives* (2001) by Sidonie Smith and Julia Watson, *Temporalities, Autobiography and Everyday Life* (2002) by Anita Rupprecht, and *Postcolonial Theory and Autobiography* (2008) by David Huddart to understand the theoretical framework of this field of study.

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