

Indian Diasporic Aesthetics as a Form of Translation

¹ See for example Marie Gillespie, "Dynamics of Diasporas: South Asian Media and Transnational Cultural Politics", in Gitte Stald and Thomas Tufte, eds., *Global Encounters: Media and Cultural Transformation* (Luton: University of Luton Press, 2002), 173-193; Sujata Moorti, "Desperately Seeking an Identity: Diasporic Cinema and the Articulation of Transnational Kinship", *International Journal of Cultural Studies* 6 (2003), 355-376.

² Desi (or Deshi) is a Sanskrit word literally meaning 'from India' or 'of the country'. Desi is generally used to refer to a person of South Asian origin from India, Pakistan, Bangladesh, or Sri Lanka.

³ Bill Ashcroft, Gareth Griffiths, and Helen Tiffin, *The Empire Writes Back: Theory and Practice in Post-colonial Literatures* (London & New York: Routledge, 1989), 36; For a more specific reading see Douglas Robinson, *Translation and Empire. Postcolonial Theories Explained* (Manchester, UK: St Jerome Publishing, 1997), 26; Maureen Mahon, "The Visible Evidence of Cultural Producers", *Annual Review of Anthropology* 29 (2000), 467-492.

⁴ Moorti, "Desperately Seeking an Identity", 356.

Over the last decade, transnational media and in particular American visual culture seem increasingly to have fostered diasporic creativity through a non biased representation of 'home abroad'. Construing subjectivities in diverse migrant settings, this new creativity inevitably leads to innovative types of identifications, re-visitations and complex processes of creolisation which criss-cross several artistic expressions.¹ Creative productions from the Indian diaspora, in particular, seem more and more to aim at decolonising culture from both the typical Western gaze and the migrants' longing for their lost or 'imagined' homeland; two stereotypical forms of representation which have often contributed to the construction of a marginalised image of hybrid productions.

Recent Desi re-presentations seem to facilitate the circulation of a new diasporic narrative, one which construes the unresolved dilemmas of 'identities' and 'home'.² Thus, contemporary diasporic self-representations can no longer be considered a simple imitation or reflection of the mainstream, but real forms of identity construction; they are discursive practices which are carried out by diasporic subjects within specific power relationships. A new stability is thus enforced by a hybrid optic which offers an alternative and visible practice, interconnecting and negotiating identities by means of different media and idioms; thereby producing original forms of self-identification with the homeland.

Several postcolonial artists are trying to create a framework for this new creative wave, which, according to Bill Ashcroft, Gareth Griffiths and Helen Tiffin, can be seen as "the potential termination point of an apparently endless human history of conquest and annihilation justified by the myth of the group 'purity', and as the basis on which the post-colonial world can be creatively stabilized".³ This diasporic practice traverses several affiliations, trying to 'translate' the community's desire for multiple homes through particular narrative strategies that interrogate dislocations and relocations in personal, regional, post-national and gender terms. As Sujata Moorti aptly remarks, transnational culture strengthens migrant communities' desire for their homeland to avoid a typically biased representation of the Other:

The transnational circuits of popular culture permit immigrants to construct a community of sentiment that is articulated in the domestic idiom, one that emphasizes kinship and affective relations based on shared affiliations and identifications. This alternative practice offers a useful way to conceptualize the longing for homeland in the diaspora, recognizing rather than dismissing the desire for home, and does not inevitably regress into chauvinism.⁴

Although this alternative practice is produced exclusively in one main 'source' language, English, in order to make a wide and multicultural audience appreciate its diasporic, dialogic and polyphonic art, it seems to rely on some techniques typically used in translation, such as amplification, which alter the source text. Translation studies have indeed recognized that in every act of translation the source text is inevitably transformed. This kind of transformation in diasporic productions is mainly realised by the employment of linguistic devices such as the mixture of different accents, norm-deviant syntax, code-switching, code-mixing, double-voiced discourse or alternative forms of semantic collocations with the aim of representing the lives and adventures of hybrid characters who, rather than speaking English, are intentionally portrayed as 'dubbed' or 'translated' into English. Therefore, new questions are inevitably raised about the original and the adapted version, the source and the target, the text and the context, the content and the form of Desi productions.

In the analysis that follows, I will attempt a multimodal examination based on a contrastive study of Jhumpa Lahiri's first novel, *The Namesake* (2003), and its filmic trans-lation by Mira Nair (2007) with the purpose of decoding typical Desi media practices and discourse(s) as new forms of narration in diasporic representations of 'Indianness' in the US.⁵ In this article, I contend that cultural products of diasporic creativity, by recrafting a sense of community and cultural identity, seem to demand new kinds of linguistic and semiotic analyses which imply an unambiguous model of postcolonial linguistics. Consequently, linguistic positions, not just historical or geographical ones, as well as questions of caste, gender and location, will be taken into consideration as determinants in the challenging representation of translated Indianness abroad. What I thus propose to do is to look at the question of centre and margins through translation, using it as the metaphor of diasporic aesthetics. Thus, in order to understand the implications of diasporic creativity and translation, I shall move away from the traditional notion of translation as a solely linguistic or textual activity for the achievement of semantic equivalence between texts. Translation is seen here as a creative act of political and cultural transformation; as such it has the power to change the representations it creates and re-creates. It is the metaphor for diasporic creativity, a social practice which opposes history and tradition. It is a creative act of liberation which becomes a real political activity, as appropriately highlighted by Maria Tymoczko:

[T]ranslation is a cultural function that ultimately resists the fetishizing of cultural objects and cultural constructs – including the fetishizing of a national tradition. Translation acts to counter the petrification of images of the past, of readings of culture and tradition. Thus, translation is also potentially a perpetual locus of political engagement.⁶

⁵ Jhumpa Lahiri, *The Namesake* (USA: Houghton Mifflin, 2003).

⁶ Maria Tymoczko, "Post-Colonial Writing and Literary Translation", in Susan Bassnett and Harish Trivedi, eds., *Post-colonial Translation. Theory and Practice* (London: Routledge, 1999) 22.

The political and social engagement expressed in the creative work of Desi artists, film makers and writers such as Amitav Ghosh, Rohinton Mistry, Pico Iyer, Amit Chaudhuri, Shashi Tharoor, Vikram Chandra, Anita and Kiran Desai, Upamanyu Chatterjee, Nair and Lahiri is helping in *translating* the locus of political engagement from London to New York and back to Bombay, confronting the authors' different hyphenated identities. These hybrid productions can be approached as sites that re-inscribe dominant ideologies, thereby potentially contributing to social change and countering commonly disseminated negative narratives or images, or simply images produced by 'outsiders'.

The Namesake(s): Duality in Representation

⁷ *Interpreter of Maladies* (London: Harper Perennial, 1999) translated into almost 30 languages, was a worldwide bestseller and award-winner (Pulitzer Prize for fiction, 2000, PEN/Hemingway, New Yorker Debut of the Year, Addison Metcalf awards, Los Angeles Times Book Prize nomination). Lahiri was awarded a Guggenheim Fellowship in 2002. Born in London in 1967, Lahiri was raised and educated in the U.S. at Rhode Island.

The Namesake was published in 2003 after a very successful collection of short stories.⁷ Following the new trend of second-generation immigrants, re-writing their parents' homelands and the difficult question of identity abroad, *The Namesake* breaks with former representations of Indianness in the US. The author highlights the problem of ethnicity and identity by proposing a critical but also touching examination of the contemporary implications of being culturally displaced and growing up in two worlds simultaneously. She outlines with insight and concern how two generations of a migrant Bengali family, the Gangulis, strive to find an identity connection with each other, over thirty years and in two continents, against resistance and alienation, by *trans-lating* and re-*trans-lating* their Indian and American identities. In 2007, the well-known film director Nair turned Lahiri's brilliant novel into a cinematographic blockbuster, *The Namesake*.

⁸ ABCD (American-Born Confused Desi) is the acronym coined in India for American second generation immigrants, in contrast to those who were born overseas and later immigrated to America. It encompasses Indian, Pakistani and Bangladeshi Americans who hover uncertainly between two identities.

The two diasporic products bear the same title, tell the story of the same dislocated characters, and portray the same distant locations: Calcutta and America. Yet, the narratives construed in the two homonymous products are framed within a different optic which introduces a duality of representation: Nair's focus seems to linger more effectively on the first generation of Bengali immigrants to the US. She describes Indian practices by illustrating the not-always-negative consequences of an arranged marriage, which sometimes may even turn into a romantic love story, as in the case of the protagonists Ashoke and Ashima. Nair's description of Gogol, the Bengali couple's son who fights for his identity, ends up by delineating the prototype of an ABCD rebel.⁸ The director is interested in depicting the peaceful world of the first generation of immigrants, what she calls "our parents' generation", as we can learn from her own words in an interview with Aseem Chhabra while discussing her filmic translation of *The Namesake*.

I wanted to capture the stillness of *our parents' generation*. If you have a cup of tea, you only have a cup of tea. You do not talk to each other. You do not multi-task. That kind of stillness is a very rare quality. Our parents' generation had everything we have, but it is just a different language, and it is deeper than any language we know. I was interested in people who are strangers and who fall in love versus today's lack of courtship, of how you fall in love or fall in lust. It is such a different style. I believe romance must have been far more acute in their generation.⁹

Conversely, Lahiri's focus is on the perfect juxtaposition of the autonomous, assimilated American lifestyle and the stronger, more traditional Indian way of life; she does so suspending any possible feeling of superiority of one country over the other, so that the reader is shown the full complexity of living life with one foot in American culture and the other in Bengali tradition. Lahiri's Gogol is essentially an American with an Indian background; he cannot be seen as a would-be American (or ABCD) since he 'is' American, yet he is also the quintessence of a contemporary Desi with his dislocated ways of feeling and living in a hybrid condition.

This double symbolic optic with which the two authors narrate the 'same' story, besides their obviously different diamesic perspectives, seems also to be echoed within the two distinct productions. Therefore, the classical distinction – to bring the metaphor of translation back into play – between the source (the traditional, the original copy) and the target text (the ultimate product of the translational process), is embedded in the two stories. On the one hand, in the filmic production, the original text can be associated with the first generation of Indian migrants, Ashima and Ashoke, since it deals with the story of their diasporic adventures and the way the two protagonists perceive the world after being borne across the ocean. Therefore, in this case, the 'original' represents the South-East, India, and as a result, Nair succeeds in subverting the typical Western representations/translations of the East. On the other hand, Lahiri's novel can be seen as the target text, a copy dislocated somewhere else – that is in the US, far from the original. The novel narrates the perception of the world mainly through the eyes of the second generation of immigrants, the American born Gogol and his sister Sonia, and just like a translated text it can be seen as the hybridised 'other' copy.

Duality is sketched out in the opposition of several elements in both narratives: tradition vs. cultural displacement, India vs. the U.S., Bengali festivals vs. Christmas, inside vs. outside (particularly in Nair's version), private vs. public, morality vs. immorality, puffed rice with lots of spices, chili and lemon vs. "Shake'n Bake chicken or hamburger helper prepared with ground lemon", white (the colour of mourning in the South East) vs. black, *bhalonam* vs. *daknam*, Nikhil vs. Gogol.

⁹ An interview with Aseem Chhabra, "Mira Nair: The Lessons of Our Parents", <[http://www.beliefnet.com/Entertainment/Celebrities/Mira-Nair->](http://www.beliefnet.com/Entertainment/Celebrities/Mira-Nair-5-Feb-2009), 5 Feb. 2009. (Italics added)

The Importance of Being Gogol

The importance of names and the act of naming is certainly a shared leitmotif in both narratives, the name Gogol is in fact the bond between the novel and the film.

Having a proper name is universally considered an ordinary phenomenon which reflects and indexes people's identities, ethnic origins or even nationality.¹⁰ Names are representations of identity; they provide a sense of 'Self' in opposition to the 'Other'. Lahiri plays with the binary opposition between Self and Other by introducing the name 'Gogol' in the narration in order to represent the ways in which her young protagonist's cultural legacy separates him from the social sphere, creating a gap between him and the American society he lives in; thus his name becomes a constant reminder of his hybrid condition. Gogol is American, but just like his name, he is different. Gogol Ganguli's name itself, which he hates bitterly, pinpoints his Indian parents' naïve approach to American culture, together with their deep expectations for him to stand out; moreover, Gogol is a name he cannot share with anyone else, except for Nikolai Gogol, after whom he was named. Gogol Ganguli's father, Ashoke, owed his life to Gogol's *The Overcoat*. The fluttering of the pages of the book on the railway attracted the attention of the rescuers who saved Ashoke's life after a terrible train crash. When Gogol was born, his parents awaited the arrival of a letter from Ashima's grandmother containing the baby's *bhalonam*, the good name a child is given in Bengali tradition which is used outside the family, in the non-Indian world. But the letter never arrived "forever hovering somewhere between India and America". Ashoke, indebted to Gogol, decided to give his name to his son. The name becomes the metaphor expressing the displacement of the immigrant's experience and the conflicts of assimilation. In the novel (henceforth *TNI*), Lahiri identifies the practice of naming as a real linguistic problem. She provides her readers with a long explanation as to the importance for a Bengali subject to have both a *bhalonam* and a *daknam*, and of course she does so by offering an accurate 'translation' of the two Indian concepts, using a linguistic expedient that echoes the translation technique of amplification:¹¹

In Bengali the word for pet name is *daknam*, meaning, literally, the name by which one is called by friends, family, and other intimates, at home and in other private, unguarded moments. Pet names are a persistent remnant of childhood, a reminder that life is not always so serious, so formal, so complicated. They are a reminder, too, that one is not all things to all people. They all have pet names. Ashima's pet name is Monu, Ashoke's is Mithu, and even as adults, these are the names by which they are known in their respective families, the names by which they are adored and scolded and missed and loved.

Every pet name is paired with a good name, a *bhalonam*, for identification in

¹⁰ Joseph E. Joseph, *Language and Identity: National, Ethnic, Religious* (Basingstoke: Palgrave Macmillan, 2004), 177-180.

¹¹ Joseph L. Malone, *The Science of Linguistics in the Art of Translation: Some Tools from Linguistics for the Analysis and Practice of Translation* (Albany: State University of New York Press, 1988).

the outside world. Consequently, good names appear on envelopes, on diplomas, in telephone directories and in all other public places. (*TNI*, 25-26)

The high occurrence of terms connected to different types of names, and to the act of naming in general (“word”, “called”, “name(s)” [3], “pet name” [4], “good name” [2], “*daknam*”, and “*bhalonam*”) in the passage, collocates with the very high frequency of tokens referring to either private or public life. This suggests that on a connotative level, while drawing from the same semantic field, the words *daknam* and *bhalonam* lead to a multiple array of meanings – unknown to the western reader – by means of recurrent sequences of words. Following Biber’s frequency-driven approach to the identification of word sequences, Fig. 1 indicates that ‘lexical bundles’, that is the most frequent sequence of words in a register, become a unique linguistic construct.¹² Lahiri’s narrative stains the American literary canon by means of an act of linguistic identity, which in the words of Braj Kachru is a viable way to construct a structural nativization: “The ‘acts of identity’ are not only a matter of perception, but they have formal realization in lexicalisation, in syntax, and in discourse, styles, and genres”.¹³

¹² Lexical bundles are neither complete grammatical structures nor idiomatic expressions; they function as basic building blocks of discourse. Douglas Biber, Susan Conrad, and Viviana Cortes, “If you look at ...: Lexical Bundles in University Teaching and Textbooks”, *Applied Linguistics* 25.3 (2004), 371-405.

¹³ Braj Kachru, “World Englishes: Approaches, Issues and Resources”, *Language Teaching* 25 (1992), 1-14.

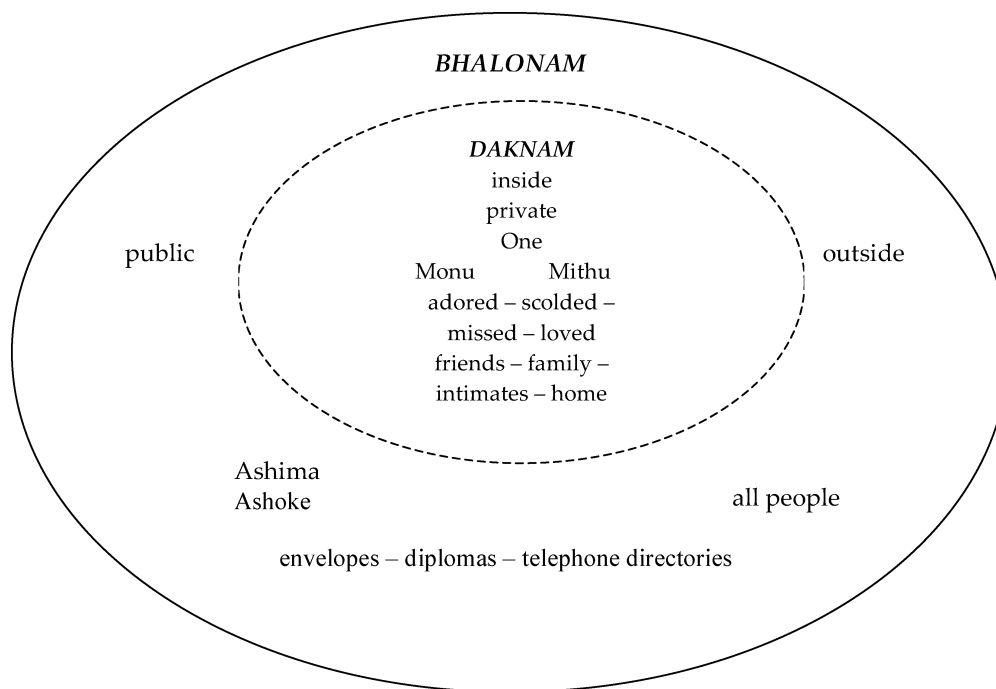


Fig. 1

The lack of a public name, *bhalonam*, is an uncanny theme which will prevent Gogol not only from fully taking part in public life but also from establishing his identity either as an American or as an Indian.

There's a reason Gogol doesn't want to go to kindergarten. His parents have told him that at school, instead of being called Gogol, he will be called by a new name, a good name, which his parents have finally decided on ... The name, Nikhil, is artfully connected with the old. Not only is it a perfectly respectful Bengali good name, ... but it also bears a satisfying resemblance to Nikolai, the first name of the Russian Gogol. (TN1, 56)

In its dual function of separation and aggregation, the good name contributes to the reunion of the generations. Gogol learnt about the story of his name when he was a college student, in the very period he was feeling estranged from his family. This moment of illumination, the long awaited *agnitio*, is fundamental to the economy of identity-building within the story:

And suddenly the sound of his pet name, uttered by his father as he has been accustomed to hearing it all his life, means something completely new, bound up with a catastrophe he has unwittingly embodied for years. "Is that what you think of when you think of me?" Gogol asks him. "Do I remind you of that night?"
"Not at all," his father says eventually, one hand going to his rib, a habitual gesture that has baffled Gogol until now. "You remind me of everything that followed".(TN1, 124)

Before going to study at Yale University to become an architect, Gogol becomes Nikhil, "he who is entire, encompassing all", reinventing his Self by reconciling with the *bhalonam* his parents have chosen for him, and his life will change again.

¹⁴ Gunther Kress and Theo van Leeuwen, *Reading Images: The Grammar of Visual Design* (London and New York: Routledge, 1996); Gunther Kress and Theo van Leeuwen, *Multimodal Discourse* (London: Arnold, 2001); Theo van Leeuwen, *Introducing Social Semiotics* (London and New York: Routledge, 2005).

A Tale of Two Cities: A Multimodal Reading of *The Namesake*

Following Kress and van Leeuwen,¹⁴ I will attempt an analysis of some of the signs, indexes and symbols from the film *The Namesake* (henceforth TN2), in this section, for a more substantial insight into an evaluation of the Desi filmic strategies enacted by Nair to (re)translate/construe a new representation of 'Indianness'.

Nair's excellent photography makes use of a number of symbolic images referring to both intimate and universal themes which the story uses to occupy a central discourse in American culture. Images of objects, signposts and places, *dis-seminated* between New York and Calcutta, constitute the more general image of the migrants' world skillfully evoked by the director. By means of a dense symbolic framework, Nair bridges the gap between the typical migrant's nostalgia for a mythical past and his/her present hybrid condition in the new nation.

My examination of the film's visual elements uses Paul Thibault's grid for multimodal analysis.¹⁵ Thibault's method of transcription offers an inclusive synoptic perspective aimed at framing relevant elements of film-supported material. I will focus on the three main images with which Nair

¹⁵ Paul J. Thibault, "The Multimodal Transcription of a Television Advertisement: Theory and Practice", in Anthony P. Baldry, ed., *Multimodality and Multimediality in the Distance Learning Age* (Campobasso: Palladino Editore, 2000), 311-383.

construes a hybrid representation of ‘Indianness’ abroad: suitcases, bridges and the airport.

The multimodal analysis is designed as follows: 1. after trimming the visual frames (Visual Frames) to fit into the first column of the multimodal grid, the images are juxtaposed in order to represent duality in representation; 2. a general description of the scenes can be found in the second column (*Description*); and finally, 3. a short comment on the symbolism of the images is given in the last column (*DC*).




F	VISUAL FRAMES	DESCRIPTION	DC
1		1. Calcutta: Ashoke is about to board the train which will take him to his journey to America. 2. Calcutta: The Gangulis are going on a train excursion to the Taj Mahal.	Migrant's luggage vs. The search for identity.
2		1. New York, JFK airport: the Gangulis are going to India for the death of Ashima's father. 2. New York, JFK airport: Ashima is waiting for Gogol to come home for his father's funeral.	Departure vs. Arrival. A place of transition between the East and the West.
3		1. Calcutta: the Howrah Bridge over the Hooghly River. 2. New York: Manhattan's 59 th Street Bridge.	A game of reflections. Division and reunion. East = West Reconciliation

Table 1. Multimodal analysis of *The Namesake* (Stills from Mira Nair, *The Namesake*, 2007, Fox Searchlight Pictures Mirabai Films).

As we can infer from Table 1, Nair is particularly fascinated with telling a tale of two cities, namely New York and Calcutta. The faraway cities merge in the film into a single cityscape. The images are so tightly bound together that it becomes quite impossible to discern one from the other, as Nair herself stated in an interview:

These streets and these situations are now more than 40 years in my blood. In the conception of the film, I decided to shoot the two cities as if they were one city. This is also the state of being for an immigrant. Knowing these places so well made it easier to make transitions between locations.¹⁶

¹⁶ Cynthia Fuchs, “Unbridled with Life: Interview with Mira Nair”, <<http://www.popmatters.com/pm/feature/unbridled>>, 5 February 2009.

Calcutta, the 'familiar', home seems to amalgamate with its opposite, New York, the 'uncanny', a blend which will develop further in the direction of a real ambivalence. And finally, the two cities overlap becoming 'one city' with the same bridges, trains, airplanes, and the constant coming and going of immigrants. Geographical displacement is introduced in the film by the ambivalent meaning attributed to the word 'home' by the main female characters: Ashima and her daughter Sonia. The word 'home' is employed in *TN2* to refer to both Calcutta and New York, depending whether the viewpoint is from the first or second generation of Gangulis. Therefore, while Ashima is willing to 'go home', that is to India, in order not to raise her children in a lonely country; Sonia wants to 'go home', namely to New York, after a few chaotic days spent in India.

The film begins with a close-up on Ashoke's huge suitcase, so that the viewer follows the piece of luggage through Howrah Station in Calcutta (Frame 1.1) until it is loaded on the train carrying Ashoke to his journey to America.

The migrant's suitcase is a recurring symbol in diasporic creativity; however, it is also a universal marker signifying simultaneously mobility and home. Even when the immigrant arrives at his final destination, the suitcase often remains an important reminiscence of the journey he has made, and at the same time the suitcase reminds him of the unpleasant prospect of further dislocation and displacement.¹⁷ The suitcase represents the past, the migrant's home, the objects and memories the migrant brings with her during her journey, but it also witnesses the movement away from the past. In *TN2*, it is symbolically the same piece of luggage (Frame 1.2) that will be chosen by Ashoke Ganguli when he goes to India with his family on a visit to the Taj Mahal. Like cohesive devices in language, the two identical images connect Ashoke's first voyage to America to the different identity he assumes when he returns to India, no longer as a resident, but rather as a tourist, with his own family.

Another uncanny image is given by the neutered spaces of the airport, where travellers surreally queue anonymously before heading for their destinations. The airport presents them with their first impressions of the city; it is a place where almost every language of the planet can be heard, a hybrid temple of culture with traditions and aspirations. Nair uses the image of the airport as the leitmotif of the film symbolising a meeting point where her characters gather to begin their voyage. In *TN2*, the airport is always connected to a journey of sorrow, as in the case of Ashima's trip to India on the occasion of her father's death (Frame 2.1), or Gogol's reconciliation with his mother after Ashoke's death (Frame 2.2). According to Nair: "[a]irports are like the temple for an immigrant. We're always in these neutral spaces, you live your most crucial hours in them, as you're on your way from one home to another, or your father's funeral".¹⁸

¹⁷ See David Morley, *Home Territories, media, mobility and identity* (London and New York: Routledge, 2000).

¹⁸ Cynthia Fuchs, "Unbridled with Life".

A recurring image used to underline the change of the geographical setting is the imagery of two bridges (Frame 3.1 and 3.2): the Howrah Bridge over the Hooghly River which connects the city of Howrah to its twin city, Calcutta, and Manhattan's 59th Street Bridge also known as The Queensboro Bridge. Again, Desi creativity seems to rely on a duality of representation, two bridges in two different countries merging into a single symbol which stands for the migrant's mobility and connection with the past. The numerous shots of the bridges alternating in *TN2* introduce the metaphor of division and re-union, calling for a reconciliation between the cities, between the East and the West and between the first and second generation Gangulis. The American bridge is seen by the author as a place where the ghost of Howrah could be glimpsed as a reflection of the migrant's dislocation:

The massive steel of the Howrah Bridge, like an iconic sash across the Ganges, was echoed in the light grace of the George Washington Bridge across the Hudson River outside my window. I scouted a hospital on Roosevelt Island and felt that it might easily have been a hospital in Calcutta. Ashima could give birth to Gogol here, I thought. She could look out of the window, and in the girders of the Queensboro Bridge, the shake and hum of traffic above and below, would rest the ghost of the Howrah. That is, after all, the state of being of many of us who live between worlds.¹⁹

Consequently, Nair's visual symbolism presents an innovative reading of contemporary Desi identification, giving birth to a real process of creolisation. This process is enacted by means of a brilliant juxtaposition of images which are used to narrate the story from a diasporic optic.

Conclusion

Lahiri and Nair's Desi creativity self-consciously draws on the media to explore the social terrain inhabited by diasporic communities and the truth the communities both inherit and create for themselves. Consequently, when the 'Other' is no longer represented by the dominant self, identity and power politics or ideology immediately come into play, co-habiting, interfering with, and even 'staining' the cultural discourse of the dominant culture.²⁰ Lahiri and Nair's diasporic aesthetics builds a diasporic world from its very centre, using symbolism based on duality of representation, to investigate identity, disseminate hybridity and occupy a central position in Western culture. Their artistic form is an act of liberation since it gives voice to alterity, and destabilises the old dichotomy between the margins and centre(s) of the world.

¹⁹ Posted by Landmark, 8 March 2007, 11.08 pm, <<http://friends.landmarktheatres.com/profiles/blogs/600744:BlogPost:126>>, 5 February 2009.

²⁰ Norman Fairclough, *Discourse and Social Change* (Cambridge, UK: Polity Press, 1992); Norman Fairclough, *Critical Discourse Analysis: The Critical Study of Language* (London: Longman, 1995); Norman Fairclough and Ruth Wodak, "Critical Discourse Analysis", in Teun A. van Dijk, ed., *Discourse as Social Interaction* (London: SAGE, 1997), 258-284; Teun A. van Dijk, "Discourse and Manipulation", *Discourse & Society* 17.2 (2006), 359-383.