

**“THE NARRATIVE CONSTRUCTION OF REALITY” IN JAMIL
AHMAD’S *THE WANDERING FALCON***



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2015



Accession No TH-14993

(P) 91

MS
820
SHN

- English literature
- Narrative
- Prose

(Accepted by the Viva Voce Committee)

**Title of Thesis: "The Narrative Construction Of Reality" In Jamil Ahmad's
The Wandering Falcon**

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Accepted by the Faculty/ Department of **English (FLL)** INTERNATIONAL ISLAMIC UNIVERSITY, ISLAMABAD, in partial fulfillment of the requirements for the Master of Philosophy Degree in **English** with specialization in **Linguistics**.

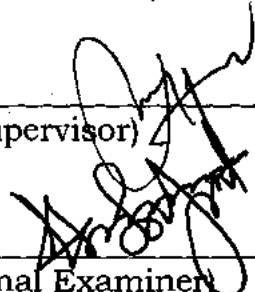
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(September 21, 2015)

IN THE NAME OF ALLAH, THE MOST GRACIOUS, THE MOST MERCIFUL

To the *Ultimate Truth* whose magnificent *narrative* can never be conceived as *constructed*

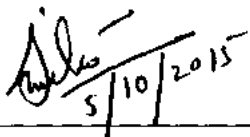
DECLARATION

I, Shaista Zakir, daughter of Muhammad Abdullah Zakir, under the registration number 272-
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solemnly declare that the thesis entitled "The Narrative Construction of Reality" in Jamil
Ahmad's *The Wandering Falcon*, submitted by me in partial fulfillment of the requirements for
the MS degree in English is my original work and has not been submitted or published earlier. I
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ABSTRACT

The present study revolves around the theme of reality construction in a narrative context. It aims at analyzing the ways whereby the fictional narratives, on the basis of their constructed realities, are utilized as discursive tools by the narrators. The study has followed a qualitative mode of inquiry, conducted through a close textual analysis of Jamil Ahmad's collection of short stories entitled *The Wandering Falcon* (2011). The theoretical framework developed to analyze the problem in question, is based on Jerome Bruner's contribution referred to as *The Narrative Construction of Reality* (1991). The investigation has focused on narratively constructed realities of tribal life across the borders of Pakistan, Afghanistan, and Iran, as delineated in *The Wandering Falcon* (2011). The analysis has attempted to address the role of temporal, particular, intentional, hermeneutic, canonically breached, referential, generic, normative, context sensitive, and accrued features in constructing multidimensional narrative realities. On the basis of analysis, it has been observed that a coherent integration of all of the narrative features in the mentioned text, revolving primarily around the themes of illiteracy, elopement, crime, unemployment, smuggling of narcotics, human trafficking, kidnapping, rebellion, social injustice, and gender based violence, has sought to present an extremely miserable, dreadful, and disagreeable account of tribal life. The investigation fundamentally manifests the dynamic role played by the narrative as a discursive practice with regard to the development of specific perceptions about the targeted delineations of life. Such a practice ultimately makes the readers accept the narratively constructed realities as the truthful accounts concerning the presented spheres of life.

ACKNOWLEDGMENTS

All praise is due to the invisible grandeur, love, omnipotence, mercy and the immeasurable magnificence of ALLAH, the Almighty who has no equal. Under the kind and benevolent supervision of my Lord, the melodious rhythm of life seems to genuflect before a harmonious interdependence, existing amongst the beings. The present work is an embodiment of the same harmony, marked by the deepest and heartfelt considerateness, erudition, and wisdom of the devoted selves; I truly owe them a tremendous debt of gratitude.

I acknowledge with profound reverence the extensive knowledge, sincere guidance, and insightful recommendations of my supervisor Dr. Munazza Yaqoob, who made it possible for an utterly novice learner to explore the dynamics of research. Besides, I shall never forget the invaluable and all-important counsels I acquired from Dr. Fauzia Janjua, Dr. Ansa Hameed, Dr. Nighat Shakoor, Dr. Ghazala Kausar, Dr. Saiyma Aslam, Dr. Aroosa Kanwal, Ms. Farhat Meher, Ms. Sofia Hussain, Ms. Sonia Irum, and Ms. Farhana Shamim.

My earnest regards are extended to the unwavering support of our provost, the sisterly affection of my dearest roommates, and a cordial thoughtfulness of all of my friends and class fellows.

I can never forget to value the unconditional sincerity of my colleagues, and the sharp astuteness of my amazingly brilliant students whose distinguished presence in my life made me able to improve myself as a thinker.

I have been a blessed recipient of tremendously kind love of my family members. A bond of caring devotion, created by their selfless affection, is undoubtedly the most treasured and the highly valued possession of my life.

I finally declare that I am solely responsible for all of the imperfections in my work and tender my deepest apologies.

The mellifluous beats of an everlasting harmony shall please the *natural* ear forever, endowing the blessed ones with the *immortal* melodies of love and devotion. Being a humble servant of His Lordship, I supplicate before the Divine for the same, with a yearning hope that one day I shall be able to hear the *true* rhymes of an *Eternal* Reality.

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CHAPTER 1

INTRODUCTION

An interpretation of reality-based paradigms, concerning varied spheres of life, has been a significant area of inquiry in the recent age. Despite the complexity of the probe in question, many of the innovative and productive dimensions of analytical pursuits have been introduced by the thinkers around the globe. The bulk of investigation in this regard pertains to the constructed angles of ontological structures surrounding the social, political, theological, psychological, educational, and literary circles in the postmodern world. The comprehensiveness of concerned conceptual frameworks, has given rise to a specific relativity with regard to the semantic interpretations characterizing the notion of reality. One of the most significant factors behind the relativity in context revolves around the role played by discursive practices in the present scenario, introducing certain inferential claims. Such kinds of practices in general, have sought to address our understanding of the prevalent ideological structures shaping the nature of existing social thought.

According to Foucault (1972), a renowned theorist, individualities of the beings, living in social communities, are structured by the knowledge emerging out of discursive practices, giving rise to the existing ontological states. The emerging practices, he maintains, are transmitted through oral as well as written means of communication and exert their dynamic influence on all social institutions. A critique of

discursive practices, propagated by using any of the means of communication, helps to understand the historical as well as existing social conditions of a society (McHoul, & Grace, 1995). Behavioral patterns of human beings, their perceptions about identity, social conflicts, prevalent norms, the powerful institutions in a society, and the developed social orders depend upon an understanding emanating from certain discursive formulations (Gale, 2010).

The theorists belonging to the zones like discursive constructionism and conversation analysis in the present century have discussed in detail the significant issues like power, ethnicity, gender, moral values, theological beliefs, and several others, characterizing the structural foundations of sociological norms (Buttny, 2004). In the nature of the debate in question, it is important to mention that modern research has sought to encompass the issue in terms of major areas of investigation including fundamentally the fields of literature, management, education, psychology, public policy, sociology, science, and technology (Holstein & Gubrium, 2008).

The aesthetically oriented angles of discursive practices promulgated through different kinds of literary media, have sought to introduce innumerable bases of ontological frameworks. The argument can be understood through the lens of the contributions made by Bruner (1986, 1990) who claims that a narrative mode is one of the most influential ways to have a discursive interaction with reality. The narrative mode according to him, (cited in Georgakopoulou, 2011) helps an observer understand “human reality”, characterized by all affective attributes, shaping a plethora of

“experiences, beliefs, doubts and emotions” (p. 190). Georgakopoulou, (2011) maintains that if any specific form of discourse be taken as “a symbolic activity”, one can “rephrase Bruner by claiming that the narrative mode performs the symbolic function of recreating or reconstructing reality through a story” (p. 190). He claims that the bases behind many of the beliefs and their origins in the modern world have been propagated through narrative modes of representations. The narrators, by making use of innumerable skills of artistic representations, according to him, ascertain the constructions of narrative realities, keeping into consideration the socio-cultural attributes of their targeted audience.

Bruner’s (1991) profound interest in the imaginative capability of human cognition involved in constructing myriads of ontological paradigms within literature, made him investigate and evaluate different dynamics of the phenomena. According to him, besides investigating the processes through which humans manifest their ability to construct the worlds of fantasies, based on their sense of imaginations, one should strive to probe into the ontological structures of reality formations (Bruner, 1986). The psychologist went on to the extent of arguing that because of the capability to construct the “possible worlds” in an artistic way, the authoritative circle in a social hierarchy, has always shown an aversion for the great artists of their respective times (p. 46). A plenty of research dealing with the imaginative capability of human mind in terms of constructing different versions of narrative realities, directed the psychologist’s attention towards an analysis of their ontological states. An in-depth study of fictional realities and their contrast with everyday life realities became an area of interest to

Bruner (1986), who, for the purpose, analyzed all possible angles of what he refers to as the “narrative mode” which as claimed by him “strives to put its timeless miracles into the particulars of experience” (p. 13).

The qualitative research under review seeks to analyze the construction of realities in fictional texts. The fictional narrative chosen to address the issue is a collection of short stories entitled *The Wandering Falcon* (2011), written by Jamil Ahmad. The delineation revolves around tribal life along the borders of Pakistan, Iran, and Afghanistan. It mainly centers on the social, ethnic, gender-specific, psychological, political, cultural, and theological dimensions of tribal life. The textual content of the selected narrative offers the bulk of subject material to understand the role of narrative as a discursive tool used to direct the readers’ perceptions in accordance with its constructed realities.

The narrative as a whole has been divided into nine sections presenting an account of life experienced by tribes of Dortanis, Mahsuds, Kharots, Wazirs, Afridis, Nasirs, Mengals, Siaphads and Gujjars. The narration primarily revolves around the themes of illiteracy, elopement, crime, unemployment, smuggling of narcotics, human trafficking, kidnapping of women, rebellion, social injustice, and gender based violence. The investigation concentrates on the role of temporal, particular, intentional, hermeneutic, canonically breached, referential, generic, normative, context sensitive, and accrued features elaborated by (Bruner, 1991) in constructing multidimensional narrative realities in the selected narrative.

The analysis has been divided into ten sub-sections. Each one of the sections deals with different aspects of narrative realities constructed in the text, observed through the lens of a particular feature of narrative. The overall analysis exposes the role of fictional text as a discursive tool, used to construct the targeted aspects of realities evinced narratively.

1.1. STATEMENT OF THE PROBLEM

A critique of narratively constructed realities has been a significant area of inquiry in modern research. The mentioned issue has been investigated in detail by many of the renowned thinkers concerning the realm of literature, introducing thereby an array of innovative approaches. The researchers pertaining to the field have sought to probe into the realities constructed in a narrative, and the functions performed by them as discursive tools, skillfully employed by the narrators in propagating myriads of intended ideologies. The researches of the kind, however, need to incorporate the frameworks taken from the major disciplines of inquiry so as to substantiate the basic inferences, shaping the fundamental structure of inquiry. In the nature of the argument in question, the present research has also focused on an analysis of narratively constructed realities in *The Wandering Falcon* (2011), a narrative written by Jamil Ahmad presenting the life of tribes living across the borders of Pakistan, Afghanistan, and Iran. The analysis, based on Bruner's (1991) psychological insight referred to as *The Narrative Construction of Reality*, has sought to find out how tribal realities are constructed in the selected text. It further attempts to address how narratively

constructed realities function as discursive tools in terms of making their readers accept them as social truths.

1.2. RESEARCH QUESTIONS

1. How does a narrative construct its realities?
2. How do narratively constructed realities serve as discursive tools in fictional texts?
3. How has the notion of reality been constructed in Jamil Ahmad's literary contribution entitled *The Wandering Falcon* (2011)?

1.3. OBJECTIVES OF THE STUDY

1. To analyze the ways whereby a narrative seeks to construct its own realities
2. To analyze the role of narrative as a discursive tool in constructing its realities
3. To investigate the dynamics of narratively constructed realities with specific reference to *The Wandering Falcon* (2011) as the selected piece of narrative for the present study.
4. To explicate the effectiveness of psychological analysis with regard to a literary critique

1.4. THEORETICAL FRAMEWORK AND METHODOLOGY

The present research has followed a qualitative mode of inquiry. The analysis revolves around a close textual analysis of the selected narrative, seeking to address three main questions. The first research question requires an investigation of the way whereby a narrative constructs its realities. The second question aims at addressing the ways narratively constructed realities serve as discursive tools in fictional texts. The third research question requires an analysis of narrative construction of reality in the selected text. It thereby aims at exposing the discursive function performed by a fictional account of events, with an objective to present the constructed realities as the existing states of actualities. In order to analyze the problem under discussion, the analysis centers on the narration entitled *The Wandering Falcon* (2011), a collection of interlinked short stories, revolving around tribal life across the borders of Pakistan, Afghanistan, and Iran as delineated by the author Jamil Ahmad. The frame work required to address the main questions of research is based on Jerome Bruner's analysis, referred to as *The Narrative Construction of Reality* (1991).

According to Bruner (1986), the symbolic system manifests a dynamic potential, bringing the social world into existence. Our interpretation of reality, he claims, is constituted into two spheres comprising that of the "nature" and the "human affairs" (Bruner, 1986, p. 88). An understanding of reality with regard to nature, he holds, is based on the paradigmatic mode of logical inferences and scientific representations. Analysis of reality in terms of human affairs, on the other hand, according to him, is

based on the mode of narrative representations, characterized by affective potentials of individuals in a social zone. Narrative representations, according to him, are the demonstrations of reality, independent of “empirical verification and logical requiredness” (Bruner, 1991, p. 4). The main rubrics with regard to Bruner’s analysis of narratively constructed realities centre on a detailed investigation of the following features of narrative:

- Time based dimensions
- An account of particular happenings in a narrative
- Affective traits of the major as well as the minor characters
- Hermeneutic complexities
- A deliberate artistic deviation from the narrative norms
- Uniqueness of genre
- Normativeness
- Context sensitivity
- Referentiality
- Accrued states of affairs as mentioned by the author

Based on rubrics of the framework, the “episodic”, and ‘configurational” aspects of time, in the selected narrative have been viewed through “semanticity of action” and “the rules of composition” (Ricoeur, 1984, p. 66). The particularity of narrative incidents dealing primarily with the worth mentioning themes like elopement, rebellion, kidnapping, human trafficking, illiteracy, crimes , injustice, honour based killing,

hypocrisy in religious circles, smuggling of narcotics , and unemployment, have been fundamentally focused in terms of authorial stance. The measure of agency as a governing force behind the deeds of Tor Baz, Sherakai, Shah Zarina, and Mullah Barrerai, as the major characters, has been observed, keeping into consideration the coherence achieved through an effective composition of all of the hermeneutic requirements.

An inquiry into the realities constructed as a result of cause vs. effect relationship between the intentions of the main characters vs. the circumstances faced by them, has sought to evince a significant aspect of the overall pursuit. Moreover, the feature of referentiality characterizing social, ethnic, religious, political, geographical, and gender based realities in the tribal narrative, with their impact on readers' perceptions, has been thoroughly reviewed to understand the role of narrative as a discursive tool. An unusual sensitivity of the narrative contexts, accrued coherently to form a unified whole has finally been probed into so as to give an explanatory account of the issue under analysis. A harmonious coalescence of the propositions and viewpoints related to the selected framework has thus supplemented the innovative pursuit revolving around the main problem in context.

1.5. RATIONALE OF THE STUDY

The logical basis behind the present study is to present a critique of narratively constructed realities in fictional narratives. Postmodern world abounds in innumerable examples of ideologies conveyed skillfully through fictional narratives, written by internationally acclaimed authors around the globe. The study under review provides an insight into the role played by narrative features as discursive tools in constructing multidimensional realities dealing with tribal life delineated in *The Wandering Falcon* (2011). It has sought to provide an analysis of the ways through which social, political, ethnic, theological, and gender based realities have been constructed in the mentioned narrative. It has been anticipated that an analytical pursuit of the kind shall inculcate a critical consciousness in readers, with respect to the realities of fictional narratives in postmodern world.

1.6. DELIMITATIONS OF THE STUDY

The research paradigm of the present study has been delimited in accordance with the nature of objectives required to be achieved. The content of analysis selected to investigate the narratively constructed realities has been delimited to *The Wandering Falcon* (2011), a collection of interlinked short stories written by Jamil Ahmad. The developed theoretical framework has been delimited to the framework based on the features of narrative given by Bruner's *The Narrative Construction of Reality* (1991) with an aim to address the main questions of the study.

1.7. SIGNIFICANCE OF THE STUDY

The theme pertaining to the construction of realities in varied contexts is a significant area of inquiry in the present world expounding its significance in sociological contexts, literature, electronic and print media, pedagogical zones, and many other fields of examination. The socio-political significance of tribal regions, encompassing the borders of Pakistan, Iran, and Afghanistan, has made them important areas of discussion at international level. The researchers manifest a keen interest in exploring all possible angles of tribal issue with an aim to accumulate consequential amount of concerned data. The present research is an attempt to analyze the presented realities of life, related to the tribal areas, as conceived and thereon delineated by a contemporary author from Pakistan. A significant dimension of the study in question presents the role of narrative as a discursive tool in promulgating the intended versions of the constructed realities with an aim to make them appear as the existing states of affairs. The analysis shall seek to provide a critical dimension of inquiry to the literary critics, cognitive psychologists, sociologists, journalists, anthropologists, philosophers, ethnologists, geographers, and historians.

CHAPTER 2

REVIEW OF THE RELATED LITERATURE

This chapter presents a critique of varied theoretical perspectives dealing with the main themes of concerned research so as to substantiate its foundational grounds. The first part of the chapter deals with the constructed dimensions of realities and their role in postmodern social scenario. The second part pertains exclusively to the significance of narratives as discursive tools used by the narrators to construct different kinds of narrative based realities. The final part of the chapter deals with an elaboration of narratively constructed realities viewed within the rubrics of cognitive narratology. The chapter thus attempts to offer an insight into varied dimensions of investigation revolving around the main themes of the study in question.

2.1. Constructed Realities and the Postmodern Social Scenario

Social realities are deemed as influential societal tools that aim at shaping the truth conditions in sociological contexts (Burr, 2003). Rivera & Sarbin's (1998) comprehensive analysis of some of the dominant doctrines regarding the famous historical events is worth mentioning in this respect. The story related to Joan of Arc for instance, according to the authors, calls to mind the practices on the part of people in order to "make" different versions of "truths" in a society (p. 298). The authors apprise the readers of the political, military, and ecclesiastical institutions, established at that

time, issuing the dictates, whereupon the mentioned lady was excommunicated. After the time span of five hundred years, however, the ecclesiastic powers discredited the previously constructed truths, promulgated by the court. Joan of Arc was ultimately assigned the title of the sainthood. People thereafter remembered her as an epitome of purity and innocence.

Post modern research's peculiar attribute to investigate the constructivist aspect of realities is a significant area of interest these days, pervading deeply within all major spheres of examination (Shapiro & Ross, 2002). The realm of social constructionist research encompasses recently emerged approaches like discourse analysis, deconstruction, post structuralism, and critical psychology. Researchers in the area of social constructivism stress the need to analyze life through the lens of unbiased and logic based criticism. It unveils the illogical beliefs specific to the members of a social circle, considering knowledge to be objective, and impartial, thereby revolting against the empiricists' and the positivists' stance on the world in general (Burr, 2003).

The social individuals are constrained to abide by the standards of reality that are constructed, organized, and administered by the society through myriads discursive practices. An act of challenging or refuting the emerging societal norms, may lead towards an utterly deviational behavior. Berger (1969), with regard to the issue, emphatically asserts that the act of denying the socially constructed standards of reality is but a "risk" of "falling into irreality" (p. 48). He elaborates his stance by arguing further that the social construction of reality does not allow an individual to formulate

his own ontological structures and follow them accordingly, irrespective of the rationality and logic involved in the overall endeavor. A defiance or rejection of such realities on the part of individuals, assigns them to the unpleasant and socially derogatory standings. Our perceptions of social realities, hence, depend on the discursive guidelines set by our societies. The bareness of the emperor thus is experienced by the children; the adult observers are rather engaged in appreciating the exquisiteness of his costly dresses (Hubbard, 2004).

It must be taken into consideration that the collectively recognized realities are developed and established by the joint collaboration of all social circles. The logic behind social realities, defined by the societies, is identified and equated on the basis of the so called absolute realities of universal significance (Hubbard, 2004). The practice, according to the mentioned researcher, makes it more challenging to question the rational validity of socially constructed realities. While living in a socially constructed world, the individuals, thus, are deeply influenced in terms of their beliefs about the world in general and about their own selves in particular. Sparkes and Smith (2008) highlight the function of individuals as “socially constructed” selves, like the ones existing in the “story worlds” (p. 296). The authors maintain that analyzing an individual’s inner mental state influenced by sociological contexts is of pivotal significance in constructionist research. They value the narrative constructionist research in providing the conceptual frameworks to reveal some of the vital dimensions of the propagated images of narrative realities never experienced before.

The changing spirit of reality in terms of sociological conventions, and the fictitious constructs deemed as pure knowledge in the postmodern world, has become a wide-ranging field of examination. The representation of reality in contemporary world utilizes different means like visual electronic media, print media, literature, and education, propagating a variety of societal beliefs and convictions. Varied representations of reality in the present world can thus be regarded as “human constructs”, with social communities valuing them staunchly, and following them blindly, without paying any heed to their foundational designs (Crews & Sevilla, 1999, p. 28).

The idea behind the arguments raised on the basis of constructivist inquiry implies that humans live in a world characterized by the illusions of reality (Kimmel, 2005). Illusions of the kind, according to the cited researcher, have emerged as the indispensable requirements for surviving socially among social communities. The author further holds that we thus follow social constraints to adhere to the illusions of beliefs, norms, truth conditions, logical reasoning, political interests, social preferences, wars, and temporal divisions. Construction of reality led by delusion and fantasy based realism as social demonstrations, according to Gamson, Croteau, Hoynes & Sasson, (1992), envelop all aspects of human life. An example in this regard, according to them, can be that of capitalist ideology, spread through media, propagating a discourse of “generalized feel good about capitalism” (p. 380). The presentation of imagery on TV in this regard, they deem, implies a struggle between different social hierarchies, demonstrating the competing and challenging constructions of realities, giving rise to

various ideological trends. The emerging discourses gradually influence the economy, trade, politics and the socially prevalent perceptions about globally established orders. An inclusive critical probe into the artistic blend of imagery and language, used in order to evince the targeted ideology, is hence one of the main foci of contemporary constructivist researchers.

Discursive constructionism, as a significant field within the purview of constructionist research, investigates the explanations, declarations, descriptions, accusations and assertions, practiced by human beings in a social scenario, by utilizing a variety of media (Potter & Hepburn, 2008). Meade (1996) , with regard to the context, explores a constructed discourse pertaining to “capital punishment” in United States along with its deep effect on election campaigns and claims that about three quarters of people in US argue in favor of capital punishment, showing the power of “pro death” narrative (p. 732). The researcher holding a firm belief in the potential of narrative, emphasizes the need to propagate an anti death narrative in an influential manner so as to gain people’s support in this regard. Meade’s (1996) research clearly represents the power of constructed discourse that has been working effectively in the recent past, in the most developed states around the world. Min’s (1997) similar nature of inquiry focuses on the power of language, and apprises his readers of the role played by language in disseminating ideological representations used by a US newspaper regarding the political situation prevalent in South Korea. Min’s analysis truly reveals the linguistic strategies employed by US newspapers, reporting labor strike in South Korea. A critical discourse analysis, according to him, makes one understand the role

played by language in news reports in order to construct social image of a specific world and its consequent happenings. Min (1997), in the mentioned research, aims at analyzing the main headlines, lexis, quotations, lexical coinages, and other linguistic features. He claims that such an investigation can provide an awareness regarding a better understanding of constructive dimensions of human languages, used to construct social realities. The issue of labor strike in South Korea, according to him, has been represented by media in a manner evincing a deep influence of capitalist and pro governmental discourse, making the viewers consider the cause of South Korean laborers as peripheral.

The influence of forceful political narratives to construct sociopolitical realities is vividly represented in the present century with regard to the realm of politics. In order to construct such realities, politicians make use of an ongoing series of socio-political strategies represented through media. The war on terror's narrative as produced by George Bush's administration, encompassing the time span of six years, is a vivid example, concerning the debate in question (Hodges, 2011). The representation of twin towers on internationally prominent media, focused on making its viewers and the readers believe that the entire event was in fact a struggle between vice and virtue (Hawkes, 1996). The discourse propagated by media, according to the author, makes the authoritative stance taken by the powerful states appear as progressive and enlightening. The continuous display of the same images eradicates the existing dubiousness revolving around the validity of their nature. A visual-semiotic representation regarding such kind of consequential issues in postmodern world is thus "epistemologically false

and ethically degenerate” (Hawkes, 2003, P. 10). The issues of moral debasement and the epistemological fallaciousness howbeit, are rarely considered for logical vindication. Cornea (2007) analyses the significant event in question and maintains that with the incident of 9/11, “the delicate balance between fantasy and reality was upset” (p.264). He further holds that “fantasy appeared to become reality in the most traumatic of ways” (p. 264). The thinker explicates the ways through which it has become difficult in postmodern world to differentiate between reality and the fantasy based images as shown on the screens of television. The constructed realities propagated through media, according to him, have profoundly influenced the viewer’s sense of judgmental perception about the international events. In order to substantiate the logic behind his proposition, he gives references to the work of the famous Slovenian philosopher Slavoj Zizek who, he states, has claimed that “the televised images of the events of 9/11 should be seen as part of an already constructed and imagined reality” (p. 264). The reference in this context, he views, is followed by an elaboration of Lacan’s concept of “the Real”, with regard to the constructed realities revolving around the symbolic order of the world, publicized through the visual images (p. 264). The media representation regarding the collapse of *world-trade centre*, he holds, was a “fantasmatic screen apparition” that “entered our reality” (p. 264). The viewer’s conception of reality was hence constructed by media in accordance with the presented images, introducing them to new realities.

The recent empirical studies show a clearly evidenced shift in people’s general perceptions about internationally imposed versions of political realities. The plasticity

of reality based conceptions indicates an awareness of socio-politically constructed versions of realities among the general mass. Baum & Groeling (2010) through their empirical study regarding war in Iraq for instance, reveal that public, after being informed of the irrationality behind political decisions, disregard them and seek to have their own perception, often offering a flat contradiction to politically imposed beliefs . People in the modern world according to them are apprised of the foreign policies at national and international level, along with the motives behind their leaders' standpoints regarding all of the sociopolitical issues (p. 475).

Besides political scenario, the examples of constructed forms of social realities can be witnessed in the discourses revolving around the issues of gender and ethnicity in a society. The gender based construction of reality has truly gained considerable attention in the present world with its explicit manifestation in the realm of literature (Barlow, 2014). Kabaji (2005), in one of the researches dealing with the issue explores the gender based themes in Maragoli folktales and highlights the issue of gender construction by investigating narrative components. The researcher claims that majority of the characters marking the essence of the mentioned folktales represent females to be "weak, jealous, and evil" by nature, the male characters on the other hand are represented as "strong, courageous, and morally upright" (p.160). Kabaji's analysis though revolves around the construction of ideologies in the literary representation of a specific social zone, the global scenario, however, does not offer a different view. Gender based constructions of the kind manipulated in accordance with sociological demands and preferences are somehow similar in many parts of the world, irrespective

of geographical and sociopolitical disparities. A deep analysis of constructivist aspects of gender based ideologies motivated the proponents of gender theory to come up with innovative and inclusive theoretical logics. Anderson (2004) claims that the significance of gender theory challenging the traditionally held ideology, considering gender attributes to be naturally inculcated within humans cannot be easily discredited. The theory according to him categorically states that the natural tendencies and capabilities assigned to both of the genders demonstrate a “social construction and not a biological fact” (p. 7). The resulting realities are thus mostly androcentric, based on masculine interpretations of life, with feminists criticizing their foundational grounds (Hintikka & Harding, 2004).

The social construction of ethnicity, like that of gender, is a significant sphere of inquiry these days. In post modern sociological perspective, according to Faeron & Laitin (2000), the issue of ethnicity is interlinked with that of identity construction. Identity construction related to some nations in the present world, as viewed by the aforementioned researchers, unfortunately, represents its terrible consequences in the form of ethnic violence. Both of the researchers argue that a person unable to understand the social construction of ethnicity in a society will not be able to interpret the problem of ethnic violence. Serbian vs. Croatian crises, they maintain, can unequivocally be regarded as a form of ethnic violence at global level, emerging out of identity construction. The theme of ethnicity, presented through slave narrative and many other forms of representations, is the main focus of famous contemporary authors and publishers around the world (Rohrbach, 2002).

Keeping in view the present debate, the role played by film genre regarding the dissemination of desired ideologies, cannot be discounted. Film narratives influence the thoughts of individuals through an appealing representation of the art of plot making, characterization, thematic construction, organization of dialogues, and multitude of other stylistic and advanced technological accomplishments (Grant, 2007). Constructionist thinkers believe that film medium plays its prominent role in constructing sociopolitical realities, shaping its targeted audience in an amazingly effective way (Grant, 2007). The role played by Hollywood films in broadcasting the constructed realities, based on the intended discursive practices is worth mentioning. The style of "narrative filmmaking" employed by Hollywood, according to Grant (2007), "emphasizes the crisp and seamless flow of the story combined with high production values" (p.7). The practice is accompanied by the advanced technologies, marked by an impeccable representation of events manipulated and thereon exploited for purely political purposes. Dealing with the mentioned issue, Frago, Porte & Phalen (2010) inform their readers of the fact that in 2001, after the demolition of twin tower, the US president made one of his advisors meet the film makers of Hollywood to inform them of "the official" stance; the war, according to the administration, was required to be "fought on both a 'military' and an 'idea front' " (p. 57). The issue draws attention to an explicitly strong impact of power with respect to the developing narratives in a sociological scenario. The idea front is entirely dependent on a media based, skillful and the dexterous representation of reality.

Besides the issue of 9/11, a deliberate representation of many of the targeted themes in post modern world is evidenced in numerous renowned film based narratives of the age. A famous computer animated movie entitled *Shrek*, for instance, as viewed by narrative analysts, leads towards many interpretations, ranging from satirical account of gender specific issues, ethnicity, and politics, to the themes of capitalism, disparity among social classes, authoritative dictates by higher classes and various social conflicts (Downes & Madeley, 2011). The research reveals that superficially viewed images and animations as a matter of fact carry innumerable meaning based structures. These structures are presented by their advocates in a way though rarely observed, yet subconsciously owned by their viewers.

In addition to movies, the constructed images of reality in post modern world are conveyed through the rapidly growing trend of 3D games. With the help of a skillful arrangement of “fictive blocks” in the high tech world of games, operated by amazing animations and the remarkable textual representations, the desired goals aim at creating a real life like environment (Lindley & Eladhari, 2005, p. 2). The dissemination of ideology based games, propagating countless ideas and beliefs, is thus an influential attempt to administer and alter the thinking patterns of individuals in the present world. Sommerseth (2007) analyses the psychological aspects of video games and elucidates the main player’s interpretation of reality as shaped by the game’s virtual environment. He gives an account of the ideological standpoint behind *Under Ash*, a famous game revolving around Palestinian crises, and argues that the issue of realism in games can be viewed through the lens of phenomenology, keeping into consideration the player’s

subjective thoughts. The role played by the main director behind the motion pictures, according to him, is very significant in terms of creating, and administering the representation of the intended discourses. The thematic overview, organization of scenes, a well patterned sequence of climax , a perfect blend of all technological and affective attributes combine in a harmonious manner to display a dynamic impact of a filmic narrative (Falsetto, 2001).

The innovative and revolutionary trend of virtual representation of reality reached its climax in the early 1990s, adding a new dimension to the existing beliefs in this regard. The application of photorealistic imagery, three dimensional demonstrations of visuals, texture, quality of animations, shadings and many other aspects of virtual representation are some of the vital attributes adding a vibrant verve to the discipline (Ryan, 2001). The concept of reality has thus been treated in accordance with the demands of the modern trends. The application of computer based techniques provides a virtual environment, analogous to that of the physical world. The networks like that of blogs, Flicker, facebook, twitter, etc have created a new technological version of reality that can be referred to as “reality of the digital age” (Maad, 2010, p. v). Here it is important to consider that while representing the augmented vision of reality, some of the technological rubrics need to be taken into account so that the artificially realistic view may evince closeness to natural and physical version of reality. Maad (2010) thus states “For photo-realistic Augmented Reality it is important to ensure that the augmented objects are rendered with illumination which is consistent with the real scene illumination” (p. 28). The colour scheme, shadows, the manual interactions, the

software used and other technological embellishments play a critical role in presenting the visions of reality under consideration. The computer simulated environments, characterized by 3-D presentation devices, tracking devices, virtual reality headsets, and many other technological accessories, add to the appealing representation of virtual reality (Lanyi, 2012). The vagueness of interpretation, regarding an ability to differentiate between the real and the unreal, produced in a virtual environment, has become an appealing field of inquiry.

Another interesting progress in the postmodern technological advancement pertaining to the context in question is an introduction to “humanoid robots” which according to Behnke (2008) have been “fascinating people ever since the invention of robots” (p.5). The attempts have been made by the experts of technological domains to eliminate the difference between natural and the unnatural. There have been endeavors to naturalize the robotic perceptions and sensory signals to make them appear humans in humanly populated environments with specific reference to their application in the field of medicine. The implementation of reality based techniques used in medical contexts for the treatment of phobias is thus gradually becoming a general practice in the developed states of the modern world (Sanders, 2011). An application of 3D visualization to create a real life like environment in order to produce the frightening stimuli has proved to be a successful attempt. Riva (2005) thus categorically claims that by “using VR, it is possible for the patient to manage successfully a problematic situation related to his or her disturbance” (p. 226). The synthetic virtual arrangements give patients a chance to express their feelings and emotions in a relaxed environment,

thereby creating an intimate bond between patient and the psychotherapist. The barriers regarding the mentioned application, however, cannot be discounted, including factors like the lack of standardized software, concerned costs, and an inadequacy of the required knowledge (Riva, 2005). The mathematical applications like “projective geometry”, methods dealing with “algebraic equations”, “vector spaces”, “statistics”, “differential equations”, and many other modes of examination have recently been applied by the experts concerning the field to ascertain the level of accuracy (Goldfeather, 2003, p. 31). Generating such a version of reality, utilizes certain technological devices producing 3D pictures shown on stereoscopic monitors. The technique requires the assistance of the anatomists to demonstrate real-like vision (Negrotti, 2012). An introduction to the above mentioned technological advancements however is not devoid of the generally held apprehensions regarding the loss of a clearly observable difference between the real and the unreal.

The dominant nature of constructed realities in post modern world controls all dimensions of human life; the individuals hence do not feel the need to verify their validity. The mentioned forms of realities exist as generally prevalent convictions whose authenticity on the basis of impartial logic and rational reasoning is rarely challenged in everyday life (Burr, 2003).

2.2. Using Narrative as a Discursive Tool to Construct Reality

Narrative skill of presenting sequences of events, according to Heinen (2009), plays its vital role in the lives of “homo narrans” (p. 196). The essence of perceptual complexities with regard to human life cannot be easily interpreted; the imaginative potentials of narrative skill facilitate the understanding in this regard (Fina, 2003). The argument substantiates the intimate bond between humans and the creative art of narration that has existed since an inestimable span of time. Humans’ individualities are dependent upon narratives as they give rise to “human realities” along with organizing the “modes” of their existence (Sparkes & Smith, 2008, p. 295).

A narrative, according to Abbott (2002), can be taken as: “the representation of an event or a series of events” conveyed through a fictional account (p. 12). The cited researcher claims that without an “event” or an “action”, the expressed content can be regarded as a “description”, “exposition”, “argument”, or a “lyric”, but not a “narrative” (p. 12). A systematically organized arrangement of events in a narrative, according to him, delineates life itself in an aesthetically artistic manner.

One of the most renowned researches in the past, dealing with an elaboration of the term in context has been conducted by Genette (1980). The narrative, as viewed by him, carries the semantic interpretation of “the oral or written discourse that undertakes to tell of an event or a series of events” (p. 25). His further elucidation of the concept implies a “succession of events” (including fictional and non fictional events), and the act of “recounting an event” (p. 25).

The epistemology and ontology of narrative in accordance with the new dimensions of semantic shift, viewed by Somers (1994), incorporates its “ontological, public, meta and conceptual” manifestations (p. 617). The First category referred to as “ontological narrative”, according to her, encompasses the concept of identity, incorporating temporal as well as spatial aspects related to human lives. The second category known as the “public narrative” includes “cultural and institutional cores” analyzed at inter-subjective level of societal institutions (p. 619). Public narratives, she claims, are interlinked to the concept of meta-narrativity, as third category including thus, the meta levels of narratives. The third category according to her is of vital importance as it makes the individuals serve as “contemporary actors in history and as social scientists” (p. 619). She further claims that all of the social theories and the notions presented by different circles in a society emerge out of the meta narratives. The development of “industrialization”, “enlightenment”, “decadence,” and “progress”, according to her are some of the examples in this regard (p. 619). The fourth category named as “conceptual narrativity”, encompasses the concepts constructed by the members as social analysts within societies (p. 620). It therefore, deals with the significant conceptual frameworks behind many of the narratives, developed in a society through the contributions made by the social analysts. She further elaborates the nature of her fourth category by claiming that the aforementioned category of public narrative “miss the crucial element of a conceptual narrativity” (p. 620). She further holds that conceptual narratives are marked by a “challenge” of presenting the lexis employed to “reconstruct” the “ontological narratives”, influenced by “historical”, “public”, and “cultural narratives” (p. 620). The

analysis helps to understand the discursive functions of narrative dynamics, marked by historical, cultural, and subjective dimensions.

A close examination of the above mentioned categories of narratives conceived by a modern researcher provides an inclusive understanding of multidimensionality specific to the changing concepts of narratives in postmodern world. Another inclusive interpretation of narrative elaborating Somers' categorization in a comparatively simplified way has been presented by Franzosi (2010), who holds that the concept of narrative can be conceived in myriads of ways. It, according to him, can be taken a kind of text genre, an organized sequence of occurrences, a real account of pleasant and unpleasant events, and a delineation of actions characterized by temporal and spatial circumstances. Analyses of the kind aim at encompassing all literary, social, historical, and philosophical aspects influencing the overall nature of narrative within contemporary world, extending the paradigms of research concerning its comprehensive interpretation.

An understanding characterizing the truth conditions in aesthetically expressed representations vs. other zones of inquiry, has grabbed the attention of thinkers in the modern world. The investigation of the practices involved in making meanings and imparting the constructed knowledge, "tied intrinsically to art's illusive ways of representing the world", is hence widely prevalent these days (Baldacchino, 2005. p.161). Researchers in the present age, take a keen interest in explicating all possible rubrics involved in the processes through which art manifests its constructivist dimensions. Bruner (1986) , with regard to the issue claims that other than analyzing the

processes whereby humans construct their possible worlds and their peculiar “castles”, one should attempt to pursue the establishment of the “ontological states governing these processes” (p .46). He further maintains that because of an ability to create “possible worlds”, the oppressors of their times have known to be afraid of great artists (p. 54).

The significance of narrative as a tool to construct reality can be understood through Bruner’s (1986, 1990) elaboration of “narrative mode” (Georgakopoulou, 2011, p. 190). The narrative mode according to him “encodes and interprets human reality, experiences, beliefs, doubts, and emotions”, the notion can thus be interpreted in terms of its being “a symbolic activity”, through which the concept of reality can be constructed by following a narrative style of representation (Georgakopoulou, 2011, p. 190). Many of the traditions in the present world, according to the cited author owe to narrative mode for their promulgation. The main aim behind the kind of mode as viewed by Zakowicz (2000) is not to give rise to “objective truth”, it rather centers on an establishment of “subjective truth”, characterizing several meaning-making paradigms (p. 75). Constructionist research regards all of the discursive practices, based on such a version of truth to be social constructs that are disseminated through the authoritative and the commanding circles of society (Pitsoe & Letseka, 2013). The cited researchers elaborate the contributions presented by a renowned theorist like Foucault (1972), in this regard and maintain that the mentioned theorist propagated the same idea and claimed that realities in a sociological scenario emerging as a result of such kind of discursive practices in “written” as well as in “oral” form envelop all prominent

institutions in a society including law, religion, politics and education (p. 24). Foucault's explication of "discipline" vs. "disciplinary practices", (as cited in McHoul & Grace, 1995, p. 26), gives a detailed critical analysis of the functions performed by the discursive practices in a social zone. The researchers view that the notion of "discipline" according to the mentioned theorist relates to the "bodies of knowledge" in a society; the "disciplinary practices", on the other hand pertain to the different forms of beliefs that are set by those in authority over all prominent sociological institutions (p. 26). The discursive rules established by the authorities, according to Foucault (as cited in Hook, 2007), should be analyzed beyond the limited zone of textuality. The "discursive effects", characterizing the "signifiers", according to Foucault, should primarily be taken into consideration so as to be able to address social problems more effectively (Hook, 2007, p. 28).

The investigation conducted within the paradigm of discursive constructionism in the field is broader in its scope as it encompasses the analyses of social problems along with their origins, causes behind their origin, and their powerful influence on any society (Buttny, 2004). The comprehensive research, emerging as a result of such inquiries manifests the influential role of discourse in constructing various paradigms of reality. It highlights the processes involved in the "socially constitutive" aspects of reality construction in a social zone, the role played by the "social actors", and the social conditions characterizing the overall process (Wodak, Cillia, Reisig, & Liebhart, 2009, p. 8).

Another significant and one of the most influential contributions in this respect is Bruner's explanation of *The Narrative Construction of reality* (1991), providing a detailed account of the techniques used by the authors in constructing an account of reality in narrative representations. According to him, the time based representations, particularity of the major happenings, development of deliberate inferences, linguistic compositions, organization of narrative canons, skillful insertion of particular references, fulfillment of the requirements concerning the selection of a narrative genre, and a careful sequencing of narrative contexts are some of the major qualities of a narrative representation, guaranteeing the effectiveness of its ontological states. A harmonious integration of all these features according to him makes a narrative function as a mental instrument used to construct the intended representation of reality. Such representations result in dissemination of a plethora of discursive formulations in social contexts. Bruner's comprehensive analysis has been incorporated by many of the modern thinkers as a conceptual framework to interpret the nature of sociopolitical realities in a globalized world (Hodges, 2011).

2.3. *The Narrative Construction of Reality : A Cognitive Narratological Debate*

The bulk of modern research dealing with the issue of narratively constructed realities revolves around the theoretical paradigms provided by cognitive literary studies. The vast domain of cognitive literary studies explicates many of the scientific phenomena incorporating textual production and interpretation, the role of cognitive and affective capabilities with regard to literature, an in depth cognitive overview of stylistic devices in literature, and the discursive role played by narratives.

Klarer (2004), within the purview of cognitive narratology, addresses the comprehensiveness of reading mechanism and claims that a reader, while reading a text, strives to add the missing units on the basis of his/her faculty of imagination as depending on the subjective potentials. The factors like age, sex, nationality, ethnicity, social beliefs, and historical background, according to him, influence the subjective potentials of individuals in this regard. The processing on the part of reader to assume about the inner lives of characters in a fiction, he claims, revolves around constructing consciousness so as to fill the gaps related to a specific fictional character. Palmer (2004), in the same context holds that the process of reading, predominantly, is very creative in its soul for it strives to construct a logical flow in our consciousness. He deems that references regarding a variety of characters mentioned in a text are limited with respect to the impressions constructed by the readers in their minds. Fundamentally, the cognitive processing related to the frames of thought regarding the comprehension of characters as elaborated by Palmer (2004) is thus both “top-up” and “bottom down” in its nature (p. 176). The reader’s comprehension, according to him is

“fed by specific information about the character from the text”, afterwards the reader on the basis of his suppositions, he holds, keeps on developing and fine-tuning his reading comprehension (p. 176). Setting up hypotheses, howbeit, requires authorial expertise. Schutz (2013), in his inclusive analysis of the kind claims that during the process of narration, the “narrator remains hidden”; he is well aware of the future incidents concerning his narration till there comes a moment when “the role of the reader is reduced to the sole task of listening” (p.160). He elaborates his proposition by elucidating further that the reader, during the activity of reading, is confined to an objective consciousness. Such a consciousness, according to him, is devoid of any subjectivity in terms of analysis. The gulf between objectivity vs. subjectivity, he holds; requires a comprehensive investigation, keeping in view the inclusive spirit of the concerned disciplines. Such an in-depth analysis integrating cognitive and aesthetic potentials of human beings has unquestionably provided an innovatory brilliance to the modern literary research. It indubitably helps to understand the particulars of the processes involved behind the dynamic role played by narratives as discursive tools in a social zone.

Remarkable advancements in the field of mind sciences reveal that the focus of research is no longer limited to the quest for disclosing the sanctioned truth presented by the self-appointed guardians of the field, as practiced conventionally. The concentration with respect to the present context includes an examination of the issues like processing of language, analyzing the response of readers and the viewers, theories of conceptual blending, critical discourse analysis, narrative theory, Darwinian literary

studies, the discourse of performativity and cognitive pragmatics (Adler & Gross, 2002). Within the dynamics of the same paradigm, Bernaerts, Geest, Herman, & Vervaeck (2013) in their scholarly investigation hold that the evolution of research concerning the issue of mind and text can be divided into three stages including the “hermeneutic”, the “structuralist” and the “cognitive” stage (p. 4). The hermeneutic stage, according to the authors revolves around the exploratory account dealing with the philological aspects of the texts and its interpretation processed subjectively by the individuals. The authors elucidate Gadamer’s notion of “horizons” to elaborate their viewpoint. He, according to them, uses the analogy of meeting of horizons to refer to the point where the mind of reader and the textual demands meet (p. 4). When the two horizons fuse within each other, what we call “a good interpretation” emerges, with the element of “forgetfulness” as its core (p. 4). Such an interpretation, according to them, however, is rarely achieved, and is deemed as an “ideal interpretation” aiming at some particular “truth” (p. 5). Structuralist theories aim at accentuating the structure of gaps with regard to the texts. The authors mention “paralipsis”, a terminology used by Gerard Genette to refer to the required knowledge absent in textual manifestation (p. 6). He, they view, gives us a detailed overview of the “surface structure” demonstrated in the narrative texts (p. 6). The transformation from surface to deep structure, according to them, is a complex cognitive phenomenon. The level of interest, the time allocated for the purpose, and the concentration required for processing a textual representation, they hold, are some of the attributes required to be understood in order to explore the essence of the phenomenon.

Keeping into consideration the vibrant spirit of relationship between literature and cognition, the revolutionary neologism known as cognitive poetics offers a marvelously in-depth explication. According to Stockwell (2002), the domain of cognitive poetics provides an explanation regarding the role played by cognition in formulating certain “prototypes” in mind, along with the significant aspects of deictic expressions, schema formation, conceptual metaphors, imaginations, comprehension of literary texts, and many other cognitive phenomena related to the issue (p. 27). Dealing with the context in question, Culpeper (2002) elucidates the cognitive stylistic aspects pertaining to the art of characterization and holds that the issue demands an inclusive examination of the processes involved in producing and understanding the thematic grounds of a text. He maintains that a description of the images formulated by the readers in their minds on the basis of “schematic associations” between fictitious and the real states, is significant to be considered thoroughly in this respect (p. 265). The cognitive reading of text according to him treats the semantic aspect of language to be polysemic in its nature, making the process of textual interpretation a complex endeavor. A significant dimension of polysemy is demonstrated through the emerging notion of conceptual metaphor theory. In the framework of conceptual metaphor theory, a metaphor is not merely taken as the figures of speech but is rather taken as a stylistic device that represents the active role played by human mind during its linguistic processing (Freeman, 2002). Humans, according to the researcher, are constrained to think metaphorically in order to think abstractly. The inquiry in question provides a pragmatic overview of metaphors conceived by the individuals in speech communities.

In a similar manner, a detailed overview of the concept has earlier been given by Osowski (1992), who conducted an inclusive study with reference to the structural complexities of metaphors within the framework of “the theory of consciousness”, developed by the distinguished psychologist William James, over the time span of twelve years of his comprehensive research (p. 129). The author analyses the nature of metaphors in question and comes up with innumerable examples of what he refers to as “ensemble of metaphor” including expressions like “stream of thought”, “flight and perching of a bird”, “fringe of felt relations”, and “herdsman”, along with many others regarded as the sub categories (p. 129). The purpose of the proposition behind, as claimed by him, is to elaborate the role played by metaphors in the creative thought process. It is important to mention that the research on the part of the researcher makes use of Boyd’s (1993) notion of “theory-constitutive scientific metaphors” as one of its prominent conceptual bases (p. 487). According to him, “theory-constitutive scientific metaphors” play their vital role in propagating the scientific doctrines in a true sense in case if they prove to be successful credos amongst the concerned researchers (p. 487). A creator of metaphorical expression, according to the author, keeps into consideration the intricacies of the relationship between the source and the target, incorporating the issues of resemblance, relatedness, incorporation, as well as newness within the purview of any mentioned conception (Boyd, 1993). The investigation in question, thus explores with all its details, the semantic and morphological dimensions of language neglected by the advocates of transformational generative theories.

One of the most noteworthy contributions made by postmodern research is the scientific mode of inquiry aiming at an integration of the theories taken from the natural and social sciences. With regard to the debate under consideration, an analysis of neurobiological capacities of human has recently been analyzed in terms of their aesthetic dimensions. Tribble (2011) elucidates the issue and gives his readers an explanation of the intricate cognitive web, encompassing human attention, perception, and the attribute of memorization as integral aspects of theatre-based performances. He accentuates the need to adopt the influential cognitive models like that of “cognitive ecology” and “distributed cognition” to analyze all possible aspects of theatrical paradigms (p. 166). In the same context an interpretation of the creative pieces of art, related to Shakespeare’s contributions to literature according to Cook (2010), demands a detailed cognitive investigation. The author gives references to Lackoff’s idea of “conceptual metaphor theory” together with Fauconnier’s “conceptual blending theory” for re-reading renowned Shakespearean contributions to literature (p. 2). Pursuit of the kind stresses the significance of cognitive, linguistic, and neuro-scientific research with regard to spectatorship of theatrical performances. Merely surveys, post-show interviews and similar kind of other tools, as used conventionally, according to cognitive narratologists, cannot fulfill the demands of an inclusive scientific investigation related to our theatrical knowledge (Mc Conachie, 2009). Such sort of analyses, undoubtedly provide evidence to an assimilation of the comprehensive approaches from cognitive sciences into theatrical aesthetics.

The recent research in the field of cognitive studies has sought to resolve many of the scholastic complexities highlighted by the inclusive discipline of psychoanalysis. The process of analyzing a variety of association between truth values as presented by psychoanalysis and cognitive studies, however, requires “a standard of epistemological judgment” (Mc Conachie & Hart, 2006, p. 53). The modern research in this regard explores the cognitive processes and their roles in literary analyses by giving a detailed and technical account of cognitive skills and aesthetic attributes of humans. The inquiry in the mentioned context, however, requires the prior neurological knowledge on the part of reader to understand the scientific propositions, presented by the theoretician of the field (Freeman, 2002).

An important work done by the cognitive theorists is in terms of an exploration regarding cognitive faculties of the ingenious minds of their times. An appealing analysis conducted by Wallace & Gruber (1989) reveals the dynamic spirit of creativity demonstrated by the intellectuals like Wordsworth, James, Darwin, Lavoisier, Krebs, Faraday, Piaget, Zink, Woodward, Einstein, Richardson, and Nin. The author explains different cognitive dimensions inculcated within the deepest cores of human minds presenting themselves in a marvelous way. He seeks to authenticate his viewpoints by giving a detailed overview regarding peculiarities of distinct cognitive competencies of great poets, philosophers, scientists and the psychologists as evidenced in their works. Such kind of thought provoking empirical research in the field of literature includes many of the wide ranging innovative themes and ideas introduced in post modernist literary domain. Ender (2005) in his remarkable pursuit for instance, explores the traces

of memory found in Virginia Woolf's manuscript written few weeks before her death. The author elaborates the memory structures presented in her work by claiming that the "unusual presentation" regarding her literary endeavours, makes a reader enter into the "rememberer's mental workshop"(p. 49). He states that Woolf's presentation of temporal images resembles sequences of memories that are delineated as visual scenes, embellished with a beautiful representation of natural beauty on the basis of her scintillating sense of imagination. Imagination alone, however, is not sufficient to grab the attention of the readers, her idealist spirit works in collaboration with an amazingly brilliant art of drawing "logical inference (following cognitive schemes)" (p. 49). A phenomenally remarkable blend of imagination and the logical inference thus gives Woolf's text a natural feel of amicability. An analysis of the cognitive potentials like memory traces, intuitions, perceptions, and reasoning capabilities in Ender's (2005) research is evidence to the scientific mode of observation employed in the realm of humanities as experimented in the recent times.

The relation between literature and cognitive sciences marked by postmodern revolution has altered the nature of many of the existing trends with specific reference to discourse analysis, narrative-based comprehension, and the stylistic devices (Hobbs, 1990). Herman (2007) as one of the influential researchers in the realm of cognitive narratology does not regard his area of inquiry to be inferior to any other realm of empirical scientific research. He elaborates the theoretical division between the naturalists and the constructionists, and holds that whereas the naturalists argue in favour of inherently inculcated emotions that are somehow similar across cultures, the

constructionists regard emotions to be culturally specific attributes, shaped in accordance with different cultures. He holds that in order to investigate the cultural specific roots of "emotion discourse", the constructionists have introduced "emotionology" as a coinage, which deals with "the collective emotional standards of a culture as opposed to the experience of emotion itself" (p. 255). The concept, he elaborates further, serves to provide a conceptual dimension to emotions, the reasons behind their formulations and the ways the members in a community seek to express them. Narratives, he deems, aim at investigating the nature of "Emotionologies" together with analyzing the ways through which the members of a specific culture hold them, giving rise to innumerable discursive meanings in a socio-cultural scenario.(p. 255).

It is important to note that post-classical tradition of narratology did not incorporate the analyses of human cognitive attributes, thus paving a way for a scientific mode of investigation in the form of cognitive narratology. Multidimensional nature of cognitive inquiry in question requires the foundational guidelines taken from the major disciplines of linguistics, psychology, philosophy, and computer sciences to be incorporated, so as to extend the frontiers of its theoretical grounds. The emergence of the discipline under consideration has provided a radical momentum to the researchers around the globe. Their thought provoking analyses truly explicates the wider scope of cognitive turn in narratological research, emphasizing the role of the reader, text, and the author himself in the overall cognitive paradigm related to production, organization, and comprehension of narratives. In one of his recently

conducted researches in this regard, Herman (2013) aims at incorporating the thought provoking philosophical theses of many of the renowned philosophers and cognitive psychologists like Vygotsky (1962), Bruner (1990), and Donald (1991). Herman (2013) substantiate his main argument through the mentioned works and claims that a narrative can be used as a “mind extending and the mind enabling resource” (p. 251). He further gives an explanation of five ways through which narratives can serve to activate mental potentials, including an in-depth analysis with regard to everyday life experiences, the role of questioning the nature of causal relations between events, an analysis of existing happenings vs. expected happenings, development of organizational structures for events, and the distribution of knowledge across temporal and spatial zones.

Despite the tentativeness of the systematic basis specific to its spirit, the field of cognitive narratology has contributed a lot in providing a detailed overview of the mental processes involved during the production and interpretation of narrative. Here it is important to apprise the readers of the conception referred to as “fictional worlds” presented by Palmer (2004), who claims that a reader constructs the world of fictions within his mind on the basis of his understanding of the character’s mental processes, shaping the sequences of events (p. 33). He takes references from philosophy to elaborate his claim and elucidates the complexities of the process, keeping into consideration the study of ontology. The researcher highlights the significant role played by the unwritten material in a text, leading towards certain gaps, depending on reader’s interpretation for drawing coherent inferences. Another leading notion presented by him, referred to as “continuing consciousness frame” holds that as readers

we are capable of using many of the cognitive frames and scripts so as to go through the process of understanding texts (p. 175). The use of certain cognitive strategies, adopted by the readers to interpret the text structures “an embedded narrative”, on the basis of which a reader interprets what Palmer (2004) calls “ various perceptual and conceptual viewpoints”, and “ideological worldviews” characterizing a text (p.15). Palmer’s (2004) analysis in this regard reminds the readers of the thematic explication presented by Iser (1978) who maintained that the act of reading is a complicated process incorporating many of the intricacies. A reader, according to him, constructs certain temporal specific suppositions and hypotheses to understand a narrative. The conclusions drawn in accordance with the suppositions affect the readers’ textual comprehension. The previously conducted investigation of the kind contributed by two influential researchers named Schank & Abelson (1977) reveals that the knowledge structures or frames already existing in a reader’s mind play the key function in understanding multifaceted textual convolutions. The authors advance the argument by holding that the realm of cognitive narratology has emerged as an area of inquiry evincing more perceptual and thematic vitality than that of “text based formal narrative poetics” (p. 159). The argument raised by the authors can be understood by exploring the research concentrating on all aspects of cognition through the lens of cognitive narratology. Dixon & Bortolussi (2003) in the same context accentuate the significance of research regarding the recipient’s role during the processing of a narrative. Along with discussing the constraints of conventional- formalists’ tradition of narrative analyses, the authors explicitly expose the failure on the part of “reader-oriented” researchers to

give an empirical manifestation to their approach (p. 9). The mentioned researchers emphasize the significance of analyzing the role of readers themselves regarding the process of reading and analyzing narratives. The authors deem that the interdisciplinary research encompassing the domain of cognitive psychology, narrative analysis, discourse analysis, and linguistics, helps to understand the involuted functions of narrative discourse. The newly coined term entitled "psychonarratology", presented by them entails an investigation related to the mental attributes, shaping textual dimensions of narratives (p. 4). They elaborate the inclusiveness of the notion by arguing that it aims at including the many-sided discipline of narratology and the art of discourse processing. The concept according to them, integrates two main paradigms, the first deals with distinguishing the qualities of "text" from that of "the reader's mental constructions" (p.25). The second revolves around the processing of narrative by readers, thereupon hypothesizing that a narrative serves the role of "a conversational participant" (p. 25). With reference to the impact of speech and thought on readers' minds, the authors express dissatisfaction regarding the inadequacy of research in the realm based entirely on what they refer to as the "purely speculative intuitions" (p. 200). They further claim that the principles regarding the effects of techniques concerning the dynamics of readers' mind should be taken as the fundamental frameworks. The hypotheses presented in this regard, according to them, need to be tested empirically, integrating linguistic models, the extended text approaches, and the reader-centered approaches. Despite the earlier conducted inquiry dealing with cognitive aspects of the process of reading, the function of the reader was not taken into account thoroughly

until recently. Some of the literary critics categorically mention the limitations of research in the field by referring to its inability to introduce empirical and pragmatic investigative pursuits (Herman & Vervaeck, 2005).

Research related to the narrative theory has seen many alterations in the contemporary world. Primarily envisaged on the basis of “descriptive tools of analysis”, it has now been transformed into “a theory of interpretation” (Kindt & Muller, 2003, p. 413). The intricacies involved in the interpretation and retrieval of fictional information, including “the categories of information stated”, “propositions”, and “summaries” of the narrations are now being analyzed and evaluated in detail in terms of recent modes of research (Branigan, 1992, p.14).

Research in the present world, concerning a balanced and harmonious blend of aesthetics and cognitive sciences is indeed remarkable in its nature. It according to the critics, however, lacks an application of multifaceted empirical approaches in order to have its true essence construed. A suggestion to overcome the inadequacy can be an introduction to the pragmatic dimensions practiced empirically by integrating the multidisciplinary zones like psychology, philosophy, artificial intelligence, and neurosciences. The conceptual frameworks of the mentioned fields can be applied to all possible forms of literary genres so as to access many of the unexplored zones of analyses in this regard.

CHAPTER 3

THE NARRATIVE CONSTRUCTION OF REALITY IN JAMIL AHMAD'S THE WANDERING FALCON

This chapter offers an in depth analysis of multifaceted realities constructed narratively in *The Wandering Falcon* (2011). The analysis is qualitative in its nature, revolving around the theoretical framework developed for the purpose, based on Jerome Bruner's contribution entitled *The Narrative Construction of Reality* (1991). The investigation in this regard has sought to address the main questions related to the study.

Mentioned below is the detailed account of analysis:

3.1. Narrative Diachronicity

The feature of "narrative diachronicity", as viewed by Bruner (1991), provides a detailed overview of temporal dimensions in a narrative (p. 6). Time based issues according to the psychologist are not explicitly mentioned in narrative texts. He further maintains that authorial strategies used by a writer seek to construct a coherent and systematically organized account of reality, giving rise to temporal visualizations in readers' mind. The temporal significance of narrative representations, according to him, cannot be treated in terms of "clock time" (p. 6). In order to explicate the role of temporal realities, involved in the process of textual production and interpretation, he gives reference to the famous French philosopher Ricoeur's (1984) notion of "human time" as a kind of time dependant on the sense of narrative events for its meaningful

understanding (p. 6). While explicating the mentioned notion, Ricoeur (1984) states that the “diachronic order” of a narrative representation is characterized by “the rules of composition” and “the semantics of action” (p.56). Integrated compositions of different items in a plot, together with semanticity of action related to the temporal features of narrative, are coherently embedded in an array of “episodic” and “configurational” manifestations (p.66). The episodic aspect is related to the sequences of narrative events while the configurational aspect performs the function of “grasping together” all of the consequential happenings related to the text so as to ensure the unity of a temporal whole (p.66). The mentioned proposition can be interpreted with reference to the time based research conducted by cognitive psychologists. In one of the comprehensive studies, Wittmann & Wassenhove (2009), after analyzing the impalpability of humans’ temporal sensations, for instance, claimed that “Time is ubiquitous in our experiential world and yet nowhere to be found in the physical one”, thereby drawing a line of demarcation between “perceptual” and the “physical” nature of time (p.1809). The perceptual aspect of time, according to them, is characterized by many factors including humans’ ability concerning the retrieval of data, paying sufficient amount of attention, and above all the role played by “emotional well-being”, holding all of the affective potentials of human existence (p.1809). A detailed probe into the idea of “human time” delineated within the world of a narrative in the same way, can be understood in terms of its perceptual angles (Bruner, 1991, p. 6). A reader, according to the cited psychologist, feels the time-specific essence of narrative on the basis of an interconnection between mental and emotional characteristics comprehended both

episodically as well as configurationally. The role played by arousal of emotions, sympathy, hatred, empathy, likes, dislikes, anxiety, sorrow, ecstasy, surprise, and many other affective sides of human personality perform their function in joint collaboration with all of the cognitive abilities to sense the element of time in a fictitious representation. A coherent linking of all possible dynamics of a narrative is characterized by “a mental mode whose defining property is its unique pattern of events over time” (Bruner, 1991, p.6).

An understanding of the rules of composition, with regard to temporal order of study, requires a detailed analysis of the narrative’s main plot. The plot of *The Wandering Falcon* (2011) revolves around the customs, beliefs, loyalties, rivalries, wars, sociopolitical complexities, geographical scenarios, and miseries of the poverty stricken and war ridden tribes adjacent to the borders of Pakistan, Afghanistan, and Iran. The sequence of narration has been divided into nine sections, each dealing with an array of consequential incidents, interlinked episodically in thematic order. The elopement of Baloch couple, their being killed by Siahpads, miseries of cattle herders, the tribe’s ruthless carnage, the cause of Baloch rebels and the kidnapping and selling of women, mark some of the significant episodic dimensions of the present narrative. All of the characters serving the role of agents with specific goals interact among themselves and are gradually influenced by the unexpected circumstances. Each one of the presented sections presents a narrative set in a specific time frame, revolving around an important event, delineating a significant aspect of tribal life. The narration is pithy

and concise in its expression and gives an account of life as experienced by tribes of Dortanis, Mahsuds, Kharots, Wazirs, Afridis, Nasirs, Mengals, Siaphads and Gujjars.

The temporal context of all narratives revolves around the stories of the mentioned tribes, living across the borders of Pakistan, Afghanistan, and Iran in 1950s. We as readers are informed about seasonal hardships faced by Baluchi tribes in the form of “the dreaded bad-e-sad-o-bist-roz, the wind of a hundred and twenty days”, encompassing the temporal duration of “four winter months” (p. 6). The circumstances faced as a result of the elopement of the tribal chief’s daughter with her father’s servant are severe and ruthless in themselves as that of the dreaded wind. The delineation thus provides a stylistic clue to the temporal sequences of narrative to be followed. The couple while living within the deserted fort, apprises itself of time as well as the age of its illegitimate son through the arrival of new “subedar” at the fort, hence, “When the sixth one arrived, they realized that the boy was five years old” (p. 7). Moreover, the military outpost where the shelter had been provided to the couple, was “hastily constructed during the first world war”, the rooms within the existing time of the narrative however managed to survive “fifty years” after their construction (p. 7). All of the time specific phrases are coherently integrated in an episodic order, leading towards its configurational dynamics. Such sort of time based representations gradually develops the readers’ understanding of temporal shifts in a narrative.

Tor Baz, the protagonist, is the main source of providing coherence to the configurational aspects of narrative. His sudden and unanticipated appearance informs

the reader of the time based development in the sequences of events. The reader, in the first section of narrative finds him to be an illegitimate child of an eloped couple, engaged most of the times in playing his self created games. The child suffers the terrible consequences of his parents' deed and is left alone in a desert. His parents are killed by their tribesmen so as to show "the way in which the Siahpads avenged their insults" (p.8). The section presents the temporal duration of five months, marked by an intense sense of terror and a tragic consequence as its final note. The destiny of child remains uncertain till he is seen by Baloch rebels, spearheaded by Roza khan in the second section of narrative. The rebels are sentenced to death by the officials and the boy is adopted by a Pashtoon subedar named Ghuncha Gul. The conversation between the rebels and the official personnel comprising the time span of few critical hours signifies the main theme of narration. The episodic dimensions of the text is marked by a representation of Baloch tribes' self esteem, their theological credos, simplicity of their nature and a sense of pride with regard to their ethnic origins. The protagonist evinces his presence once again in the third section of narration and hence develops the narration's configurational angles. He is presented to the readers as a "young lad", adopted once again by the character under the name of Mullah Barrerai (p.18). The section informs the readers that the boy has reached the "seventh" year of his life, ensuring thus two years' development in the narrative representation (p. 19).The part delineates the plight of cattle herders, the nomads, and their ruthless killing by the soldiers while crossing the border between Pakistan and Afghanistan.

Up against the complex circumstances, presented through the convoluted plot, the narrator in the fourth section describes Tor Baz to be a boy who is “hardly twelve or thirteen years old”, wearing “a small silver amulet” (p.20). The significant episodic themes of the section revolve around political manipulation of the tribes by the powerful countries around the world and the existence of hypocrisy in religious sectors. Time moves on in narrative and the reader finds Tor Baz to be a “stocky looking young man with a beard”, mentioned in the fifth part of narrative description (p.24). The chapter presents the life of Mahsuds and Wazirs, the tribes living in Waziristan, engaged in unlawful deeds because of an apparent inadequacy of legal ways in the tribal regions to earn a decent living. Baz, in the mentioned section, has been shown as a spy agent, disclosing the secrets of the kidnapers to the deputy commissioner. The protagonist in the chapter is reluctant to reveal his own ethnic identity to the official and introduces himself as “a hunting falcon”; he states: “I can tell you a little about who I am as I can about who I shall be” (p.25). The statement entails an uncertainty revolving around the present and future- based temporality in a zone with terrible memories of past and an unpredictable future. With the passage of time, the protagonist though goes through varied stages of life, acquainting himself with different people, the existing states of privations yet remain constant.

The temporality of action proceeds further and the readers find Tor Baz as a guide in the sixth sequence of narration. He, in the section, seems to be perplexed by the narrator’s desire to visit his father’s land after many years. The chapter gives a detailed account of tribal cultures, rivalries, wars, unemployment, and the role played by tribes

in great world wars. Tor Baz in the mentioned narration, appears to be mature thinker and a kind hearted companion who does not want to discuss his past, he thus reflectively tells the narrator that he does not consider it rational to seek his terrible past. The protagonists' terrible memories of his past and apprehensions about his unforeseeable future mark the significant theme of the concerned narration. The expression of the kind provides a clue for interpreting the configurational makeup of temporality in the narrative under review. The semanticity of action dealing with temporality of states in the section has been linked through "historical causal entailment" (Bruner, 1991, p. 19). The narrator introduces the character of Mahboob Khan, an elderly tribesman, who gives a detailed description of tribal past, its consequences on tribes, and the changing trends of the modern times. The character explicates the poverty of tribes in the past and the manipulation of their religious beliefs by the great nations around the world during world wars. The rules of composition further link the elements of the main plot with the incidents to be followed, guaranteeing thus a level of coherence in the semanticity of narrative actions. The next series of narration deal with the worries, anxieties, and distress of nomadic women. A detailed description of the discontented women is provided by the author through the characters of Sherakai and Shah Zarina. The reader in the final section finds both the women in a market notorious for slave trading. In the same section, the protagonist has been delineated as "dressed all in black", with "jet-black beard and a few stray locks" which, according to the narrator, "struggled free from the confines of his turban" (p.42). The character, with his newly bought spouse, moves towards an unknown destination,

having myriads of uncertainties about future, together with a hope to “settle down” in his life (p.42).

The configurational facet of narration, including major as well as minor characters, linking together all episodic dimensions, have given rise to a compositional structure of an innovative plot. All of the aforementioned themes, organized within a temporal whole, have sought to construct different dimensions of time- specific narrative realities. These temporal realities, according to Bruner (1991), are marked by “a mental mode” whose distinguishing attribute is “its unique pattern of events over time” (p. 6).

3.2. Particularity in Narrative Expression

Human mind processes the particular incidents on the basis of contextual clues, similarly a piece of narrative according to Bruner (1991), with an aim to construct the specific forms of narrative realities, depends upon narrative contexts. Such kinds of contexts in the form of all major and minor consequential sequences of happenings, lead towards the formation of an “emblematic status” (p. 7). The mentioned status, when achieved, eventually gives a peculiar genre to the narrative representation. The psychologist further holds that human mind’s perceptual capability, assigns certain levels of significance to different experiences. The proposition in question calls to mind the experiments conducted by Bruner and Goodman (1947), claiming that “reality” in social life is constructed on the basis of “values” assigned to certain social phenomena, governed by human perceptual ability (p.39). The children as participants in the

mentioned research were presented some coins and the gray cardboard discs of the same sizes. The sizes of coins were overestimated by the children belonging to financially unstable families. It was thus observed that human perception about social realities is structured in accordance with the values assigned to them. The values assigned to different social phenomena vary in accordance with variation in social trends concerning those phenomena. The narrative as “an instrument of mind” constructs its realities in a same manner, giving importance to some of the happenings while marking the others as peripheral, depending upon the nature of its targeted objectives (Bruner, 1991, p. 6). The practice thus represents the discursive function performed by a piece of narrative. The practice of the kind depends entirely upon authorial intentions directed in accordance with the subjective preferences. The logic behind the allegations against the author’s accentuation of some tribal incidents, deeming the others as subsidiary, can be evaluated through the lens of the mentioned psychological claim. The overall practice ultimately evinces the potentials of narrative representations in terms of their being the discursive tools in the hands of their narrators.

Hodges (2011) analyses Bruner’s conception of narrative particularity and states “The narrator draws from a generic precedent to frame a text, then the particulars of a narrative are mapped onto these generic frameworks” (p. 19). The narrative elements emerging as a result of an integrated blend of generic and particular characteristics thus shape the world of narrative, assigning it an “emblematic status” (Bruner, 1991, p. 7).

Here it is interesting to note that the genre of *The Wandering Falcon* (2011) remains an unresolved issue, for though it has generally been considered as a loosely connected series of short stories by the critics, the appearance of Tor Baz as the main protagonist, in many of the tales, yet deteriorates the individual status of separately divided narrations. The generic frameworks chosen by the author to discuss particular incidents in any narrative is of vital significance in shaping the reader's perception about the concerned issues. Mentioned below is an account of particular happenings in *The wandering Falcon* (2011) set within the framework of generic themes like elopement, rebellion, kidnapping, honour based killing, ethnic pride, theological beliefs, and tribal rivalries.

A series of particular happenings related to the narrative under analysis commences with the elopement of a Baloch couple, leading towards awfully dire circumstances in the form of avenge and abandonment of their child in a barren land of a vast desert. As the sequence of stories proceeds further, the reader is informed about the hardships faced by Baloch rebels in an attempt to have their demands approved by the government. The author while narrating the account in this regard accentuates the pride of Balochis and a sense of honor in their dealings. He also elaborates the hypocrisy of the officials in their negotiations with the rebels. The tribesmen, during their negotiations with the government officials, soon realize that maintaining the dignity of spoken words is not as significant in eyes of the men of plain as it is to the mountainous tribes. The narrations, viewed in a broader perspective, deal exclusively with the generic themes of rebellion and elopement in a tribal set up. The particulars of

the descriptions, however relate to a variety of the multidimensional issues constructing an image of reality whereby a reader pictures tribes as groups of people devoid of fundamental human rights, up against a never ending violence, living in a state of utter despondency.

The third narration particularly deals with the hurdles faced by Nomads in their attempt to cross the borders between two countries at the cost of their lives. The tribes consider it an injudicious thought to belong specifically to any one state in particular as stated reflectively by one of the "Powindas", "We are Powindas and belong to all countries, or to none" (p. 16). The narration ends in the tragic death of Pawindas at the hands of soldiers whose indiscriminate firing kills them ruthlessly. The particularity of narrative expression represents tribes as continuously wandering groups of nomads, without any access to basic necessities, discrediting geographical limitation seeking to demarcate the boundaries between states. A significant aspect of reality constructed as a result of an amalgamation of generic vs. particular elements of narration has focused on the firmness of the tribes in their theological beliefs, making them dauntless in the face of appearing perils.

The narration entitled "The Mullah" revolves around a strange idiosyncratic character, an irresolute and indecisive being who keeps on changing many of the professions in order to make both ends meet in a harsh and at times cruel mountainous zone (p. 20). We thus see him as a raconteur liar of moral anecdotes, a spy agent, a conspirator, and to our utmost astonishment, "a protector of dancing girls" (p. 21). The

clever ways of the preachers employed to manipulate the religious beliefs of simple minded villagers can be considered as the central theme of the story. The scarcity of religious knowledge among the tribes as narrated by the author, blocks the possibility of challenging the falsity of the preacher's self created narrations. The title of the chapter as an honorific, together with a maximum content dedicated to the religion-centered description of hypocritical character, constructs an unpleasant version of reality centering on tribesmen's views about religion in general. An indulgence of tribes into unlawful activities like raids, kidnappings, and robberies (though, interestingly not at the cost of missing any of their regular prayers), is best evidenced in "A Kidnapping" (p. 24). The story elaborates the involvement of brave and indomitable youth of Waziristan in illegal pursuits, resulting from a deprivation of healthy and productive opportunities.

The sixth division of narration deals with the author's visit to the land of his father's birth. The protagonist accompanies him as "the guide" during his entire journey (p. 28). The author thus acquires the opportunity of knowing about the destitution and impoverishment of his people, hardships faced by the female folk, a defiant and a conspicuously indifferent attitudes of children towards the strangers. Besides, he is also apprised of the role of his tribe during the great world wars, the use of weapon by elderly women to frighten their tribe's enemy, indulgence of youth in smuggling and selling narcotics, and strict restrictions for Hindus in terms of their choice of turban's colour. Moreover, the houses in the narrative are shown to be carrying "dirty-looking hand grenades" (p. 32). The overall narration gives an explicit overview of the changing

priorities and traditions amongst the tribes in accordance with the emerging needs of time.

A former mountain climber in the seventh chapter sells his daughter for a “pound of opium and a hundred rupees” (p. 34). The narration further demonstrates the miserable lives of gypsies engaged in different “menial jobs” like working as porters, carriers, and scavengers for a short duration of time before going back to the mountains (p. 34). One of the unfortunate incidents mentioned in the story, deals with kidnapping of poor tribal women. The penultimate narration presents the miserable status of “Gujjars” and their social marginalization in comparison with the other tribes (p. 36). The sequence of narration continues till the reader reaches the final section of an important occurrence dealing with the deplorable plight of women, rejected at their own homes, and ultimately sold to the brothels.

The particulars of incident according to Bruner (1991) play their role as a narrative mode of thought in implying meanings based on the intended themes of narrative. The practice consequently makes narratives serve as “tools, instrument[s] of mind on behalf of meaning making” (Bakhurst & Shanker, 2001, p. 24). A close analysis of the present narrative through the lens of the selected framework reveals that all of the particular incidents as mentioned by the narrator give an unpleasant view of tribal areas. The emblematic status of the present narrative is limited to terrorism, kidnapping, bloodshed, violation of human rights, lack of justice, gender based violence, hopelessness, crime and poverty. The constructed narrative realities as a result

depict tribes as poor, illiterate, and uncivilized, reluctant to change their irrational ideologies in accordance with the demands of modern world.

3.3. The Role of Intentional State Entailment in Narration

The feature dealing with the intentions of characters in a narrative plays its vital role in constructing multidimensional narrative realities (Bruner, 1991). An account of intentions embedded within the structure of a narrative, revolves around the particular likes, dislikes, wishes, dreams, hopes, fantasies, imaginations, pleasures, displeasures, tragedies and many other dimensions. Bruner (1991) maintains that “intentional state entailments” features humans, animals, and all other existences serving as the “protagonists” in a narrative (p. 7). The readers’ capability to estimate about the future events, concerning the characters in a narrative, are based on their intentional states whose “causal” explanations according to him, cannot be provided merely on the basis of logical inferences (p. 7).

The Wandering Falcon (2011) is a depiction of life related to the war ridden, impecunious tribes with complex socio-economical, political, and geographical realities. A Baloch girl’s elopement described in the first chapter has been presented as a rebellious outcome of injustice, nurtured by a strongly defiant and decisive intent. The embarrassingly expressed confession of tribal chief, few moments before his death, provides a clue to the injustice. The lack of opportunities, unemployment, financial crises, and illiteracy direct the characters’ intentions towards illegal deeds. Bruner (1991) holds that “intentional states in narrative never fully determine the course of

events" (p.7). Some "measure of agency" according to him exists in the world of narrative that "presupposes choice" (p.7). "The measure of agency" mentioned by the author of the present text has been presented in different circumstances, shaping the lives of major as well as the minor characters. Tor Baz, the central character, for instance, has been up against the unpleasant circumstances since his birth as an illegitimate child of an eloped Baloch couple. He does not have any fixed social or ethnic identity. Wandering among the tribes, "the hunting falcon" attempts to seek a respectable social status (p. 35). We thus see him as a guide, a gem seller, an informer and ultimately as client in the notorious world of "mian mandi" (p. 35). The changing spirit of his mental states and the resulting intents with regard to his preferences for employment can be taken as an index of Mullah Barrerai on his personality (p. 18). Barrerai's chameleonic spirit did not let Tor Baz's life settle in a specific direction in order to acquire and pursue a definite objective. Yet, amazingly, the unpredictability of the central character's intentional states, however, does not deteriorate the structural integration of narrative. The technique used in narrative rather binds the narrative components together in an elusive thread of an inexplicable mystery. As the sequence of events develops further, we realize that Tor Baz deliberately conceals his identity, informing the deputy commissioner of Bannu for instance "It is true, I am neither a Mahsud nor a Wazir. But I can tell you as little about who I am as I can about who I shall be". (Ahmad, 2011, p. 25). On another occasion, in response to narrator's query about his ethnic identity, the "hunting falcon" reflectively replies that he deems it illogical to remember his miserable past (Ahmad, 2011, p.25).

Growing up in an area known for a never ending series of armed conflicts, the protagonist struggles against his illiteracy, poverty and the ferocious memories of the past. The measure of agency takes him to different tribes, giving him a nominal and linguistic identity. The practice of changing different professions represents his ambivalences towards his intentional states. The final narration apprises the reader of his intention to “settle down” in his life, leaving behind an array of unresolved conflicts and vacillations in a complex maze of presupposed choices.

In the section of narration with a title “The Death of Camels” courageous Gul Jana, on the basis of her strong faith, intends to cross the borders between Pakistan and Afghanistan, despite the strict official warnings (p.14). The outcome of her deed, however, is not in her favour and the entire tribe is targeted and thereon killed by the soldiers at the fort. Similarly, the eighth section of narration deals with the heart-rending description of a poor girl belonging to a socially marginalized, and for some unknown reason, stigmatized “Gujjar” tribe (p. 36). The girl dreams of a happy and contented married life, but the sequence of events ends up despairingly, and she ultimately sells herself off for marriage to Tor Baz in an infamous bazaar of “Mian Mandi” (p. 40). The governing forces, serving as the measures of agency, in short, have given rise to unfulfilled desires and the terrible consequences. The deeply treasured aspirations of tribal men and women as main characters in the narrative end in utter catastrophe. A distinctiveness of intentional behaviors of major characters, directs the readers’ minds accordingly towards the textual objectives. A reader thus acquaints himself with the hopes, wishes, and ambitions of the main characters and experiences a

sense of interpersonal empathy with the miserable beings as constructed narratively. The empathy arising as a result of particular events and their influence on readers' modes of thinking truly demonstrates the powerful role of narrative text as a discursive tool, utilized by the narrators to meet the required objectives.

3.4. The Issue of Hermeneutic Composability in Narrative

Bruner (1991), while elaborating the significance of hermeneutic organization in a textual expression maintains that "the best hope of hermeneutic analysis is to provide an intuitively convincing account of the meaning of the text as a whole in the light of the constituent parts that make it up" (p. 7). An inclusive analysis of part-whole relationship in a narrative, thus, according to him, makes a reader cognizant of its semantic dynamics, processed cognitively. The mental representation of the "whole" story as viewed by him depends entirely upon the interpretation brought about by its parts (p. 7). In order to construct a narrative reality, an understanding of the skillful artistic manipulation of part vs. whole related to the context, should hence be focused.

Another significant aspect of Bruner's (1991) hermeneutic based pursuits, in the present context, is his elaboration of narrative "construction" and "comprehension" (p.8). He holds that during the process of narrative construction of reality, the "events" are chosen from everyday life, mostly on the basis of humans' capacity to retrieve the personal happenings (p.8). The secrets of successful authorial expressions, he deems, lie in one's ability to organize such "events" in a well patterned manner (p.8). The psychologist elaborates the cognitive dimensions involved in composing narrative hermeneutics, and

claims that the issue cannot be construed fully without keeping into consideration the “interpretive” ability of the authors and the readers to process a narrative (p.8). The ability in this respect, according to him, incorporates the role of mind in interpreting the nature of truth conditions assigned to narrative reasoning. He holds further by stating that during the process of forming the part-whole relationship in a narrative, there comes a moment when a perceiver immediately becomes “hermeneutically alert” , on the basis of his suspicion about the “facts” of a story and the ulterior motives of a narrator (p.10).

The selection of themes with regard to the major narrations in the narrative under analysis pertains to a heart rending account of tribal life. A detailed focus on the pessimistic themes gives rise to many questions in the readers’ minds. The overall image, when analyzed, does not appear to be very pleasing. All of the major events provide their readers a description of poverty, crime, terror, horror, despondency, bloodshed, and an intense misery. It is important to note that the narrative in context, as claimed by the author, is primarily a memoir, for it deals with the representations of life observed by the author himself during his official stay among the tribes. The author’s claim to regard the present text as a memoir accentuates the validity of the quoted incidents. The argument in context can be interpreted further by referring back to the psychologist’s aforementioned proposition holding its basic essence. According to him, the significant angle of hermeneutic analysis “implies that there is a text or a text analogue *through* which somebody has been trying to express a meaning and *from* which somebody is trying to extract a meaning” (p.7). He thus categorically

differentiates between “what is *expressed* in the text and what the text might *mean*” (p.7).

The narration under analysis, as mentioned before, has been divided into nine sections, each dealing with a specific issue, concerning a particular tribe, incorporating the delineation of tribal life in general. The titles assigned to each part of narration as an individual section imply the connotatively expressed dimensions of meaning. The expressed content of each title in other words, includes within itself many of the implied meanings, revolving around the related themes. “The Death of Camels” for instance delineates the sufferings of the poor tribes, seeking to cross the borders between two states when they, along with their animals, die as a result of “indiscriminate” firing of the soldiers (p. 18). The author’s preference to use the term “camels”, other than “powindas” (the tribe) in the title implies the sarcastic note representing implicitly a prevalent feel of humiliation, specific to tribesmen as held by the officials (p. 14). The insensitivity of tone expressed throughout the ruthless description suggests as if there is no difference between the death of tribesmen themselves and that of the animals owned by them, in the eyes of appointed officials. Similarly, the mention of the term “Mullah”, indicating a tribal honorific for religious preacher, without the nominal identity of the individual, entails as if the detailed description of hypocrisy relates to the ecclesiastical tribal circle in general (p.15). Moreover, an interesting facet of hermeneutic analysis pertains to the titles like “A Pound of Opium”, “The Betrothal of Shah Zarina” and “Sale Completed” (pp. 34- 40). At a superficial level, the titles do not grab a reader’s attention. After reading the related series of narrations, it is realized that the first title

deals with the pitiable account of a girl belonging to Gujjar tribe who is sold for marriage to someone for “a pound of opium and a hundred rupees” by her poor father (p. 34). The narration under second title does not simply relate to the account of formal engagement to be married, it rather depicts the sorrowfully traumatic experience of a girl who is married to a heartless bear trainer who treats her worse than his animal. The “Sale Completed” does not describe the sale of commodities, it rather revolves around the sale of two tribal women named Sherakai and Gul Zarina, the former is sold for prostitution while the later is sold for marriage (p. 40). Besides the implicitly mentioned details of the kind, some of the references make the reader what Bruner (1991) refers to as “hermeneutically alert” (p.10). The reader thereby suspects the neutrality of authorial intentions behind the narratively constructed realities. The author in the fifth part of narration, for instance, refers to Wazirs and Mahsuds as “the two predatory tribes”, who according to him are seen as “occasionally throwing up spires and lances of granite into the sky” (p.24). He further informs the readers that “In neither community is any stigma attached to a hired assassin, a thief, a kidnapper, or an informer” (p.24). Sarmat Khan, a Mahsud in the same chapter, has been shown as a young man, who along with some of the other tribesmen, decides to kidnap school teachers as “The father of the girl betrothed to him had been pressing for payment of the balance of the bride price” (p.24). The author informs us that “schoolteachers, doctors, and street cleaners were always attractive targets for kidnappings” (p.25). Similarly, the readers come to know that Daulat Khan, the leader of the kidnappers was using a “hearing aid”, which according to author was “stolen from a farmer some years

ago" (p.24). The narrator in the sixth part, during his visit to the tribal land of his father, sees "old, dirty- looking hand grenades" in a house (p.31). In another section of narration, when "Fateh Muhammad", "the local mullah", comes to know that he has not been appointed as preacher of the newly built mosque in his area, he "made plans to blow up the mosque with dynamite" (p.36). Mahboob Khan, an elderly tribal man in the same chapter, shares his childhood memories with the narrator, telling him "We shared one gun together, an old matchlock—and we were together when I killed my first man with it" (p.31). He continues to tell that the narrator's father "found the sight very funny and stood there laughing until the gun finally went off" and the targeted man "fell" (p.31). While walking along the streets of "Bagh", the author observes "one of the busiest shops" he further informs the readers that "The owner dealt in opium and hashish, and a number of men were bargaining with him for a good price for the dark, nearly black bricks of the narcotic" (p.33). All of the mentioned textual references have sought to construct the portrayal of tribes as cruel, immoral, and insensitive by nature. The constructed realities in other words, present tribes as groups of cruel and vicious beings taking pride in the illegal deeds, mistreating the weaker gender in the name of tribal norms.

With regard to the representation of women, the reader observes that a maximum content of narration, presents tribal women as disconsolate and grief - stricken. The readers are given an account of Sherakai, daughter of a mountain climber in Upper Chitral. The girl, as mentioned earlier, is sold "for a pound of opium and a hundred rupees" (p.34). In the last section of narration, the author delineates an account

of tribal women in “Mian Mandi, a notorious market for slave trading” (p.35). While representing the deplorable plight of the women, the author states : “There were those who had run away from their husbands or their fathers and those who were running away from life” (p.41). An emphasis on the mentioned sort of unfortunate situations, presents an extremely unpleasant account of the lives of tribal women, giving rise to a hermeneutic alertness in readers’ minds in terms of particularity of the targeted themes. The hermeneutic task of “what is expressed in the text and what the text might mean” with reference to the text under analysis, has been mentioned through simple lexis and uncomplicated syntax. A straightforward discourse preferred by the author appears to be a journalistic overview of tribal areas enmeshed in a continuous state of war, terror, corruption, illiteracy, unemployment, and poverty. Despite the simplicity of discourse, the text suggests an interpretive ambiguity, a factor which according to Bruner (1991) demands higher level of cognitive exercise. A narrative representation, leaving many of the issues unresolved, activates the mental potential of the readers’ mind in an effectively artistic way. The reader of the text in question cannot avoid the feeling of a nameless mystery and vagueness surrounding many of the characters and the targeted occurrences. The restless nature of Mullah Barrerai, the continuously wandering status of Baz, an inexplicable silence of Sher Beg, an indefinable smile on the protagonist’s face, a defiant attitude of Baloch servant ,the unknown destinations of Sherakai , Shah Zarina, and the protagonist, have been set within an atmosphere surrounded by an unknown sense of mystery. Woven within the threads of innumerable consequential issues, left unresolved, the author keeps on constructing varied dimensions of tribal

realities. In order to interpret the mentioned kinds of textual ambiguities, a reader is required to utilize his interpretive skills more as compared to the ones needed to understand the superficially structured texts. The activity calls for a profoundly imaginative and an advanced interpretive capability of human mind. The impact of narrative as a discursive social practice undoubtedly varies in accordance with the level of authorial expertise with regard to its representation.

3.5. Breaching the Canons of Narrativity

The practice of developing an inspirational narrative requires a higher level of aesthetic innovativeness and an unparalleled creativity. In order to achieve the desired objectives, the author of a literary text must be well versed in the art of “breaching” what Bruner (1991) terms as the “the canonical script” (p.11). The psychologist elaborates the logic behind the notion by arguing that a narrative requires a creative deviation from conventional norms of textual production. A willful violation of the kind can be taken as an endeavor to interpret life in an artistic way with all its zest explored aesthetically. The two main elements creating “breach”, according to him, include the mode of narrative expression skillfully employed in a text, and the artistic handling of the main plot concerning a narration (p.11).

The readers of *The Wandering Falcon* (2011) experience the elements of textual breach when they analyze the structural organization of the mentioned tales on the basis of their deliberate division into nine parts. Each section presents the stories of a different tribe with “falcon” evincing his mysterious presence in many of the sub plots (Ahmad, 2011, p. 1).

Conventional representation of a narrative usually represents itself in the form of a narration in which the sequence of events pivot on the series of occurrences characterizing the life of main characters. In the narrative under consideration, however, the main protagonist seldom makes his appearance visible. His voice is heard on rare occasions, mostly comprising short and simple sentences, at times hardly providing any clue to his elusively latent intents. Had it not been for the title of the narrative, Tor Baz might have been taken as a common character, living among the rest of his tribesmen. The protagonist's peculiar indifference, a kind of inexplicable diffidence, a taciturn nature characterized by the lack of expressions, and his being a habitual smiler, haunts the readers' minds. A reader hence alertly anticipates his sudden appearance against the backdrop of any of the significant incidents. His existence plays an influential role in many of the "precipitating" incidents centering on the main plot, so as to ensure a "breach" in the script (Bruner, 1991, p. 11).

With reference to the context, it is important to mention the role played by the protagonist's "small silver amulet that hung around his neck" (p. 8). The object has been introduced by the narrator as the central character's mark of identity. The mere presence of the mentioned piece of jewelry makes the reader recognize the character, without any additional description provided by the author. Such a skill of narrativity brings an element of innovativeness to the description. The protagonist thus, in the first section of narrative, after the death of his mother, is shown to be standing before the "Siahpads", "nervously fingering" his "small silver amulet", when his father draws the attention of the tribal chief towards the object (p.8). The protagonist's father informs the

tribal chief that the “amulet” was given to the child’s mother by her father “to ward off evil spirits”(p.8). The object is seen once again in the fourth part of narrative, when the readers find the central character as “prospective victim of the madman” (p.20). We thus see him wearing a “small silver amulet on a string around his neck” (p.20). Similarly, in the fifth section, when deputy commissioner asks the spy agent about his ethnic origin, he nervously begins to twist the object in his hands . Finally in the last section, the object appears again as the protagonist, with his wife travels towards an unknown destination, smiling mysteriously as he “fingered the small silver amulet that was stitched to the inside of his cloak” (p.42). The object fingered by the protagonist at several places thus represents his psychological states, while being up against the varied challenging contexts. The authorial preference to centre on a specific object, followed by the account of his distinct individuality, is the example of an innovative textual practice. The mentioned object, does not merely serve as an object of identity, it rather provides a structural unity to the main plot and ensures its uniqueness with regard to character based delineations.

Besides Tor Baz, the chapter based delineations of the lives of Sherakai and Shah Zarina have followed a peculiarity of narrative expression. Both of the miserable women have been introduced to the readers in the seventh and the eighth chapters respectively. The readers remain unaware of any further account regarding them until the dreadful destiny and the tragic turning points in their lives are disclosed in the final section of the narration. The unpleasant circumstances faced by both of the women, have been presented against the backdrop of an intensely pessimistic tribal context,

directly and indirectly influencing the lives of the characters around them. Both of the women are sold in the final section of narration. A detailed, sequential description of the women includes within itself the tragic themes of poverty, misery, suppression, lack of trust and hopelessness revolving around tribal women in general. A close analysis of the text reveals that many of the main characters have rarely been focused in detail; their representation in the form of chunks in the proceeding chapters startlingly confounds the readers. Moreover, a journalistic style of its narration, though criticized for its emotionless expression, proves to be an evidence of “canonical breach”, manifested in the description of all tribes (p.11). Seemingly emotionless scripts of the kind do not attract the readers with highly developed tastes for aesthetics. The text in question however proved to be a noteworthy literary contribution, immediately after its publication. All such kind of textual breaches have provided the elements of creativity and innovativeness to textual descriptions, guaranteeing its prospective success as a discursive tool.

3.6. The Role of Referentiality in a Narrative

The issue of referentiality, dealing with the construction of narrative reality, calls to mind the sense vs. reference based division that aimed at forming the foundational thesis behind the movement of structuralism. Bruner (2011), however, considers the issue in his own way on the basis of distinction between everyday quotidian reality and the fictitious ontology. He considers that the element of reality in narrative is evaluated in terms of its similarity other than “verifiability” (p.13). A

narrative, according to him, displays its aesthetic dynamics by constructing its own reality which may bear a resemblance to everyday life realities.

Many of the noteworthy narrations in *The Wandering Falcon* (2011), as claimed by the author, revolve around real life events experienced by him while staying among the tribes. The presented narrative as a whole abounds in different versions of *referentiality* including social, ethnic, political, religious, and gender specific references.

A sense of pride taken by the tribes in their ethnic roots has been represented at many places in the narration. When the protagonist cries in the second chapter of narration, after being “discovered” by Baloch rebels, he is told “It is not good to hear a Baluch—even a child—cry” (Ahmad, 2011, p. 11). Similarly, “Wazirs” and “Mahsuds”, as the tribes of Waziristan, according to narrator “have no doubt in their minds that they occupy center stage, while the rest of the world acts out minor roles or watches them as spectators”, or more specifically as “inferior species” (p.24). Another example of ethnic pride can be noticed in the sixth chapter of narration when “Hamesh Gul” tells author about “Afridis” in a way as if they are the most honorable of all other tribes, and “other tribes merely provided the setting for the Afridi jewel to shine and display its brilliance” (p.28). Such kinds of references show that a sense of honor and prestige, with reference to tribal ethnicity, is thus held in high regard by all of the tribes. Each one of the tribes considers itself superior to others in terms of the attributes like honor, bravery, graciousness, hospitality and many others.

Religious references mentioned by the author delineate the simple mindedness of staunch believers. The kidnappers presented in the narration consider it a legitimate practice to kidnap a person for the sake of ransom. They, however, make sure that pursuit may not disturb the regular routine of their prayers. The villagers hold "Mullah Barrerai" in high regard, without questioning the authenticity of fables created by him which according to him, serve the role of an "ointment, meant for healing" (p.21). The tribes' reverence for the false anecdotes narrated by hypocritical religious leader thus marks an important aspect of referentiality dealing with the theological dimension of constructed realities. Similarly, Roza Khan, a tribal Baloch believes that prophet Adam (A.S) was the first Baloch on earth who felt the need for a "sardar" and thus visualized an ultimate Divinity as an authoritative influence (p.12). The act of presenting a person before Mullah for bringing radio to the tribal areas is another significant mention in this respect. The man's transistor was destroyed in public to mark the incident as a cautionary sign. The narrative under analysis further reveals that during the world wars, the great nations around the world tried to win the tribe's favours by inscribing the Holy verses on their flags. Such kinds of references display the discursive role of textual representations in shaping the readers' perceptions about the theological beliefs of tribesmen in general.

The overall tribal system comprising the social customs of nomads is shown to be endangered as a result of unnecessary governmental restrictions, making one of the tribesmen pose a universal question "Why do you wish for us to change?" (p. 17). The tribes according to the narration do not consider it logical to limit their identity within

the borders of a particular state. The representatives from the government, howbeit, regard the notion to be baseless and outdated. They, moreover, never associate themselves to any of the political powers in the zones. The readers through the character of "Mahboob Khan" have been informed that during the world wars, the tribes fought bravely and cleverly for the cause of the great powers, yet never dedicated their loyalties to their targeted interests (p.31). Their sole interests revolved around the amount of money gained in the end as a reward of their services. The mentioned character admitted that during the world wars, he used to choose among the various clients (i.e. states) the one who "had to be treated as the most favored" (p.31).

The references dealing with the exchange of money for buying a wife present another dimension of tribal life as observed by the author. The narration incorporates many of the issues revolving around gender based injustice and violence directed against women. The female gender as shown in the narrative is being sold for marriage and prostitution, beaten severely by their husbands, hardly managing to make both ends meet, at times treated worse than animals. A demonstration of social injustice against female gender, resulting in elopement of young women, has been one of the most significant themes of the narrative under analysis. A sense of pride in having male gender as one's offspring in a tribal area can be observed through Hamesh Gul's statement in the sixth section of the narration, who categorically states that "only he who dies without sons dies unhappy" (p. 33).

It is important to note that the element of referentiality in the narration under review is based on a historical account, dealing primarily with the author's personal knowledge of the major events. The depiction on the basis of personal observation by the author presents a pitiful account of tribal life. The promulgation of realities with regard to the text in question, hence, delineates a zone of poverty where every possible illegal act is justified for the sake of living. The miserable women in general lead a pathetic life, at times satisfying their illusory sense of freedom, as if cathartically, through boisterous jokes. Enmeshed in the crises and the predicaments of the war ridden zones, the hapless children of the impecunious families, have been delineated as the beings devoid of any hope for a bright future. Men in the present narrative hold the sole power in an apparently androcentric society. A large content of narration represents tribal men as avaricious by nature, mostly unemployed, indulged in the unlawful acts like kidnapping, robbery, killings, and smuggling, taking pride in their apparently irrational tribal norms. Majority of them, as depicted through the narration, consider women as commodities meant to be sold. A complex geography, peculiar social norms, unchangeable ethnic roots, and over simplified views about religion and sociological disorders in general are some of the references serving as discursive tools in constructing the aforementioned versions of tribal realities.

3.7. Genericness and the Narrative Ontology

Bruner (1991) claims that literary “genre” marks the characteristic feature of literary expression. It, according to the cognitive psychologist, is characterized by its “plot” as well as its manner of representation, creating its unique ontology (p.14). An interesting analysis conceived by Bruner (1991), explores the cognitive working behind the ontological and epistemological functions performed by a genre. He categorically maintains that a genre “may have quite as powerful an influence in shaping our modes of thought as they have in creating the realities that their plots depict” (Bruner, 1991, p. 15). The practice involved aims at creating a sense of innovativeness in a literary representation. In order to substantiate his argument, he gives reference to the renowned writers like Italo Calvino, James Joyce, and Samuel Beckett, who in their respective eras provided many of the new dimensions to their narrative pursuits by introducing particular narrative plots and the manner of representation.

The text under analysis also presents several kinds of ontological scenarios, expressed through its unique genre. An exact understanding of the genre with reference to the text under analysis is controversial amongst literary critics. It manifests the attributes of a novel as well as that of a collection of short stories. Each of the short stories though has an individual significance, the overall collection, in an integrated form, yet, presents a coherent bond. The readers, after reading the final lines of a particular narrative, are irritated by the incompleteness of their nature till they are aware of further accounts related to the characters’ lives in the succeeding sections of the

narration. The characters of Tor Baz, Sherakai, Shah Zarina, and the Scout Officer, are some of the examples in this regard. The uniqueness of the endeavor fashions a kind of genre which when analyzed through Bruner's (1991) paradigm, gives readers an opportunity to probe into a tribal set up, marked by its stern principles. The plot as well as the language used to present the plot, conveys a living picture of tribes belonging to the borders between three countries with complex historical, social, political, and geographical concerns. The strict demarcation between vice and virtue and a variation in interpretation of moral values on the basis of gender in a seemingly lawless environment lays the foundation of many of the sub plots in a narrative. The tribal regard for their deep ethnic roots, along with a strong adherence to religious beliefs, can be taken as one of the profoundly instilled themes of the discursive textual objectives. Moreover, the subjugation of female characters like Shah Zarina, Sherakai and Gul Bibi, the simple mindedness of tribes in terms of their religious knowledge as narrated by Mullah Barrerai, and the insurrection of tribal rebels assign the main content to the overall narrative. The narration is enveloped in an air of distress and despair; it is lacking in the themes of optimism, required to counterbalance the existing pessimism.

The language used to convey the thematic fundamentals of the main plot is based on simple lexis and an uncomplicated syntax. The dialogues between the main characters and the narrative delineations presented by the author are based on simply constructed phrases and a natural style of expression.

The childhood of Tor Baz as spent at the fort has been delineated as: “A sprightly and active child he was, too. Fed on army rations, he looked older than his years” (p. 7). Similarly, Gujjars as the marginalized and the most oppressed among the tribes according to the author have been viewed as: “They submitted to the demands of their more powerful and brash neighbors, who denied them the right to settle their own disputes and extracted taxes and free labor from them” (p. 36). Such kind of delineation represents the straightforwardness of narration in terms of its textual representation. An introduction to the prominent themes like injustice, cruelty, bloodshed, kidnapping, and tribal revenge, together with depiction of all major and minor characters, follows the same kind of textual conciseness peculiar to itself. The simple manner of representation together with the demonstration of realistic themes has given a true to life impression to the depicted events. The realities constructed as a result of such narrative practices reinforce the perceptions formed in the minds of the readers regarding genuineness of their nature. Moreover, an emphasis on succinctness at several places makes the text appear to be a kind of narrative bereft of the required emotionality, regarded to be an integral part of fictional narratives dealing with affective themes. It however is important to note that the elements of neutrality and objectivity provide an impression of originality to the narration, guaranteeing thereby an apparent feel of genuineness characterizing the overall narration.

3.8. Normativeness with regard to Narrative Accounts

The “normativeness” of a narrative implies that the practice of narration, on the basis of its inventive quality, follows a “normative” code (Bruner, 1991, p.15). The innovatory essence of a narrative norm is basically structured as a result of an explicit deviation from conventions, demonstrated through various modes of narratives. An understanding of practices involved in violation of conventional patterns according to Bruner (1991) requires an in depth analysis. In order to explicate the argument, the psychologist cites some of the examples of renowned literary representations in which a deviation from conventional patterns has created the effects of innovation and uniqueness, giving rise to the memorable artistic contributions. The innovative thematic trends like that of skepticism, with its emphatic influence on the literature produced in “second half” of the present century, can be thought of as violation of the established norms (Bruner, 1991, p. 16). He thus categorically claims that any narrative “is designed to contain uncanniness rather than to resolve it” (p.16). The psychologist regards such kinds of creative deviations to be the shifts in the epistemological paradigms in an attempt to present different reality-based patterns. Such an uncanniness of the spirit is best evidenced in *The Wandering Falcon* (2011), providing an account of a seemingly vanishing lifestyle that existed with all its exuberant verve in 1950s. Tribal Norms and traditions that are viewed and described by modern narratologists in the recent century, primarily centre on the main issues affecting present international scenario. An anti American stance, a characteristic xenophobic behavior, drastic consequences of the war against terror, national and the international issues, socio-

political conspiracies and the geographical significance of tribal areas are some of the conventionally prevalent themes that are mostly preferred by the celebrated theorists of the age. Ahmad's (2011) narrative, however, appears to be nonchalant to such seemingly appealing discourses. His narrative rather deals with concerns mostly revolving around the issues of unemployment, poverty, lack of opportunities, social injustice, rebellion, and tribal rivalries. The author thus mentions the injustice targeted at Baloch rebels, through death sentence passed by the magistrate and categorically states the hypocritical stance of politicians. He informs us that the politicians did not have the moral courage to "expose the wrong being done outside their front door" (Ahmad, 2011, p. 12). They, according to him, "risked imprisonment" and thus refrained themselves from bringing the issue into public notice (p.12). The poor nomadic tribes earnestly request the officials, in the third section of narration, to allow them to cross border between the states. The requests unfortunately go unanswered and the whole tribe is killed by the army. The tribes like Wazirs and Mahsuds, as described by the author, regard it as their prerogative to get "their sustenance from their fellow men who live oily, fat, and comfortable lives in the plains" (p.24). The sixth section of narration further delineates the hardships faced by nomads, travelling from one region to another, doing "menial jobs" like "working as porters, carriers, scavengers—whatever work they could find" (p.35). Similarly, Sher Beg, a mountain climber, in the seventh chapter, has been described as a poor man about whom the author states "Since he could not get his livelihood from mountain climbing any longer, food became more and more difficult to find" (p.34). Similarly, the final section deals with the miserable account of women sold

in a notorious market. Some of the women according to the author used to laugh at their cruel destinies while the others used to cry after thinking about their pitiable lives. Such sort of references, taken from the text, deal with the problems faced by tribes in general as observed by the author. The style of representation is unique in itself as it, at first glance, deceives the literary critics who consider it to be a novel divided into nine chapters. A close analysis of the text, however, reveals the contrary; the nature of its genre with regard to conventional principles thus remains controversial among literary critics.

Another violation of the conventional pattern presented by the author is the lack of subjective emotionality that is generally found in fictitious representations of memoirs. The neutrality of written expression provides an air of impartiality and genuineness to the narration. The style, however, is lambasted severely by some of the critics for its journalistic slant. Throughout the narration, the only context in which the reader observes the narrator commiserating with his characters like a sensitive writer is the second chapter where, after the Baloch rebels are sentenced to death, he expresses his passionate grief as: "No politician risked imprisonment: they would continue to talk of the rights of the individual, the dignity of man, the exploitation of the poor, but they would not expose the wrong being done outside their front door" (12). The Pawindas' ruthless killing, the miserable lives of women sold in brothels, the degradation of Gujjars, and unemployment of several tribesmen mentioned in the narration appear to be bereft of the descriptive emotionality required for the purpose. A unique narrative norm targeted and thereon achieved by the author, incline the readers towards its

readability, despite the lack of conventional themes and peculiar emotionality of fictional narrations. A coherent integration of all narrative elements, assigning a normativeness to the text, eventually makes it able to achieve its discursive objectives, shaping artistically the readers' modes of thought in its own way.

3.9. Context Sensitive Nature of a Narrative

The contextual sensitivity of a narrative, according to Bruner (1991), is logically linked to the previously mentioned notion of "hermeneutic composability" (p.16). A narrative context, he views, encompasses the factors of "narrative intention" and "background knowledge" (p.17). The process of narrative interpretation, according to him involves all pragmatic attributes of textual representations including for instance: presuppositions, positive and negative entailments, deixis, implicatures, stylistic devices, referential statements, and the issue of background knowledge of author as well as that of reader. The truths emerging as a result of all such kinds of conversational organizations have specific contextual meanings. The verifiability of the consequent realities, thus, cannot be ascertained within the frameworks of varied contexts (Bruner, 1991).

Bruner (1991) regards the significance of readers' and the authors' subjective knowledge with regard to the construction of narrative contexts to be of vital significance in interpreting narrative realities. Narrative intention, represented through the narration of *The Wandering Falcon* (2011), can be evaluated in terms of authorial claims. The author claims to have presented a straightforward account of tribal realities

witnessed by him during his stay at tribal areas as a civil servant (Ahmad, J., personal communication, June 16, 2011). He, moreover, reveals in the sixth section of narration, his tribal ethnicity, and the unstable financial condition characterizing his past. He informs the readers that his “parents had to virtually break their backs in eking out enough sustenance from the small farm in Bavaria”, which he claims, was “inherited” by his mother (p.28). While analyzing the sensitivity of the present narrative contexts, it thus is important to keep into consideration the author’s subjective experience of living with the tribesmen.

The remoteness of tribal belt in Pakistan makes it difficult for the general mass living in plains to acquaint themselves with the tribal ways of life. The kind of texts under analysis makes it an interesting exercise for the readers who aim at exploring different facets of social communities around the globe. Authorial intentionality and the background knowledge in the present context can be further analyzed with the help of several interviews carried by many of the interviewers with the author. In one of the interviews conducted for the purpose, Steve Inspeck, the anchorperson, describes tribal areas of Pakistan to be the places, where, according to him, “militants hide from American drones”, thereby representing a western perception of the issue (Ahmad, J., personal communication, June 16, 2011). Here it is significant to mention that the author in response does not accept the allegations made against the tribes considering them to be barbarous, ferocious, and uncivilized. The meaning of civilization, he deems, is a relative term depending on the contextual perceptions prevalent among the tribal zones and the big cities. The writer further claims in the interview that he respects the

tribes for their profound sense of honour, graciousness, hospitality, and trust. The authorial intentionality and the background knowledge provide contextual grounds to the implied content of a narrative. It however is important to note that the content presented in the text under analysis does not cohere with the author's views expressed in his interviews. The section of analysis explicating the role of particularity and referentiality in narrative expressions, expressing a grim, gloomy, and unpleasant impression, is the clear evidence in this regard.

Bruner's "cognitive revolution" emphasized the significance of "a contextualized understanding of the human mind" (Mesquita, Barrett, & Smith, 2010, p. 7). The narrative representation, according to his psychological theory, serves as a mental tool in reality construction, its interpretation and the ontological essence is therefore required to be considered within the paradigm of a specific context (Bruner, 1991, p. 6). The narratively constructed reality pertaining to the concept of bride's price, honour -based killing, and tribal revenge in the narrative under review, for instance, may seem unethical and unscrupulous to the postmodern reader, the issues, when considered in a tribal context of early 1950s, appears to exist as a conventional norms. Despite the theoretical justifications of the kind, the impartiality of authorial stance, however, is questionable as all of the major incidents and the art of characterization itself presents an unpleasant view about tribes in general.

The narrative ontology in an artful and crafty manner, manipulates the contextual clues; the resultant realities indiscernibly acquire the status of credible and easily conceivable

truths. Bruner (1991) finally claims that “it is the very context dependence of narrative accounts that permits cultural negotiation which, when successful, makes possible such coherence and interdependence as a culture can achieve” (p.18). Modern time, unfortunately, is enmeshed in an unpleasant series of terror, wars, poverty, illiteracy, and ethnic based crimes, encompassing approximately all regions of the world. The gulf between ethnically and religiously varied states is increasing day by day. Keeping into account the powerful role played by a narrative in maintaining cultural “coherence” and “interdependence”, it demands a great sense of responsibility on the part of author while presenting sensitive issues. (Bruner, 1991, p. 18). The present narrative cannot claim to have achieved the required objective of bringing about a sense of cultural coherence and interdependence. The theme of an intense poverty can be taken as an issue that unites different cultures, victimized by its severity, at one platform. The other issues like revenge based killings, selling of women, kidnapping, rivalries for the sake of rivalries and smuggling of narcotics have been presented in a way as if they are different dimensions of tribal norms. The objective has been achieved through the element of particularity , whereby the author gives an emphasis to some of the intended themes, disregarding the others as insignificant. The role played by the narrative in context in constructing tribal realities, hence, could not give rise to any noteworthy perceptual revolution on contextual grounds of optimism.

3.10. The Significance of Narrative Accrual

A skillful narrative patterning, based on the “whole” vs. “part” relationship in the paradigm of “hermeneutic composability” manifests human intellect and a keen sense of observation (Bruner, 1991, p.8). The cited psychologist demarcates the difference between purely scientific vs. narrative based imaginative “accrual” (p.18). Narrative manifestation of “accrual”, according to him, plays a central role as in giving rise to a “culture” or a “history” or, more loosely, a “tradition” (p.18).

Bruner (1991) elaborates the mentioned argument by presenting the notion of “historical-causal-entailment” (p.19). The term incorporates the major historical occurrences related to a specific issue, giving rise to a variety of sociological state of affairs within the criteria of particular canons, administered by the major sociological institution. It is interesting to note that even a deviation or violation of any social norm, according to the mentioned psychologist, owes to the previously governing trends that are established sociologically in a particular era. The historical state entailment of a narrative achieves the objective of developing an integrated narrative accrual through “a coherence by contemporaneity” (p.19). The contemporary events in a social paradigm are influenced by historical roots of the issues involved. In order to ensure narrative accrual in question, the author narrates historical factors structuring the main themes, and links them to the contemporary state of affairs in a coherent order.

Indulged in a continuous strive to maintain their tribal prestige among the major participants of international wars, the tribes, as shown in the narration in question, often

suffer the drastic consequences. The problems of poverty, injustice, treachery, terrorism, conspiracies and mistrust of economically powerful nations are some of the evidences in this regard. A never ending series of hardships enmesh them in an array of social realities making it an uphill task for tribesmen to earn a living similar to that of the dwellers of plains. An account of the birth of the eloped couple's only child with regard to the text under consideration, for instance, gives rise to an unfortunate chain of "narrative accrual" (Bruner, 1991, p.18). The star-crossed birth wanders from the first part of narrative till the final section, apprising readers of his hapless existence and its impact on other characters. His appearance in many of the consequential incidents links the cores of certain issues to a terrible past, miserable present, and an uncertain future, related coherently in a unique narrative order. A reader joins the protagonist in his wanderings and appries himself of several social, political, theological, ethnic, geographical, and cultural realities, accrued narratively. As the sequence of events follows, the author gives a detailed overview of myriads characters, taking terrible decisions, trapped in unpleasant circumstances, with their causes entailed historically.

The most significant dimension of "historical-causal-entailment" has been elaborated by the author through a detailed narration of tribal history, presented by Mahboob Khan, an elderly tribesman in the sixth section of narration (p.19). The mentioned character gives references to the tribal occupations in the past, gradual variations in the preferred means of life, tribal involvement in the world wars, and the stories of conspiracies and faithfulness pertaining to their lives as the prominent tribesmen of their respective zones. He informs the narrator that during the First World

War, the tribal areas were of “real importance” to the great nations like “Turkey”, “Belgium”, “Russia”, “China”, “Germany”, and many others (p.31). He further claims that the powerful nations, indulged in the war were “prepared to spend a lot of money to see that their interests were looked after properly” (p.31). The descriptions of the sort, makes a reader view the continuously existing nature of tribal miseries as the terrible consequences of deadly wars around the world. The narration in this regard presents tribe as courageous but unpredictable companions who easily exchange their loyalties for the sake of money. While delineating one of the characters, Mahboob Khan states “He was known as one who would be prepared to attempt anything, if only there was sufficient money involved” (p.31). He holds further that during the world wars, he “had to make a choice” that who among many “clients” (i.e. states), “had to be treated as the most favored” (p.31). The description in question ends in an account of poverty, smuggling of narcotics and illiteracy as the consequence of long lasting wars in the regions. Such kind of contextual clues develop the accrual of narrative through “coherence by contemporaneity” (Bruner, 1991, p.19). The reader is made to relate many of the social, political, and historical scenarios related to the narration in order to construe its thematic significance. The processing of the kind results in the development of an inestimable number of narrative realities, seeking to direct the readers’ thoughts about the tribes in general. The accrued states of affairs thus present the tribes as politically and religiously manipulated groups of individuals with an indefinable sense of pride in themselves, living in a ruthless and one of the most complicated zones of the

world. The overall narration emerged as a result vividly presents its discursive dynamics with respect to the construction of targeted narrative realities.

CHAPTER 4

FINDINGS AND CONCLUSION

The present research followed a qualitative mode of inquiry. It was carried out through a close textual analysis of *The Wandering Falcon* (2011), a collection of interlinked short stories, revolving around tribal life, written by Jamil Ahmad (1931-2014). The research sought to address three main questions through the lens of a developed framework based on Jerome Bruner's contribution entitled *The Narrative Construction of Reality* (1991). The first research question required an analysis of the way whereby a narrative constructs its realities. The second question demanded an inquiry into the role of narratively constructed realities as discursive tools in fictional texts. The third research question required an analysis of the nature of narratively constructed realities related to the selected text.

Seemingly superficial realities, constructed narratively, contain a bulk of implicit discursive themes. The objective is achieved through a skillful display of artistic expertise. Such a practice has been evidenced through the works of renowned authors in the present world, delineating different regions of the world. With regard to the issue in context, the text of *The Wandering Falcon* (2011), offers a multitude of themes. Keeping into consideration the significance of tribal regions in shaping the existing socio-political and geographical conditions of the influential states around the globe, the mentioned text undoubtedly proves to be a notable read. A large number of

critical reviews contributed at national as well as at international level substantiate the presented claim.

The present analysis focused on temporal, particular, intentional, hermeneutic, canonically breached, referential, generic, normative, context sensitive, and accrued features of narrative, giving rise to the construction of multidimensional realities in fictional representations. The research helped to analyze that the temporal aspect of realities constructed in a narrative, can be understood on the basis of "human time", characterized by the rules of composition and semanticity of actions (Bruner, 1991, p. 6). The composition of rules and its semantic dimensions are organized coherently in episodic and configurational aspects of a narrative, leading towards the construction of temporal realities. A close textual analysis of the text revealed that the consequential issues like elopement of Baloch couple, the revenge by Siahpads, ruthless carnage of cattle herders, the cause of Baloch rebels, and human trafficking are the noteworthy episodic dimensions delineated through the sequences of events.

The configurational dimensions of the present narrative revolve around an overall delineation of tribes including specifically the themes like poverty, honour-based killings, kidnapping of women, unemployment, illiteracy, tribal rivalries, intense miseries, and revenge. The episodic and configurational aspects of narrative representations have cohered together in varied sequences of events through time specific phrases and character-based developments, providing a semanticity and

sections. The readers thus accompany him in his wanderings and inform themselves of poverty stricken and war ridden past, a miserable present and an uncertain future of the tribesmen. The semanticity of action has demonstrated the perceptual angles of temporality with regard to human time including the dreams, hopes, desires, aspirations, despondencies, and vacillations surrounding the major characters in the main plot. A reader consequently visualizes the temporal dynamics of the narrative, marked by a "mental model" whose defining property is its unique pattern of events over time (Bruner, 1991, p. 6).

In order to analyze the particularity of constructed realities in a narrative, the contextual clues and the particular happenings, based on the generic frameworks, have been investigated by the researcher. It has been observed that the overall narration in *The Wandering Falcon* (2011), is based specifically on generic themes like elopement, rebellion, illiteracy, unemployment, kidnapping, honour based killing, identity issues of nomads, and the crimes of kidnapping and selling women. The investigation in this regard, has revealed that the elements of particularity in the narrative under analysis, have led towards the construction of unpleasant and disagreeable images of tribal realities. The emblematic status achieved in general, is limited to the heart -rending and poignant issues like wars, bloodshed, kidnapping, political unfaithfulness, insecurities, poverty, crimes, lack of justice, and the gender based violence. The constructed realities consequently represent different tribes as groups of illiterate, poor, and uncivilized individuals, unwilling to change their traditional modes of living.

On the basis of an analysis dealing with intentional states of the main characters, it has been concluded that factors like the lack of opportunities, financial instabilities, socio-political crises, geographical hurdles, and illiteracy, as the measures of agency, have directed the main characters' intents towards rebellion, bloodshed, revenge, and many of the illegal deeds. The presented account is pessimistic in its tone as the course of happening characterizing the lives of main characters like Tor Baz, Sherakai, Mullah Barrerai, Gul Bibi, Shah Zarina, Gul Jana, and Sher Beg, are not in accordance with their desired intentions. The dreams, hopes, and aspirations of the main characters, have shown to be up against an utterly dreadful catastrophe. The constructed realities in textual context have sought to make its readers empathize with the poor and the terribly unfortunate tribesmen.

The conclusion drawn on the basis of an analysis related to hermeneutic facet of textual representation, helped to understand the role of "part" vs. "whole" relationship in the present narrative, dealing with the "construction" and "comprehension" of narrative expressions (Bruner, 1991, p. 8). A detailed examination of the concerned factors according to Bruner (1991) makes a reader "hermeneutically alert" (p.10). A probe into the nature of phrasal and sentential expressions, used by the author, has fundamentally presented an inglorious portrayal of tribes. The section of analysis based on the issue, has been elaborated with reference to the examples from the text. Here, it is interesting to note that Bruner (1991) logically links the feature under consideration to the quality of "context sensitivity" (p. 15). The sensitivity of context in the present narrative has been described by the researcher, keeping into consideration the elements

of “narrative intention” and the “background knowledge” (p.17). Both of the elements have been analyzed with specific reference to the author’s interviews as broadcasted through international media. The author in his interviews assigns all of the positive attributes to the tribes. His written delineation, however, proves to be a striking contrast to his verbal claims. At many places in the narrative, a reader fails to demarcate the difference between constructed delineations, and the tribal norms prevalent in actuality. A narrative’s task in terms of maintaining a cultural “coherence” and “interdependence” cannot be considered as one of the chief objectives of narrative under review (Bruner, 1991, p. 18).

A deliberate deviation from the canons of narrativity in the present text has been achieved through an artistic handling of the main plot and a skillful representation of narrative features. It has been analyzed that the textual organization of *The Wandering Falcon* (2011) is a manifestation of an artistic deviation from the norms of conventional narrations. The textual composition bearing a resemblance to a novel as well as to that of collection of short stories is an example of the willful artistic violation so as to ensure an element of creativity in the narrative. In a similar manner, the unresolved mysteries characterizing many of the narrations, the abrupt conclusions, and an emphasis on the specificity of objects for character based delineations, evince the same practice. It has also been observed that unlike conventional narratives of the kind, the narrative under review has been expressed in a journalistic style, simple in its structural organization. Despite the simplicity of the text, its unusual verve to influence a reader’s perception

about the presented world of tribes is evidence to the influential discursive role played by narratively constructed realities.

A significant dimension of analysis focused on the role of referentiality in demonstrating the narrative realities. The inquiry helped to interpret that an emphasized display of referentiality, dealing with the targeted issues, makes them emerge as the main themes of a narrative whose constructed realities resemble quotidian realities. The text, on the basis of an in- depth analysis, helped to construe the constructed aspects of social, ethnic, religious, political and gender based realities of tribes in detail. The investigation elucidated the issues like the ethnic pride pertaining to each tribe and the simple mindedness and ignorance of tribesmen in terms of religious knowledge. It, moreover, elaborated in detail the political role played by tribal areas during the world wars. On the basis of political referentiality in narrative, it has been revealed that tribesmen, while participating in the world wars, did not have any regard for the cause of the great political powers, their only concerns lied in the reward received by them in the form of money. The political loyalties of tribes have thus been represented as questionable.

The nomadic tribes, according to the narration, do not adhere to the geographical limitations of any state in particular. The tribesmen consider it their prerogative to have an independent identity. Moreover, the gender-based referentiality, with regard to the presented text, represents tribal zones to be andocentric societies where the desperate women lead a miserable life. A large content of narration has been dedicated to the themes of human trafficking, their acts of rebellion as a result of social injustice,

kidnapping of women and their heart rending depiction as being the wives of illiterate, ruthless, and poor tribesmen. An observation of the amount of content devoted to the concerned issues, forming the referential core of a text, can prove to be a helpful exercise to understand its implicit discursive objectives.

A skillful construction of plot as well as its manner of representation, forming its literary genre, has guaranteed literary creativity and innovativeness in the present text. The genre of *The Wandering Falcon* (2011), when observed intently, appears to be confusing, as it manifests the attributes of a novel as well as that of a collection of short stories. Tor Baz, the main protagonist, and his influence, is prominent in many of the narrations. Every section, however, deals with a particular issue, moving around the specific tribes, represented through the selected characters.

It has been comprehended that the genericness of narrative is logically linked to the feature of normativeness, generating a feel of uncanniness in narration. The lack of subjective emotionality in narration, organization of the main plot, authorial preference to depict the life of early 1950s, and an air of unresolved mystery surrounding the main characters, have aimed at maintaining a kind of unusualness in its expression. The implementation of such kind of narrative techniques has given rise to a “writerly” text in real sense of the term (Bruner, 1991, p. 9). The developed text skillfully directs the readers’ perceptions in accordance with the demands of its ontological paradigms evincing thereby the discursive potentials of fictional representations.

RECOMMENDATIONS

The realm of literature, as an influential dimension of aesthetics, undoubtedly provides a lens through which different aspects of life can be thoroughly viewed and explored. The kind of analytical pursuits under review can be incorporated within pedagogical contexts to apprise students of critical avenues related to the subjects like creative writing, and literary criticism. It can seek to supplement an interpretation of novels, poetry, short stories, dramatic writings, mythologies, historical writings, biographies, autobiographies, speeches, textbooks, memoirs, screen writing, and many other forms of expression from varied standpoints. Similar research of the kind can take into account the conceptual frameworks concerning the other areas of inquiry like philosophy, theology, history sociology, anthropology, education, linguistics, cultural studies, media studies, and gender studies, so as to broaden the scope of relevant trends in research. The investigations carried out to address the dynamics involved in structuring and organizing the discursive practices can help to build an in-depth understanding of different trends, viewpoints and schools of thought influencing the postmodern scenario.

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