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Positioning of Identity in Amitav Ghosh's *An Antique Land: History in the Guise of a Traveler's Tale*

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Abstract

The present paper is a cognitive study of identity in Amitav Ghosh's travel memoir masterpiece in *An Antique Land* (1992). The paper employs Michael Bamberg's Narrative project (2012a) together with his Positioning Theory (2012b) as both tools and framework for analysis, respectively. In an attempt to position Ghosh's view of his own identity and that of the Indian slave in the two parallel narratives, the research applies first Bamberg's three traditions of narratives, the cognitive, textual and interpersonal performative. For a fully-fledged analysis, Peter Stockwell's perceptual and relational deixis are borrowed from his Deictic Shift Theory (2002) and added to that of Bamberg's textual tradition. In addition, Bamberg's third tradition lacks details about body language and gestures, for it only covers intonation and pitch. Hence, Tom Grothe's Taxonomy of non-verbal communication (2023) is adopted to fill in the gaps. As far as Ghosh's character is concerned, a dual identity is detected: an agentive, proactive and changing identity is seen with positive characters who strengthen the bonds between the antique lands; whereas a passive constant identity replaces it when bothered by threatening characters who abolish any great history that had once existed between the two nations. However, the slave's character as well as his master's seem to take only one identity-one that is agentive, proactive and flexible.

Keywords: Textual, Interpersonal performative, Deictic Shift Theory, non-verbal communication

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Introduction:

Identity has long been an important notion but has become pivotal in an era of globalization. In a borderless world where people travel to and fro among continents and some relocate their lives in other continents, identities mingle and are sometimes changed or lost. Amitav Ghosh's book *In an Antique World* (1992) discusses this notion through a new lens. The present paper studies the writer's identity on two levels, one as an anthropologist and the other as a foreign PhD student who installs himself among upper Egyptian villagers. The paper uses Michael Bamberg's narrative project (2012a) and his Positioning Theory (2012b). For comprehensive results, the researcher adds Peter Stockwell's Deictic Shift Theory (2002) and especially the part on deixis to support Bamberg's textual tradition. In addition, Tom Grothe's work on non-verbal communication(2023) is employed to fill in the gap in Bamberg's interactive-performative tradition. Based on the analysis made on the two parallel narratives; namely, Ghosh as an anthropologist and Ghosh as a foreigner living in another country, the light is shed on the three types of identity proposed by Bamberg.

Objectives of research:

The present paper aims at revealing the notion of identity in Amitav Ghosh's multi-genre piece of art *In an Antique Land* (1992). Identity is revealed on two parallel levels within two parallel narratives: Through Ghosh's quest to reveal the secrets behind the Jewish Indian slave and his Arab master, he himself is put among people of another antique land, which was once in great harmony with India-the antique land to which he belongs.

The identity is examined through the lens of Michael Bamberg's Narrative Project (2012) with its three traditions: the cognitive, the textual and the interactive-performative. I have proposed to add an extra dimension to both the textual and the interactive performative traditions because of the poor analytical tools provided on those two levels. As for the textual, Bamberg spoke of only three levels: character marking, spatial and temporal deixis; whereas, I propose adding Peter Stockwell's (2002) perceptual and

relational deixis, to fill in the gaps found in Bamberg's textual tradition. As for the interactive performative tradition, Bamberg only tackles intonation and pitch, for no clear reason. I see that adding gestures and facial expressions would add to the overall interpretation on that level. I propose here adding Tom Grothe's nonverbal taxonomy of communication (2023). Through the analysis of the two narratives of the travel memoir on the three levels: the cognitive, the textual and the interactive performative, an insight into the identity of both Ghosh and the Indian slave, can be attained. Then, Bamberg's three dilemmas are navigated in each of the narratives: how different they are from the others, how agentive they are, and how changing they can be from what they used to be.

Research Questions

1. How is the Bamberg's cognitive, textual and interpersonal performative traditions help highlight positioning and identity?
2. In what way is Ghosh's identity same or different from the others?
3. In what way is the identity agentive or passive?
4. In what way is the identity constant or changing?

Methodology

The paper follows a qualitative approach where an analysis of the two parallel narratives is done on the three levels proposed by Bamberg (2012a). However, Bamberg's narrative project seems to cover aspects superficially; it is short in terms of giving a deep and comprehensive insight into two of the three levels he proposes; i.e., the textual and the interactive performative. While he depends mainly on Labov's narrative model in the cognitive level, he seems to skip important points in the other two. On the textual level, he offers only temporal, spatial and personal deixis, ignoring other important types of deixis covered by Peter Stockwell (2002). Whereas on the interactive performative, only attention is given to the aural aspects of pitch and intonation, which are not sufficient for a full understanding of this aspect. As a result, Tom Grothe's (2023) work on body language is also integrated to complete the gaps in Bamberg's (2012a)

narrative project. Then, this is followed by a linkage of the results to the notion of positioning of identity according to Bamberg's positioning theory.

Selection of Data

Amitav Ghosh's *In An Antique Land* (2002) is a mélange of texts: it is a novel, travel memoir and an anthropology, ethnography in narrative form, fictionalized history of Egyptian Culture. Ghosh himself comments that it is a strange sort of work. It comprises two parallel narratives: one where Ghosh is a traveler living temporarily in Egypt and the other, a parallel narrative of a Jewish slave whose letters to his master merchant long ago are the reason why Ghosh visited Egypt in the first place.

The story

Ghosh's book narrates the events of two parallel narratives, one in the 12th century and another in the 20th. The first speaks of a Tunisian poet, scholar, calligrapher and merchant who passes through Egypt on his way to India where he stayed for 17 years, and whose relationship with his fellow Arab merchants and Jewish slave is relayed through Ghosh's perspective as worth mentioning. Whereas the second narrative is an autobiography about his own stay in upper Egypt during his research and his relationship with different villagers. The two narratives are inertly compared through life and relations in both centuries, thus shedding light on the notions of positioning and identity.

Review of Literature

Mike Baynham (2011) published an article in which he investigated the narratives of English to Speakers of Other Languages (ESOL) teachers with respect to their professional life history as well as their current teaching. He applied Dubois's (2007) definition of stance, examining the dynamic relationship between stance taking and discursive positioning and discussed the role of performance in these processes. Shifts into performance are shown to depend on participant roles and alignments in the interviews rather than on particular narrative types.

Gary Gregg (2011) outlined a theory of identity based on study-of-lives interviews made with young adult Americans and Moroccans. This theory held that multiple self-representations tend to be integrated by structurally ambiguous key symbols and

metaphors. — and that identity-formation employed some of the same cognitive structures as tonal music to organize personal meanings. This “generative” theory of multiple identities complemented McAdams’ life-story model (2001) which traced the development of three distinct layers of personality: the social actor who expressed emotional and behavioral traits, the motivated agent who pursued goals and values and the autobiographical author who constructed a personal story for life. Gregg’s theory also complemented Hermans’ dialogical self-theory (2010) in which he regarded the identity as polyphonic. Multiple inner voices were in dialogue, negotiating the position of the inner and outer selves.

Samuli Björninen et al (2020) worked on Finnish politicians’ stories. They employed Michael Bamberg’s Positioning Theory (2012a) as a main framework. They investigated the situatedness of storytellers on three levels: the story or action level, the discourse or the text level and finally on the normative level, by which Bamberg refers to the standard type of behavior a storyteller can adopt.

Yuko Hirasawa (2023) analyzed female family relations identities through video recorded conversations of one Japanese extended family- a grandmother/mother-in-law and her daughter-in-law who is mother to the grandchildren. Her study shed light on how positioning illuminates identity construction in conversational and narrative discourse.

Her aim was to investigate how they construct and negotiate identities and social relationships by drawing on a range of linguistic strategies (e.g., shared laughter, cooperative overlapping speech, and repetition), by performing social acts associated with the idea of a “mother” and “caregiver” (such as displaying knowledge about a child and speaking on a child’s behalf), and by supportively aligning with each other in stories that they narrate in sequence. She employed Davies and Harré’s (1990) positioning theory, Bamberg’s (1997) identification of three levels of narrative positioning, and Tannen et al’s (2007) theorizing on the ambiguity and polysemy of linguistic strategies in terms of power and solidarity. She showed how the two women, in interaction with one another and other family members, work together moment-by-moment to create, negotiate, and reinforce their family role identities: They display support and similarity in interaction and display closeness to the child, and the mother-in-law positions herself as a “second mother.”

From the previous sample of identity investigations, researchers tend to explain personal and social identities through the analysis of interviews, speeches and personal stories. The present paper adds to these a different genre for analysis, and reveals how the personal identity can be established and changed or even swings between two poles when affected by the environment that hosts it.

Theoretical Preliminaries

1. Michael Bamberg's Project of Narrative Analysis(2012a) and Positioning Theory (2012b)

Positioning Theory has its origins in a period earlier than Bamberg, Harré and Davis (1990) explain that once having taken up a particular position as one's own, a person inevitably sees the world from the vantage point of that position and in terms of the particular images, metaphors, story lines and concepts which are made relevant within the particular discursive practice in which they are positioned. (p.46)

They use a metaphor here to explain how one's position is formed; when a person adopts a certain view point, he starts seeing everyone and everything from the point from where he stands.

The term "positioning" according to Bamberg, refers to placing characters and personae in events and through narrating; they are given reasons for actions or given thoughts and dreams about a future action or regret about a past one. (Bamberg, 2012, p.77)

As Bamberg suggests, a narrative practice approach to identity research addresses long-standing dilemmas in this line of work, namely dilemmas of:

1. (a)*constancy and change*: how one's sense of self balances moment by moment on a continuum of *no change at all* to *radical change*;
2. (b)*uniqueness and conformity*: how tellers negotiate the degree of their sameness to or difference from others; and

3. (c) *agency and construction*: how tellers navigate their sense of self as actor or undergoer on a continuum of *low* versus *high* agency. (pp.104-5)

Narrative identities are “invoked and traced both as roles and types of participation and as ways of telling and style which are closely tied to *emplotment* – the interpretive act of arranging events by forging meaningful connections between them from the narrator’s present vantage point.” (Georgakopoulou, 2007, p. 152), Emplotment and narrative identities provide a point of entry into the examination of emergent storytelling online. Georgakopoulou et al. (2023) offer analytical insight into how small stories, fragmented and open-ended, can be filled in and related to understand identities.

Bamberg notes that “narrating enables speakers/writers to disassociate the speaking/writing self, and thereby take a reflective position vis-à-vis the self as character in past or fictitious time-space, make those past (or imagined) events relevant for the act of telling (a bodily activity in the here-and-now), and potentially orient to an imagined ‘human good’” (Bamberg, 2011, p. 7)

Bamberg suggests a three-level positioning analysis as a suitable approach to the study of “the micro-genesis of identities” (Bamberg, 2004, p. 336). By micro-genesis he means how identities are formed throughout a lifetime of experiences and choices. Bamberg’s narrative project is divided into three traditions: textual, cognitive and performative. The textual level comprises temporal, spatial and character marking deixis, so that the narrator can place the characters in time, place of events and person reference to characters that indicate how characters are related to one another. As for the cognitive tradition, it mainly consists of Labov’s narrative model (1972). The model divides the narrative into abstract, orientation, complicating action, evaluation and coda. The third part is the interpersonal performative tradition, which looks at the dialogical part of the text and analyses speech, bodily movements, gestures, pitch and intonation.

2. Peter Stockwell’s Deictic Shift Theory (2002)

Deictic Shift Theory or DST offers an important as well as a comprehensive toolkit for studying point of view in a literary work. Between who narrates and who sees, the theory provides a method through which a researcher can closely see different perspectives with an accurate camera angle. Deictic shift theory is illustrated by Segal

(1995,p.15) as "a way of accounting for how the reader of a text takes a cognitive stance within the world of a narrative and interprets the text from that perspective". The main importance of DST is the idea that in the reading process of a literary work, readers tend to see events and understand time, space and characters from the viewer's angle- him being the deictic center. However, when the narrator changes, and events are narrated from another character's viewpoint, the readers again change their deictic focus, so that they can go with the flow of the literary work and understand things from the narrator's perspective.

Peter Stockwell talks of what he terms the "deictic braid" understood as a complex bundle of deictic dimensions that serve to define the ethical positioning of reader and character"(2009,pp.127-131). He divides them into six types: perceptual, temporal, spatial, relational, textual and compositional. Perceptual deixis refers to person deixis (I, you, he...etc.), demonstratives (these, that...etc.), definite articles and references (the book...etc.), and mental states (thinking, believing...etc.). Spatial means "[expressions locating the deictic center in a place]" (p.45). Examples are locative adverbs like "[here, there, out in the garden...etc.]", demonstratives that locate objects near or far from the deictic center like "[this, that...etc.]", and verbs of motion like "[come, go, bring...etc.]".

As for the temporal deixis, Stockwell means words that point to time of events also depending on how the narrator views them. Time can be detected by adverbs of time like "[tomorrow, yesterday....etc.]", locatives that refer to points in time like

"[when I was a child....etc." or by verb "tense and aspect (...) that differentiate 'speaker now', 'story now' and 'receiver now'"(p.46). He points as well to the relational deixis, by which he means the social viewpoints and "[relative situations of authors, narrators, characters, and readers" (p.46). This is seen in the use of modality, terms of address, and evaluative words. Finally, the textual, which denotes which voice is used in the literary work and the chapters' titles.

Textual deixis refers to "expressions that foreground the textuality of the text" like for instance chapter titles and references to other texts (p.46); and finally, compositional deixis, which guide the reader through understanding and engaging in the text. An example of this can be the titles of chapters or the choice of book covers. As for the present paper, perceptual and relational are of special importance.

3. Tom Grothe's Taxonomy of Nonverbal Communication (2023)

Nonverbal communication is not only as important as the verbal one, but is also more expressive. Body language can indicate many more messages than words. The psychology professor Albert Mehrabien (1981) believes that communication is not about using verbal language only, but it also depends upon the nonverbal aspect. As a matter of fact, he states that 55% of communication is done by body language, 38% is via the vocal while words only contribute by 7%. . This is coined later as the “7/55/38 ratio”. In his book *nonverbal communication*, Grothe (2023) says: “the close bond between culture and nonverbal communication makes true intercultural communication difficult to master” (p.74). In other words, Grothe speaks of the importance of the cultural aspect in interpreting body language. The way we see the indication of nonverbal messages can differ significantly from one culture to the other.

However, he categorizes, following his ancestors, nonverbal communication or kinesics -movement-into four categories: gestures, facial expressions, eye contact and posture. Adding to that, there is also vocalics, proxemics, haptics, physical appearance and artifacts, olfactics, and music. By gestures, Grothe (2023) refers to communication that has certain rituals among cultures, like greetings or insulting. Cultures differ in the way they greet, for instance in Western countries, people salute one another by shaking hands, whereas in the middle eastern countries people are used to kissing and hugging. Grothe gives other examples of how cultures differ in expressing insults. “In Greece, for example, the *moutza* (μούτζα) is a commonly seen insult gesture. It consists of spreading the fingers (one hand or both) and trusting them outwards, towards the other person (as if flinging something unpleasant). In other cultures, the arm-thrust (*bras d'honneur*) is used, forging a fist and slapping it upwards under the biceps of the arm.” (p.)

Facial expressions are as important as gestures. Our faces express a myriad of emotions through which we can identify easily how others feel towards a certain person or event. “Facial expressions – called affects displays – tend to be universal, the idea being that expressing basic emotions is an elemental, instinctive behavior common to all humans.” (p.)Such expressions, unlike gestures are not affected by culture; on the contrary, they are universal. Paul Ekman (1970) conducted several experiments on various people from different cultural backgrounds, and the result was that they showed

that there were six main universal expressions ; namely, anger, disgust, fear, sadness, happiness, and surprise.

As for eye contact, it is used “to express emotions, regulate a conversation, indicate listening behavior, show interest in others, respect, status, hostility, and aggression” (Burgoon, Buller & Woodall, 1996,p.). In the middle east, maintaining eye-contact can have different interpretations depending on the context. In a conservative religious society, maintaining eye-contact with a female is considered bold audacity, whereas the same is considered respectful when listening to an elderly, or in teaching arenas. Posture, the last in the list of kinesics, refers to the body position. That is to say, we can be standing erect, or leaning forward or backward, crossing legs or sitting crumpled. For each of these and other body postures, a different interpretation can be understood.

“Vocalics involves [...] nonverbal aspects of speech that influence meaning, including rate, pitch, tone, volume, intensity, pausing, and even silence. Tone and intonation can have a determining effect on the message conveyed, turning a statement, for example, into a sarcastic comment. The volume, fluency, or rhythm of speech can transmit to the listener information such as degree of confidence, nervousness, or even perceived trustworthiness of the speaker”(p.79). To these, Grothe (2023) adds backchanneling as a verbal aspect; however, it will be glossed over in the research as it is irrelevant to the present study. Bamberg (2012a) only refers to pitch and intonation as far as the interactive performative tradition is concerned, which compared to the details of vocalics alone-proves to be limited.

As for proxemics, it means the personal space or “territoriality”- a term coined by Hall (1966), a pioneer in the study of proxemics. The bubble around one’s personal space can indicate many things about his power relations with others. For instance, where he sits, at the center of the table, or in the corner, is a significant point. Is he close to others? Very close? Or very far keeping a physical as well as a psychological distance with the other people? Haptics or touch is also an important part in nonverbal communication. Culture plays a very significant role in indicating whether a touch is acceptable or not. “Hall (1966) suggests that the use of proxemics and haptics merge within a culture to create what researchers now call contact and noncontact cultures. In contact cultures,

people stand closer together while talking, touch more frequently, and speak in louder voices [.....] In noncontact cultures, people stand farther apart while talking and touch less" (p.).

Last but not least, Grothe speaks of artifacts and olfactics or smell. As for the former, he means physical appearance and the objects we possess, these can indicate our social standards or our identity. Whereas olfactics or the smell indicates where we come from and to which social standard we belong. "The smell of curry, [for instance] linked to South Asians, has been used as a basis for discrimination, such as refusing to rent apartments to Indians or Pakistanis" (Jackson, 2014,p.).

Analysis and Discussion

Cognitive Tradition and positioning

Beginning with the Bamberg's cognitive tradition, the book's division is typical of a traveler's journey. It is a travel memoir, and so it is divided into travelling stations: Lataifa, Nashawy, Mangalore, and finally Going back. These are the places Amitav Ghosh stays at starting his visit to Egypt. Moreover, the book is enclosed between a prologue and an epilogue, acting like Labov's orientation and coda, respectively. The prologue speaks of the slave's presence in documents and how the story of his quest as a researcher began. As for the epilogue, it narrates the part after Ghosh has left Egypt and his emotional worry about events in the middle east including his attempt to follow Nabeel and Ismail's departure from Iraq after the war. As for the parallel story of Bomma, the Jewish servant, it is integrated within the sections of the book without any logic. A solid interpretation for this can be the fact that Ghosh believed in the borderless demarcation line between nations as well as between people affiliated to these great nations. In crossing borders, both literally and metaphorically, identities are found and understood.

In a sense, Ghosh wishes to imply that his own world in the 20th century is as that of Ben Yuji and Bomma, his servant in the 12th . The Indian researcher and anthropologist sees himself as part and parcel of the Egyptian villagers: they both belong to two great nations, which met the same challenges and survived. Ghosh wanted to communicate and remove borders between himself and the villagers- he even studied

their dialect before living among them, and willingly agreed to attend all their ceremonies and complied to all their cultural and religious boundaries.

Similarly, Ben Yuji, the Jewish Tunisian merchant had strong bonds with his Arab friends then, the Yemeni merchants, Madmun ibn AlHasan ibn-Bundar and Khalaf Ibn Ishaq , as well as with his Indian slave, Bomma. They traveled the world buying and selling, with no boundaries whatsoever, they exchanged letters and faced many misfortunes together. Bomma, was regarded not as a slave, but as a business agent and helper. Ben Yiju entrusted him with money and merchandise, and even sent him on his behalf to buy and sell. Ghosh expresses the dissolving of boundaries when he says: “*the lines of demarcation between apprentice, disciple and bondsman were so thin and invisible: to be initiated into certain crafts, aspirants had to voluntarily surrender a part of their freedom to their teachers*” (p. 260). In due course, Ben Yiju's friends began to respect Bomma: Khalaf ibn Ishaq for instance, began to refer to Bomma in his letters to Ben Yiju as “*Shaikh*”.

On another occasion, the borderless boundaries between Ben Yiju and Bomma are indicated meticulously:

“It was probably those inarticulate counter-beliefs, rather than the formal conversion that Bomma probably had to undergo while in Ben Yiju's service, that eventually became a small patch of level ground between them: the matrilineally descended Tulu and the patriarchal Jew who would otherwise seem to stand on different sides of an unbridgeable chasm ” (p. 263).

But for the effort both exerted to bridge the cultural and religious gaps between them, neither Ben Yiju nor Bomma could have come that close and melted into one big entity called humanity. Ben Yuji himself is both an “*orthodox observant Jew*”, and a “*part of the Arabic speaking world.*” (p.261) He read about Sufism and “*shared some of their beliefs*”(p.263). He held Bomma in great respect and appreciation, entrusted him with his money and finally, he manumitted Ashu, the African slave, married her and had a son- “*Surur*”. In a similar vein, Bomma was not a mere servant or slave, but also an active helper. He was entrusted with Ben Yiju's money and trade, and grew to gain Madmun's and Khalaf ibn Ishaq's respect.

A number of complicating actions are scattered along Ghosh's story in Upper Egypt, depending on the different situations he narrates with the village people he meets. On the contrary, the complicating action is put towards the end, when Ben Yuji's fate is suddenly blurred and the letter found was torn and the handwriting could not be read, when Ghosh finally fills in the unnarrated part in his story, guessing Bomma's and Ben Yiju's whereabouts.

It is worth-mentioning in this respect that in Ghosh's account of his stay in Egypt, every encounter with a new villager, can be regarded as a separate mini-narrative with its own storyline. For instance, when he speaks of Jabir and his relationship with him; there was an initial tension between them, developing in due course into a positive bond and even final empathy with Jabir's state. Or his strong bond with

Nabeel and his spiritual connection to him as his twin self, the relation grew stronger to the extent that Ghosh came back to Egypt just to see him after he has gone to Iraq.

As for the evaluation, Amitav Ghosh gives a strong evaluative dimension to both narratives, which demonstrates his deep interaction with his worlds and which indicates as well his subjectivity. Throughout the second narrative that speaks of Ben Yiju, positive evaluative word choices are scattered here and there when he speaks of Egypt, the middle east, his quest or the Geniza at the synagogue of Ben

Ezra. For instance, he speaks of the middle East witnessing "*great and varied [...]gathering of foreigners.*" (p. 15); "*forlorn corner of Masr*" (p.59), "*the greatest single collection of medieval documents*" (p.59), He also uses negative words when describing the difficulties he met during his quest: Goitein's death was "*a great disappointment*" (p. 99) to him for he wished to meet him to know more about Ben Yiju. Judeo-Arabic manuscripts for Ghosh "*sounded bafflingly esoteric: it is not easy.*" (p.103) "*To [his] surprise*", [*he*] found that the Hebrew script was "*much easier*", he also made "*surprising*" discoveries. (p. 104)

Textual Cognition and Positioning

On the textual level, indexicals play a significant role. Perceptual, spatial, temporal and relational deixis are skillfully employed to move persons in the narratives onward

from time to time and from place to place, and comment on the events, characters and relationships with different types of modality and word choices.

Textual Cognition in Bomma's Narrative

As for Ben Yiju's narrative with Bomma, Ghosh narrates their story with a positive anthropologist's bias towards life and relationship in the old world, from where Ghosh derives his agentive positive identity. *Perceptually*, Ghosh refers to definite references most of the time-which is a typical way when introducing names of people or places: while Ghosh began to introduce Bomma by the name "*the slave*", he later uses his real name "*Bomma*" for the rest of the narrative; he also mentions "*Khalaf ibn Ishaq, Ben Yiju, Madmun and Ashu,*" and as for the names of places, he prefers using the names used by Middle-Easterns, like "*Fars*" Iran now, "*Ifriquia*"- for Africa, "*Masr*"-for Egypt, "*AlQahira*"- for Cairo, "*Masr il Quadima*"-old Egypt, and "*Bilad al-Hind*"-for India.

As for the *relational deixis*, both modality (epistemic and deontic) and choice of words are equally significant. They help demonstrate two important aspects of the positive proactive identity of Ghosh as an anthropologist. Epistemic modality is used extensively along the story of the Jewish slave, for-as aforementioned- the narrator is actively filling in the gaps in the slave's story. He also uses plenty of positive connotative words all along his narration, which indicates how positive he is towards history.

Instances of epistemic modality can be traced all along the narrative, here are a few instances. Ghosh speculates about a number of events in his story, he speaks of the problem that faced Ben Yiju in Aden and which was not clearly identified in the letter sent to him by Madmun. He says "*The passage provides no direct indication [...] the most obvious possibility is that the matter had to do with a debt [...] It is hardly likely that the ruler of Aden would take an interest in a purely civil dispute [...].*" (p. 161) In another instance, he says: "*Used as it is here, the word could mean [...],*" (p. 161) "*That implicit suggestion [...] is all there to suggest that Ben Yiju may have fled to India in order to escape a blood feud.*" (p.162)

In another part, he speaks of Madmun's reaction saying: "*Madmun seems not to have taken the complaints very seriously at first[...].*"(p. 177) "*It is uncertain how long [Ben Yiju] had been in Mangalore at the time of its writing [...]. This could mean That*

*Ben Yiju had left Aden and moved to India[...]. It is **probably** not a coincidence that the first dated document [...] has to do with the woman who **probably** bore his children.*" (p. 227)

This can be interpreted as indicative of Ghosh's proactive identity. Ghosh is filling in the gaps of history if we might say: in both parallel narratives, he fills in the gap; for Ben Yiju, he found a torn letter from which he tries to guess tens of details about what happened in history. He was forced to leave Aden for some unknown reason, that was what the found letter said, however, it was not known why he could not return soon, and likewise, it was not known for sure how he got married to Ashu, Ghosh had to fill in the gaps of history and put the parts of the puzzle together.

Spatial and Temporal deixis are also used extensively in the slave's narrative. As a typical anthropology, going to and from places through time is a natural outcome. Spatially, Ghosh takes the reader through a journey around a world that seemed to be harmonious at some point. A mention of spatial adverbs is seen in phrases like: "*towards* the north, *outside* Cairo, *beside* the conquered city, *eastwards*, *between* the Mediterranean and the Indian Ocean, and *through* the gateway." Examples of locatives are: "*in* the Qur'an, *in* the middle east, *on* their roofs, *in* Masr, *on* this site, *in* Paris, Adding to this, verbs of motion are also detected in the following instances: "*advanced*, *retreated*, *swamped*, *came into circulation*, *pass into*, *derives from*, *pushing through*, *following a trail*, *travelled*, *has arrived*, and *leads to*."

As for temporal deixis, temporal adverbs are employed in examples like: "several centuries *ago*, *once and for all*, *for* a thousand years, *soon*, had *long since*, *until* a good 700 years *after*, hundred years *earlier*, *after* the rebuilding, and *towards* the middle of the 13th century." Instances of locatives of time are: "*in* 130 AD, *at the time when*, *in the early years* of Babylon's history, *in Ben Yiju's time*, *in* the 11th century, and *in* about 1890." Moreover, all the part narrating the history of the Indian slave and Ben Yiju is all in the past simple and past perfect, except for the part in which Ghosh speaks of the present state of the Synagogue, it is all written in the present tense. It is worth-mentioning here that Bamberg's Interactive performative tradition is not applicable in this narrative; there is no dialogue among characters, just mere narration on the part of the writer.

Textual Tradition in Ghosh's Narrative

If we apply Bamberg's positioning model to Ghosh in his autobiography, we find it somewhat complicated. Ghosh seems to be at times in alliance with the others, he is a powerful agent and in control, while in other times, he is negatively different, he is passive, threatened and unchanging, depending on the people he met with during his stay in Egypt. He is strong with Shaikh Musa, Nabil and Ismail, hesitant and insecure with Abu Ali, young Jabir, Imam Ibrahim and the curious fellaheen. With his diverse miniature narratives in Lataifa and Nashawy, his positioning as a traveller, observer and autobiographer, differs.

That is to say that Ghosh experiences dual identity facades throughout his autobiography. On the one hand, while applying Bamberg's identity arenas, Ghosh is found out to be similar to others, he has moral agency and has undergone some change in his character by the end of his stay in Egypt. On the other hand, he is different from others, he is not an active person, but rather a passivized entity, and he is his same old self in the way he sees things around him. The duality of personality is made evident through the people he interacts with throughout his journey in Lataifa and Nashawy.

First of all, let's explore Ghosh's first façade of positioning that appears when he is with people whom he loves; namely, Shaikh Musa, Ustaz Sabry, Nabeel and Ismail. Through the analysis of Bamberg's textual tradition, important deictic details have been investigated, on the level of perceptual deixis, Shaikh Musa, always called Amitav by a *direct reference* "ya Amitav"- "ya" in Arabic is an article used to call a person who is close to the speaker. Also *mental states* that show how Ghosh felt in his presence: "*I had always felt secure in his friendship*". "*There was a gentleness that inspired trust*" (p.39).

In addition, *relational deixis* are especially important on its two levels: modality and evaluative word choices. As for the modality, epistemic modality is used extensively, it denotes how Ghosh imagines himself in the place of Shaikh Musa and speculates about his thoughts, feelings and beliefs. For instance, Ghosh comments on Shaikh Musa's love for his son Hasan, he thinks he loves him more than his other son Ahmed because he was a fellah like his father: "*It was this shared background perhaps that lent Shaikh Musa's*

voice a special note of affection when he spoke of Hasan” (p.42). When Hasan died, Ghosh was shocked and could feel for Shaikh Musa's heartbreak, he commented when he saw the Shaikh: “He seemed to have aged terribly. Ghosh says of his relationship with Shaikh Musa: “*Thinking back later, it often seemed to me that we had created a village of our own*” (p.117).

Evaluative word choices are as well important: they show how close the Shaikh was to Ghosh, words like: “secure, gentle, good humor, trust, pious and dear” have been always associated with Shaikh Musa whenever Ghosh spoke of him. *Temporal* and *spatial deixis* add to the strong bond that existed between Ghosh and the Shaikh. Time and distance had no effect on the love and respect that grew between them. “[Ghosh] had always felt secure in his friendship.” He was always touched by the “*way he shook [his] hand every time [they] met.*” After Shaikh Musa was accustomed to inviting Ghosh to lunch in “*Mandara*”- an Arabic word meaning a guest room away from the main house- he began receiving him in his “*bedroom*” eating with him and his other family members “*on trays on the floor*”. Eventually, when Ghosh left the hamlet and went to live in Nashawy, he says:

“*Even after I had gone to live in Nashawy, eight years before, it was always Shaikh Musa I came to visit when I had questions to ask*”(p.116).

Likewise, Ustaz Sabry is one of the characters that Ghosh met and who left a positive impact on him. He was recommended by Shaikh Musa as one of the best people in Nashaway whom Ghosh had to turn to whenever he needed anything. *Perceptually, mental states* are informative of the kind of person Sabry is and how that affects Ghosh. Ustaz Sabry believes that “*their duty [was] to make [Ghosh]feel at home*” (p.134). The way he speaks to other people shows how informative he is, when a fellah named Zaghoul asked him about ghosts, he told him: “*people imagine these things everywhere, in India just as here, there are people who think they see ghosts*” (p.135).

Deontic modality in the *relational deixis* here is relevant, being an educated man, Ustaz Sabry tries to have a proactive conversation with Ghosh as a PhD researcher in an antique land like India. He uses deontic modality to tell Ghosh about his duties as a cultured Indian: “*You have to put a stop to it...you should try to civilize your people...you should tell your people to stop praying to cows and burning their dead.*” He

likewise tells his fellow Egyptian Fellaheens that “*no Egyptian could ever forget the support his country has received from India*”(p.134).

Evaluative word choices in relational deixis are also significant. As usual, Ghosh always observes and evaluates, Ustaz Sabry described as “*impressive talker, one of the best informed people, his voice had the precise resonant pitch, a figure of respect and constantly active*” (p.122). People of this kind are people who Ghosh can easily get along with, they can easily understand each other and in their company Ghosh was never insecure.

Ustaz Sabry's position in the hamlet and his closeness to Ghosh is further indicated through the *temporal* and *spatial deixis*. He “*had taken [Ghosh]by surprise the very first time [he]met him [and] invited him to his house that evening*” (p.120).

“*Ustaz Sabry was sitting in his guest room surrounded by some half-dozen visitors. The others sat around the room in a circle*”(p.133).

Another example that shows positive identity positioning in the relationship between Ghosh on the one hand and the cousins Nabeel and Ismail on the other. They are both Ghosh's close friends who used to call him by the direct reference “*ya Amitab*” like Shaikh Musa. As is the way it is, Ghosh-the observer, uses the *perceptual deixis* especially *mental states* to imagine and evaluate. Surprised to hear that he has gone to work in Iraq, he says: “*It had never occurred to me that Nabeel might have left Egypt [.....] I had assumed that he and Ismail had become employees*” (p.143). Ghosh was so close to Nabeel's character, he could relate to him as he was an observer as Ghosh was. He said of him: “*He looked at everything in turn with a deep and preoccupied concentration*” (p.151). Moreover, Ghosh was so much worried about Nabeel in Iraq, he knew that there he “*would probably end up doing manual labor of some kind*”(p. 318).

Relational deixis through *modality* and *word choices* is suggestive. Through epistemic modality Ghosh could speculate about them. In a master scene in the novel, Nabeel “*seemed to become wholly absorbed in his scrutiny [while Ghosh was making some tea, before Nabeel broke the silence by saying that]it must make you think of all the people you left at home*”(p. 152). In Ghosh's turn, he “*was never able to forget [Nabeel's words]*”- the first example of the *deontic modality*. It also referred to the

cousins list of duties that lay ahead of them, they “*had to finish their draft*”, find a job and get married. When Ghosh visited Nabeel's house to check on him and knew that he had gone to work in Iraq, Hussein told Ghosh how Nabeel cherished Ghosh's letters and talked about him a lot; and upon re-narrating one of the incidents to Ghosh, Ghosh comments: “*I was left dumbfounded when he finished; it seemed to me that I had witnessed an impossible, deeply moving, defiance of time and the laws of hearsay*” (p.323).

Ghosh commented on the cousins' characters through *spatial and temporal deixis*. He says: “*when they were in each other's company, you could see the difference between them from a long way off*” (p.151). In addition, he has never thought that “*anyone in Lataifa or Nashawy [could ever enter his] imagination.*” Ghosh has known Nabeel and Ismail for so long and “*soon after [Ghosh]arrived [he] tried to call Nabeel [who] has been there [in Iraq] for three years*” (p.346).

We see the complete opposite identity when Ghosh meets with people who are not friendly with him: Abu' Ali, , young Jabir, Imam Ibrahim and some curious villagers here and there. Abu' Ali was his Landlord in Lataifa and was literally hated by everybody in the hamlet for his greediness. Ghosh expressed how people hated Abu Ali by all means through mental states, we meet sentences like: “*nobody liked Abu Ali... some actively hated him....others merely tried to keep out of his way....he was profoundly unlovable....they also held him in fear....everybody did their best to avoid him....*” (p.23). For Ghosh, he wanted to stay as far away from his company, his “*proximity*” was not at all “*welcome*”. Ghosh himself hated and feared him, he wanted to stay as far away as he could: “*the thought of hearing Abu Ali's voice for months on end, perhaps years, began to seem utterly tolerable.*” He even visualized himself shrinking out of fear: “*I saw myself shrinking, dwindling away into one of those tiny terrified foreigners whom Pharaohs hold up by their hair in New Kingdom bas-reliefs*”(p.298).

His word choices indicate his unloving character: “*profoundly unlovable, unwelcome proximity, bitter chagrin, jealous, squeezing the last piastre from people, roaring abuse, utterly intolerable, engorged python.*” In addition to the word choices, Ghosh uses also deontic and epistemic modality in instances to show the same idea: people “*did their best to avoid him so far as they could [...] [Abu Ali] would have loved*

to ban Jabir from his house, but he couldn't have [done so] without offending a whole platoon of relatives...There was a little Abu Ali could do constrained as he was by the obligations of kinship, he had to choke daily on [Jabir's words]"(p.26).

Spatial and temporal deixis show how bad Abu Ali was and how heavy Ghosh's relationship was to him. Ghosh was "not the first on in the hamlet to find himself thrust into an unwelcome proximity with Abu Ali". He is described as a python lying "on his side with one arm resting voluptuously on the gigantic swell of his hip...once he has eaten his lunch, he would roll on his back, and doze, his eyes, half-shut" (p.24). He is a greedy villager who knows how to "squeeze the last piastre from everything that came his way." The way Abu Ali barged into Ghosh's rented room frightened him and threatened his own space. "My Arabic had begun to falter under the strain of bargaining and I was slowly sinking into a tongue-tied silence" (p.31). After so many years, Ghosh came to visit Abu Ali, he never really changed, Ghosh described him when he knocked on his door: "he thrust his head out of a window, sidewise, like the MGM lion" (p.296).

Young Jabir is also one of the main negative characters that pushed Ghosh to show a passive identity traits. Young Jabir was described by Ghosh at first as being sly and mocking. Abu Ali's cousin's son, Jabir was in his late teens when he first met Ghosh. He uses mental deixis to show how Jabir mocked him as a foreigner who has ridiculous customs and traditions. Based on a conversation he had with Ghosh, he asked him about three main topics; namely, circumcision, burning the dead and religion. When Ghosh tried to avoid some of the questions as pretending not to know the answer, Jabir began to spread rumors in the hamlet among his friends that Ghosh knows nothing about life. Ghosh was trapped by language on the one hand and knew Jabir had a bladed tongue on the other hand; and so, he feared young Jabir's company. "I remained a child in Jabir's eyes" (p.65).

On one occasion, Ghosh was having a walk in the fields when he saw Jabir and a few of his friends, he "stopped dead", Jabir whispered something to his friends, but Ghosh could hear him: "he doesn't know [...] I asked him. He doesn't know a thing...Not religion, not politics, not sex, just like a child" (p.63). Later that day when they went to the 'mowlid', Jabir kept whispering the same words to his fellow teens about Ghosh behind his back. Ghosh puts an example of both mental states and deontic modality when

he writes: “*I was hoping to put a distance between myself and Jabir, but he was not to be shaken off and followed hard on my heels [...]I began to yearn for the solitude of my room*” (p.64).

Relational deixis demonstrate Ghosh's opinion of Jabir through *evaluative words* like: “*malicious eyes, tongue bristled with barbs, sly smile, bright boy , sly sharp-tongued ferocity.*” Temporal and spatial deixis. At the mowlid, when Ghosh heard Jabir making fun of him with his friends, Ghosh narrates: “*I began to push my way quickly [...] towards the other end of the square.*” *From one spot to the other, he followed close on Ghosh and: “it was not long before Jabir had a new audience*” (p.67). He never failed at that time to tease Ghosh and frighten him off.

Imam Ibrahim was not only a negative character, but he was the only villager hostile to Ghosh. When Ghosh first went to see him, the Imam had a reputation among hamlets that he “knows everything”, he told the Imam: “so many people say that you know a great deal about remedies,” however, Ghosh “knew” that he would never talk to him about the subject. He refused to tell him anything and asked him to leave. Later in the master scene of their confrontation, the Imam, using *mental states* and *deontic modality*- shouts at Ghosh in anger at his passivity towards burning the dead in India: “*Why do you allow it? Can't you see that it's a primitive and backward custom? Are you savages that you permit something like that? Look at you [...] you should know better. [...]You've even been to Europe; you've seen how advanced they are [...]have you ever seen them burning their dead?*”(p. 235)

At a certain point, Ghosh found himself- as usual- “*tongue-tied*”, then when Ghosh replied in the affirmative, the Imam accused him of lying. Ghosh, employing epistemic and deontic modality together with spatial deixis wrote: “*suddenly something seemed to boil over in my head, dilemmas and arguments I could no longer contain within myself*”(p.235). For the first time since his arrival in Egypt has Ghosh lost his temper like that. He started to compare India to Egypt numbering how developed his country is compared to that of the Imam's. It is different: it is a “*long way ahead*” and that in India they have made a nuclear weapon which “[*Egypt*] *won't be able to match [...] even in a hundred years*” (p.236)

Ghosh's evaluation of the Imam and his relationship with him is significant here. He says that both Imam Ibrahim and he belonged to "superseded" civilizations, and though there was a "vast" gap between them now, they understood each other "perfectly" well. He believed that the result of the dispute between him and Imam Ibrahim was a "final defeat" for both of them as they showed that language can no longer be used to express their difference, not like how things used to be in the Middle Ages. If they had tried, it would have been "absurd" because they both belonged to a "*dismantled rung on the ascending ladder of Development*" (p. 237). In other words, no matter how hard they tried, their attempts would certainly fail.

Interactive-performative Tradition in Ghosh's Narrative

On the Bamberg interactive-performative tradition level, Shaikh Musa's body language, facial expressions, and pitch show nothing but how he endears Ghosh. Ghosh's way of observing how everybody's feelings and thoughts through body language is worth-noting. He says: "There was something about the way he *rocked* his short, portly frame *from side to side* as we talked the way he *shook my hand* every time we met, his sound weathered *face crinkling into a smile* and *cried: where have you been all this time?*" The comment shows a great deal about the Shaikh: the rocking of the body is a sign of happiness and easiness together with the facial expression of a happy face asking Ghosh in high pitch about his whereabouts. Also, when Ghosh came back after seven years to visit the Shaikh, we read: "*we brought our hands together with a great resounding slap and shook them hard, first one then both together. There were tears in his eyes now, as there were in mine*" (p.294). Their body movement and close distance together is a sign of love, passion and comfort, and the tears that appeared in their eyes are tears resulting from their nostalgic feelings.

Likewise, Ustaz Sabry's gestures and facial expressions emphasize what has been said of him. "*His voice had the precise resonant pitch of that of a man accustomed to addressing large gatherings*" (p.134). His pitch indicates a deep high quality that is usually found in orators. On different occasions, he "*nodded, smiling [at Ghosh and] gave him a slap on the back.*" His facial expression is one of happiness and his close distance by touching is a sign of closeness and friendship.

Nabeel and Ismail are as well close to Ghosh and their body language indicate this. Ghosh had already felt comfortable with both of them as to invite them over to tea. While Ismail invited Ghosh to Nabeel's sister's wedding, Nabeel "*had been running his eyes silently around [Ghosh's] room [...] He seemed to become absorbed in his scrutiny [...] he looked at everything with a deep and preoccupied concentration, running his hands over his jallabeyya*" (p.151). Nabeel is an observer, just like Ghosh, and that's why he was closer to Ghosh's heart than Ismail. Moreover, Nabeel was so sensitive to Ghosh's discomfort at his sister's wedding, when he was entrapped by the guests' incessant bothering questions. He came quickly behind Ghosh, "*looking puzzled and a little out of breath*" (p. 204). He came quickly to rescue Ghosh from his uncomfortable situation and drag him away.

Contrastively, body language and gestures showed different interpretations in people whom Ghosh hated. What distinguished Abu Ali was his pitch, he had a very high pitch all the time, we meet recurring vocabulary like Abu Ali "*roared abuse at his wife*", "*would explode [saying]*" many times to denote his constant loud noisy sound. His audacity is shown when he barges into Ghosh's room, we read: "*Having settled himself on my bed ...clicking his tongue and frowning*" (p.29). The picture portrayed denotes an audacious approach on the levels of proxemics and haptics. He is getting very close to Ghosh, he is taking what is not his, touching Ghosh's bed by sitting without permission. Moreover, his vocals expressed annoyance, and his face, anger because Ghosh isn't paying enough.

Jabir's body language also helped in indicating his character. As a keen observer, Ghosh could watch Jabir tease his Uncle Abu Ali, by showing off that they have a television, while he doesn't: "*and then sighing with pleasure, he would glance at his uncle and exclaim: "oh there's so much to be learnt from television*" (p.26). To maximize his teasing effect, Jabir intended to take an audible slow breath of relief gazing at his uncle and tell him in a high pitch of sound that television has become a must nowadays. Likewise, at the mowlid, Jabir followed closely on Ghosh when he was stooping to aim, Jabir came from behind and began to talk about Ghosh with his friends "*ignoring [his]mumbled retort*". |At this point, Ghosh has become very angry, he began to utter angry slow unheard words from between his teeth wanting Jabir to buzz off and

leave him alone, but Jabir followed and people “*clustered eagerly around [him],*” -an expression denoting encircling Ghosh in an unbreakable confinement.

In addition, proxemics between Imam Ibrahim and Ghosh had manifested distance and coldness. For instance, The Imam's gestures were always described in terms like: “*busy fingers [that] kept fidgeting with the buttonholes*”, denoting discomfort, or “*standing aside, he waved me through [...] holding his right hand stiffly and formally over his heart*”, denoting deference, or “*he gave my hand a perfunctory shake and ran upstairs vanishing before I could speak*” (p.235), denoting the Imam's disinterest in the presence of Ghosh. Later on, Ghosh saw the Imam, but the latter intentionally avoided talking to him, he “*betrayed no sign of recognition and carefully kept his eyes from straying in my direction*”(p.235). In other words, he avoided direct eye-contact with him as he was both resentful, angry and a coward.

The gaze and pitch too showed how resentful the Imam was to Ghosh. He “shot [Ghosh] a glance from the corner of his eye” saying that he despised his presence. He then “announced in a dramatic hiss” that he wanted Ghosh to go away, he was scared and uncomfortable in his presence. Suddenly, when the Imam decided to confront Ghosh, he faced him and cried in high pitch , “laugh[ing] scornfully”.

Bamberg's Three Types of Identity

Sameness of Identity in Bomma's Narrative

In the parallel narrative, he is as strong and active as an anthropologist and bestows the same strength, activity and sameness of identity on Ben Yiju and Madmun ibn Bundar, his mentor. Ghosh removes boundaries among parts of the old world and among friends. It seems that both merchants and their world fused into one embracing identity. This can be traced especially on Bamberg's textual level through the use of indexicals. Perceptual, relational, spatial, and temporal deixis indicate the passion with which he regards the world. Ghosh draws an extremely warm picture of the relation between Bomma, the slave, and his master, Ben Yiju; and also between Khalaf ibn Ishaq , Ben Yiju's friend and Bomma. In the letters Ghosh came across, Bomma is mentioned- a precious gesture per se, but also Khalaf ibn Ishaq sends his regards to Bomma, and calls him a “*business agent*” and “*a respected member of his household*”. Ben Yiju entrusted

Bomma with his trade and money, and would send him to far continents instead of him for trade. He, on another occasion marries a Black slave and manumitted her.

Ghosh draws two identical pictures of Bomma's story and his own. While he "follows the Slave's trail from library to library [with a magnifying lens], he as a matter of fact was following suit in the way he dealt with Egyptian villagers. He tries to draw the readers' attention to the sameness of identity between him and people who lived in the 12th century, crossing borders and transcending differences to communicate with all others.

Sameness of Identity in Ghosh's Narrative

Agency, sameness, and change of identity are also seen in Ghosh's use of Arabic words related to Egyptian culture although he could have translated them into their English equivalence. For instance we see words like: "*salata, fellaheen, mush kida, ai-wah, khalas, 'ajuz 'al-balad, mowlid, baraka, the maqam, zikr, Sufis, the zariba, suhur, muezzin, shiyu'eyya, 'amm shagig, bint 'am, ya raiyis, zayyak inta, kullu 'al', ahlan, haram, ya salam.*" He consciously chooses to integrate such Arabic words in the novel instead of their English translation. He also uses them deliberately on many occasions in response to other people he meets. When he calls Nabeel from New York, he tells him: '*kullu al*' instead of 'everything is fine'.

When Imam Ibrahim greets him by saying: "*you brought light into our house,*" Ghosh responds by saying: "*the light is ours.*" He also chooses to literally translate Eid's words: "*Our blood is light*" and "*Oh the black day*".

Even his mastering of the Egyptian fellaheen dialect is a step towards positioning his identity in the same place as that of an Egyptian fellah. He has become a fellah himself to the extent that when educated fellaheen tried to speak in standard Arabic, Ghosh is unable to understand them. Earlier in the book, he refers to the difficulty he had before he went to Egypt: "*But across that road lay a seemingly impassable barrier: the obstacle of language*" (p.101). Yet, he was passionate enough to cross the barrier and learn the dialect of that part of Egypt he was visiting. In addition, Ghosh wanted to share in all of the rituals that the hamlet would do: he wanted to fast in Ramadan, he wanted to attend the mowlid, to meet with Imam Ibrahim because he was a baraka man,

he wanted to visit the maqam and the zikr, he wanted to attend the weddings, but refused to pray with Muslims in the mosque.

In a similar vein, sameness of identity is seen in how he observes the two antique lands: Egypt and India, “our countries were very similar”. Both are ancient, agricultural, subjected to imperialism, are trying to cope with poverty, had mutual relations among leaders, support each other, and all and above, people can imagine they see ghosts. On different occasions, Ghosh has pointed to the sameness of that runs in the veins of the two antique lands. For example, when he was crossing the fields with Ustaz Mustafa, he says: “*this meant he had to walk with extreme care in those liberally manured fields, with his hem plucked high above his ankles, very much in the manner that women hitch up their saris during the monsoons in Calcutta*” (p.51). On another occasion, after he refused more than once to accompany Ustaz Mustafa to the mosque, Ustaz Mustafa understood that this might be against the will of Ghosh's father. “*He had a son himself and it went against his deepest instincts to urge a man to turn against his father*” (p.52). Ghosh comments on Khamees when he first met him: “*he had that brightness of eye and the slightly sardonic turn to his mouth that I associated with coffee-houses in Delhi and Calcutta*” (p.167).

At the end of his narrative before the epilogue, Ghosh comments on the notion of sameness of identity in a world that existed in the 12th century and another in which he lives. After some research, he could relate religious stories about the saint ‘Abu -Hasira’ referred to by the villagers- one who existed in both Jewish and Muslim worlds. He says: “*It seemed uncanny that I had never known all those years that in defiance of the enforcers of History, a small remnant of Bomma's world had survived, not far from where I had been living*” (p.342).

Different Identity in Ghosh's Narrative

Back to the first narrative, Ghosh also shows us a different identity. In contrast to his proactive identity, another identity emerges when Ghosh feels threatened. In a unique fierce confrontation between Ghosh and Imam Ibrahim, Ghosh declares that his identity is by no means similar to that of his Egyptian fellowmen. He boasts for the first time in

the novel of being different, he has different religion, he has different beliefs, he has different culture and his country is by far more developed than Egypt. Imam Ibrahim was the one who began to declare war against Ghosh, refusing to tell him anything about the secrets of his medications. When his son, Yasir told him about Ghosh's religion and beliefs, the Imam tried as much as possible to avoid Ghosh, he shunned him and even refused to salute him. By doing so, he helped Ghosh staying aloof and developing a "different identity positioning", exactly the same way other villagers refused to let Ghosh fast in Ramadan like they do because he is not a Muslim.

Insisting on asking Ghosh questions related to circumcision and relating this to purification as a concept, or asking him about the reason for burning the dead and that this would make them rot in hell, or if they worship cows; then spreading rumors about Ghosh performing some of these rituals in the hamlet, trapped Ghosh into blowing his lid and announcing his categorical difference in everything.

In a unique incident, Ghosh is being interrogated by the Egyptian police. After witnessing so many divergent events in Egypt, India and the whole world, he came to a conclusion: "*But it struck me, suddenly, that there was nothing I could point to within his world that might give credence to my story-the remains of those small, indistinguishable, intertwined histories, Indian and Egyptian, Muslim and Jewish, Hindu and Muslim, had been partitioned long ago*" (p.339).

Constant Identity in Ghosh's Narrative

Ghosh's identity is in this context constant, it does not undergo any change since he has been a little boy. We understand that from the story he says he wished he could have told Nabil. Since Nabil was the only character he could mentally and emotionally associate with, Ghosh wished at some point Nabil was there to confide in him a little child memory that left a sharp scar in his soul. The story happened when he was a six year-old child with his diplomat father in East Pakistan. Their house was the only Hindu house in the place and was the only safe place that refugees could resort to away from mobs. One day, he narrates that a large group of people came in the garden uninvited and his father's orders were that he should stay in the bedroom and never to leave it under any circumstances. Their cook was to look after young Ghosh. And when things were

about to get out of control, the police arrived and the case then was closed. Ghosh grew up in a culture where Hindus and Muslims attacked each other because women from both sides slaughtered because they wore “*veils or vermilion or men dismembered for the state of their foreskins.*” Hence, he grew up like all Indians have a “*terror of symbols*” (p.210).

As a result of this incident as a child, whenever the villagers corner Ghosh into answering questions concerning his religion and culture, he remembers that day of fear when he was young and seeks solitude in his own room away from people. At Fawziya's wedding, Ghosh was trapped to answer a barrage of questions like: “*Tell us then, [...] what do you do with the dead? [...] and the ashes? [...] Do you at least save the ashes [...]? [...] So are they all unbelievers in your country? [...] Is there no Law or Morality: can everyone do as they please-take a woman off the streets [...]? So what about circumcision? [...] And boys? [...] what about boys? [...] and you ya doctor? What about you...?*” At this point Ghosh could no longer take it. He rushed outside: “*I knew that I would not be able to answer. My limbs seemed to have passed beyond my volition as I rose from the divan, knocking over my shusha. I pushed my way out and before anyone could react, I was past the crowd, walking quickly back to my room*” (p. 203-4).

Proactive identity in Ghosh's Narrative

Ghosh's proactive aspect makes itself evident when he lives among Egyptians as an anthropologist and researcher. In his own autobiography, he meets a myriad of “fellaheen”, whose diversity of characters are puzzling; not all people are flat characters. For further understanding of the depth of their behavior, he has to guess many things about them, he admits that for the first time when he is commenting about one of his closest friends, Nabeel, “*for it was the first time that anyone in Lataifa or Nashawy had attempted an enterprise similar to mine- to enter my imagination and look at my situation as it might appear to me.*” (p. 152) Ghosh admits that he uses his imagination in filling some gaps about the characters he meets, aiming at drawing a comprehensive character profiling.

Passive Identity in Ghosh's Narrative

Last but not least, he is not agentive, his identity is passivized. Ghosh employs the passive structure whenever he feels threatened by the unfriendly characters he met. We are suddenly met by the objectivized entity instead of the agentive identity we see in the PhD student. Ghosh is “*crushed, found himself tongue-tied, mesmerized, saw himself shrinking, dwindling away into one of those tiny terrified foreigners, was so cowed by everything [he] had read about Arab traditions, forgotten, taken aback, was trapped by language, stricken with apprehension and was shocked*” (p.236). The image Ghosh draws an intense feeling of fear and threat; he turns suddenly into a helpless, powerless stranger, metaphorically the reader can easily see him crushed crumbling into the corner of a four-walled prison. During Fawziya's wedding, invitees were interested in talking to Ghosh in their own way.

He narrates: “*I grew increasingly puzzled as I tried to deal with this barrage of inquiries, first, by the part the word “still” played in their questions, and secondly by the masks of incredulity that seemed to fall on their faces as I affirmed over and over again that yes in India too people used cattle-drawn ploughs and not tractors; water-wheels and not pumps...*” (p.200). After his devastating confrontation with Imam Ibrahim, Ghosh surrendered, he comments that he felt that by this confrontation, they broke every link their cultures ever built. He says: “*We had acknowledged that it was no longer possible to speak, as Ben Yiju or his Slave [...] might have done[...], for their words “belonged to a dismantled rung on the ascending ladder of Development”*” (p.237). Even when village children tease him by following him giggling, making catcalls and calling him “ya hindi”, he felt threatened and bullied.

Conclusion

I investigated positioning and identity in this paper in the light of Bamberg's tripartite narrative project with the addition of Peter Stockwell's deixis and Tom Grothe's nonverbal taxonomy of communication. The study answered the research questions previously postulated.

With the addition of the detailed parts in Bamberg's narrative project, cognitive, textual and interactive performative traditions helped in shedding light on the positioning and identity. On the cognitive level, Labov's model showed the absence of demarcation

lines between Bomma's narrative and that of Ghosh. Complicating actions intertwined in sections without the presence of subtitles separating the two worlds from one another. However, the journey began with a prologue on the beginning of the quest and an epilogue on Ghosh's persistence of knowing what became of Nabil in particular after travelling to Iraq. Positive and negative evaluative terms are scattered here and there in both narratives and orientation in both narratives is mentioned as to where and when events take place. Ghosh's decision to make a seamless fabric containing both narratives denote his deep belief of worlds intertwined. Antique lands with diverse religions and ideologies are nothing, but one big world comprising humankind.

On the textual level, deixis is significant as to revealing position and stance. Spatial and temporal deixis move the reader from one arena to the other and from one year to the other, narrating how trade used to unite merchants of different religions and ideologies. Ben Yiju, the Tunisian Jewish merchant is a dear friend to the Yemeni merchant Khalaf bin Ishaq and a loving master to his Jewish slave, Bomma. They travelled the whole world together peacefully. Perceptual deixis proves also to be important in defining positioning: definite references to real people who lived in the 12th and the 20th centuries are employed. Moreover, mental state verbs are used extensively to express the characters' opinions on the one hand, and Ghosh's perspective on the other. Relational deixis are as well significant, especially modality and evaluative word choices. Epistemic modality shows Amitav Ghosh's estimation about many events and characters he introduces, whereas deontic modality highlights obligations, needs and desires of people he meets in Egypt and others he speaks about. Word choices likewise reflect his subjectivity in viewing characters and events: people are described as good or bad, and events and things are evaluated as positive or negative.

The paper poses several research questions about identity as seen by Bamberg. As far as constancy and change of identity are concerned, both sides make themselves shown. Between the two poles of no change at all and change completely, Ghosh sways. He gives us a positive view of a past world where flexibility and acceptance among people reached its utmost. In his own journey as well, he shows extreme flexibility and great tendency to understand, accept villagers of a different culture, religion and mindset. Yet, meeting rigid ideologies results in his showing us a reciprocal rigidity. Thus, he

refuses to go to the mosque for prayer, and announces eventually that in fact he has 'his world' and the others have theirs.

Sameness and difference in identity is also made clear in the book. Whenever Ghosh meets villagers with whom he can relate, he attempts to be the same as they are. He speaks the same language and even dialect; he wants to fast in Ramadan, he eats on the "tableyya" with the people he meets, he can relate many facets of life in Egypt to that found in India; he even sees that both India and Egypt as two great countries which suffered a lot and which are trying to make a reform. His ideology goes as far as that his world in the 20th century in Egypt is the same as that world of Ben Yiju 8 centuries ago. By contrast, once he realizes this fissure in ideologies, he begins to realize how different the worlds and people indeed are. His confrontation with Imam Ibrahim is revealing as far as this point is concerned.

Last but not least, Ghosh's character is highly agentive in the way he presents Ben Yiju and his fellowmen in the past, and himself at present. He is a diligent researcher and proactive guest in a foreign country. He always approaches villagers to get closer and try to understand, accept and even share what they do and say. He understood the importance of being a part of their simple lives represented in 'mowlids', 'zars', 'wedding parties' and 'eating habits'. In a different vein, his low agentive side of identity is made clear when threatened by some of the villagers. They sometimes try to corner him to understand his beliefs about controversial issues concerning religion, and social practices. The only thing he wants to do by then is to shut himself up and hide out of fear.

In short, Ghosh's positive identity can be seen clearly. He is but an extension to Ben Yiju and to all his friends that lived in the 12th century, with their open-mindedness to all borderless cultures. Madmoun and Ben Yiju travelled the whole world, and coming from different worlds, have succeeded in becoming true friends. They bridged cultural gaps through saluting servants in letters and manumitting and marrying slaves in real life. While filling in the gap in history, Ghosh puts himself in the others' shoes, he is the same as them, he is an active entity-an agent-he has certainly changed after succeeding in reaching his quest and solving the puzzle of the letter. But in his

autobiography, Ghosh can show both sides of a coin: a constant, passive character unable to change on the one hand, and a changing same agentive identity.

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تموضع الهوية فى رواية أميتاف جوش "على الارض العريقة: التاريخ تحت عباءة مسافر"

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المستخلص:

هذه الورقة البحثية هى عبارة عن دراسة إدراكية لرواية الكاتب الهنـدى أميتاف جوش "على الأرض العريقة" و التى كتبها عام 1992. و تستخدم الدراسة نظرية التموضع لمايكل بامبرج (2012) و مشروعـه عن السرديات (2012). تهدف الدراسة إلى تحديد موضع الهوية فى الروايتين المتوازيتين داخل الكتاب-قصة جوش الباحث الهنـدى الذى يعيش وقتاً طويلاً وسط قرى مصرمع فلاحـيها و تربطه بهم علاقات متعددة، و قصة العبد اليهودى بوما و سيده التاجر الهنـدى اللذين عاشا فى القرن الثانى عشر، و الذى يتتبع خطواته جوش كباحث فى علم الإنسانيات. و يستخدم البحث مستويات التحليل الثلاث لمايكل بامبرج: الإدراكي و النصي والأدائي التفاعلى . و لكن الباحث رأى قصوراً فى تفاصيل مشروع بامبرج، و عليه تم إضافة تفاصيل أخرى إلى التحليل النصي مأخوذة من نظرية التحول الإشارى لبيتر ستوكويل (2002) كما تمت الاستعانة بتصنيف توم جروتية للتواصل غير المنطوق (2023) و إضافتها للمستوى الأدائي التفاعلى. و من خلال البحث وجد أن تموضع الهوية لدى جوش يختلف بحسب الشخصيات التى يلتقيها و تؤثر عليه، فهناك الهوية الثابتة و المتغيرة، و الهوية الإيجابية و السلبية، و الهوية المماثلة و المختلفة.

الكلمات المفتاحية: التموضع-إدراكي-نصي-أدائي تفاعلى-نظرية التحول الإشارى- التواصل غير المنط