Riikka Ala-Risku (Helsinki)

Multilingualism in contemporary Italian fiction

Italy's intricate sociolinguistic situation reflects its fragmented history and produces various language contact phenomena between standard Italian, based on 14th century Florentine, and numerous regional/local dialects, often mutually unintelligible. In spite of the Italianization process, which dialects have been undergoing since the Italian unification in 1861, dialects have recently resurfaced in narrative and many contemporary authors have chosen to use them alongside Italian. Literary multilingualism has a centuries-long tradition in Italy. However, the current trend in literary use of dialects and minority languages shows certain peculiarities that mirror the ongoing shift from diglossia of the elite to bilingualism of the masses. In my forthcoming doctoral thesis, I examine multilingualism in contemporary Italian narrative in a corpus consisting of 33 novels by 11 authors and containing various dialects (Sicilian, Neapolitan, Romanesco, Lombard, Genoese) and Romance minority languages (Friulian, Sardinian varieties). In this presentation, I propose to analyse both linguistic and textual aspects of literary multilingualism in order to outline the key features that have emerged in my research. On one hand, I aim to investigate the connection between forms and functions of multilingualism on different textual levels. For instance, single dialectal insertions are widely used throughout the texts – both in narration and direct speech – and correspond to lexical gaps of culture-specific concepts, contextualization or synonymic variation, whereas intersentential and extrasentential switching are mainly used in dialog and serve, not only as mimetic representation of orality, but also as means of character construction. On the other hand, paratextual and metalinguistic techniques must also be taken into account. Authors make extensive use of in-text translations, notes or glossaries that allow them to draw upon their multilingual repertoire without jeopardizing reader's comprehension. Through narrator, they also frequently make remarks about language choices of the characters or the speech community they depict and thus highlight multilingualism and the contrast between language varieties in the text.

Key words: multilingualism in literature, literary code-switching, mix-language texts, Italian, Italo-Romance dialects, minority languages, in-text translations, paratext, metalanguage


Victoria Alsina, Anna Espunya, Maria Wirf Naro (Barcelona)

An Appraisal Theory analysis of evaluation in Mansfield Park and its translations

Evaluation is one of the basic means to achieve the goal of social commentary and moral judgement pursued by authors of literary works. One of the paradigmatic writers in this respect is Jane Austen. In her novels we find words defining – and evaluating – different aspects of her characters’ personalities: social attitude, intellectual qualities and moral traits (Lodge 1966). Mansfield Park (1814) is one of her novels in which this moral awareness is most acute and the lexical choices are especially important means to inscribe it (see Page 1972), for example, benevolence, candour, temperament, delicacy, firmness, integrity, principle and rectitude.

Appraisal Theory (Martin and White 2005) offers a systematic model for the analysis of the multiple semantic-discourse dimensions of evaluation (attitude, engagement and graduation). It is relevant to note that evaluation can be realised directly (i.e. inscribed) or indirectly (i.e. invoked). The first aim of this paper is to present a case study on the strategies of evaluation present in Mansfield Park by applying the methods of text analysis and the taxonomy of appraisal categories.

Evaluation is affected by the translation process (see, e.g., Munday 2012). Shifts may occur between categories of attitude (affect, judgement and appreciation), their graduation (e.g. intensification) and their orientation (positive or negative). Furthermore, inscription strategies can change, from direct to indirect, or vice versa. The second aim of this paper is to present the results of the comparative analysis of translations into Spanish (2), Catalan (2) and German (2).
We hope to make a novel contribution to the field of literary translation studies by incorporating observations of patterns of translation; we also hope to validate Appraisal Theory as a framework for the stylistic analysis of literary works, both original and translated.

References

*Nigel Fabb (Strathclyde)*

Special experience and general form: How does the rearrangement of ordinary language enable a literary text to generate profound experiences of knowing?

Accounts of special experience which have a significant epistemic component (profound knowledge) were formulated by Kant (the sublime), and are extensively described and manifested in romantic and modernist literature (spots of time, moments of being, epiphanies, etc). Laski’s 1961 book on ‘ecstasy’ is the first extensively documented account of momentary special experiences which are triggered, including ecstasies which are triggered by moments in literary texts. Laski’s ecstasies are relate to later notions such as Maslan’s peak experiences, Gabrielson’s ‘strong experiences in music’, and to some extent to peak performance (Privette) and flow (Csikszentmihalyi). These issues have recently been discussed by psychologists (Keltner and Haidt) under the topic of ‘awe’ as an emotion, along with a return to Kantian notions of the sublime from a psychological perspective (Ishizu and Zeki). In addition to an impression of knowing something important, these experiences may include strong subjective feelings and measurable arousal (e.g., chills, tears, laughter).

As defined by Laski, these experiences have triggers (they do not arise spontaneously). The trigger can be a part of a literary text, including for example a single line of a poem. The first major question I ask in this paper is whether the textual status of the trigger arises in part from its relation to the surrounding text. One relevant issue is that expertise has been shown to enhance the effect of triggers (in art and music); in literature, expertise means familiarity with form and the formal aspects of content (the repeated or stereotyped elements of narrative and narrative form). Hence form is required in order to allow expertise to be applied to the text. Change appears to be a trigger for special moments, including changes with go against expectation; the recognition of change requires an expectation of stability, and here the existence of ordinary literary-linguistic form potentially allows for innovations to generate special moments. Thus Miall has argued that the sublime in literature can be generated by moments of defamiliarization. More generally, we might ask whether the forms of poetry such as lineation and the added forms of metre, rhyme and alliteration, and parallelism, are devices which specifically enable the occasional emergence of special moments by providing forms which are able to change.

The first major question of this paper was whether the trigger emerges from the general form of the text. The second question is why triggers can sometimes set off experiences of profound knowing, experiences whose contents however cannot easily be described: they are ineffable. I explore the possibility that these are epistemic illusions which are ineffable because there is in fact nothing to report, perhaps the consequence of shutting down parts of cognition, rather than opening cognition up, as part of the generation of subjective emotional experience and arousal.

*Stefan Gries and Viola Miglio (UC Santa Barbara)*

Reading medieval literature: quantitative corpus-linguistic and experimental explorations

Weinrich (1964) suggested that tense switching (TS) in (spoken) discourse in some Indo-European languages is often used to manipulate the addressee's allocation of attention. Text sections requiring a critical attitude are typically cast in non-past tenses, whereas descriptive sections with background information use past tenses. This association creates and/or manages expectations in the recipient about which perspective to assume when decoding different parts of a narrative. We explored Old Icelandic prose literature using a two-pronged approach. First, a corpus-linguistic approach, in which we annotated all verbal uses for their tense (present vs. non-present) to identify all locations of TS. Second, we correlated these locations with climactic stretches in the narrative as identified (i) in an exploratory case study by the first author, and (ii) in a more comprehensive case study, by 18 native speakers of Icelandic.

In case study 1, we find significant correlations not between climaxes and TS, but between climaxes and the use of present
tense. In case study 2, however, we identified two ways in which subjects would approach the marking-climax task in a bottom-up fashion and find the hypothesized significant correlations between the ‘climaxness’ of words and TS.

Thus, counter, e.g. Schiffrin (1981) or Carruthers (2001), tense distribution in medieval texts is not haphazard but a performative device related to reader/audience response. These results have several implications: (i) they suggest that saga authors were aware of TS in oral narratives and introduced it into the written texts, thus suggesting a conscious manipulation of the text by an authorial hand; (ii) they also suggest that saga authors wrote a text to be performed, a little explored aspect of the sagas; (iii) TS is more widespread typologically than the Romance languages (Fleischmann 1991); (iv) experimental and statistical methods can innovatively contribute to the study of medieval literature.

**Annina Hessel (Oxford)**

‘That we can so seldom declare what a thing is, except by saying it is something else’ (George Eliot): Combining Linguistic Research on Metaphor Comprehension with the Study of Language in Literature

Metaphors do not only abound in poetic language, they are further believed to structure abstract thinking and concept understanding (Lakoff & Johnson, 2003). Metaphor comprehension is a complex process relying on both linguistic and cognitive abilities. Applied linguistics has engendered two approaches to metaphor research: one based on similarity and analogy research (e.g. Gentner, Bowdle, Wolff, & Boronat, 2001; Glucksberg, 2008; Winner, Rosenstiel, & Gardner, 1976), the other on conceptual metaphors and embodied cognition (e.g. Gibbs, Costa Lima, & Francozo, 2004; Lakoff, 1993; Stites & Özlüçalıkan, 2013). Based on these two linguistic frameworks, this paper is to provide insight into cognitive and linguistic underpinnings of metaphor comprehension in everyday and poetic language. The discussion will be illustrated with a research project currently in progress.

The project investigates metaphor comprehension in mono- and bilingual primary school children (N=80). They are tested on nonverbal IQ, working memory, and English language proficiency. To assess metaphor understanding, children hear and recall stories containing metaphors, and answer multiple-choice and open-ended questions. Quantitative analysis links children’s metaphorical skills to their cognitive and linguistic abilities. Qualitative analysis of their narratives explores their developing understanding and creative use of metaphors.

Results will be ready for discussion on the day of the presentation. The findings can clarify the respective role of linguistic and cognitive abilities in metaphor comprehension. Furthermore, the two linguistic metaphor theories will be compared empirically. The comparison of mono- and bilinguals can reveal specific patterns of bilingual metaphor understanding relevant to the growing number of second language readers worldwide. Similarities and differences between the researched everyday metaphors on one hand, and poetic metaphors on the other hand will be discussed (Lakoff & Turner, 1989). Finally, an outlook unto current work in literary linguistics will make attempts at establishing fruitful links between linguistic and literary metaphor research.

**References**


**Ursula Lutzky (Birmingham)**

Character development in A Game of Thrones

The fantasy novel series *A Game of Thrones* written by George R.R. Martin (1996-2011) has gained new popularity in recent years due to its adaptation to the screen in the form of a TV series. As a consequence of Martin’s plot development, which involves the unexpected slaughter of heroes, heroines and central characters, he has been referred to as a master of
surprise, playing with readers' and now also viewers' expectations and confronting them with situations that they would have least likely expected.

This paper studies character development in *A Game of Thrones*, volumes 1 to 5, using a corpus linguistic methodology. Thus, it attempts to trace the shift in character focus and character predominance through corpus linguistic means such as wordlists and concordance plots. This will make it possible to see when specific character appearances and interactions cluster in the novels and how they complement or potentially substitute each other as a consequence of a character’s temporary or complete disappearance from the story line.

Additionally, concordance and collocation tools will be used to find out more about the way characters are depicted in the separate parts of their narrative appearances and how this characterisation changes as the narrative evolves. By studying the words that co-occur with a character’s name, insight will be gained into the way their behaviour and actions are described and transitivity theory (Halliday 1985[2013]) and appraisal theory (e.g. Martin and White 2005) will be utilised in the interpretation of the results.

References


Simo Määttä (Helsinki)

Translating multilingualism in coming-of-age stories

The coming-of-age story of a young person growing up between two cultures has been a popular theme in literature for a few decades. Perhaps the most well-known of such novels is Zadie Smith’s *White Teeth* (2000), although predecessors have appeared at least since the early 1980s in France. Such themes have been common in African American literature as well. Recently, they have been abundant in Scandinavian literature.

The linguistic, thematic, and narrative similarities between different coming-of-age stories centered on the migrant or ethnic minority experience suggest that these novels form a distinct genre. One of the characteristics of this genre is the abundant representation of multilingualism and sociolinguistic variation not only in the dialogue but also in mixed forms of speech and thought representation such as free indirect speech and free direct speech. In fact, the representation of linguistic variation is often linked to the multiplicity of levels of narration: although the narrator is typically an omniscient third-person narrator, focalization alternates between the perspectives of the main characters and the narrator and the boundaries between these instances are not always clear. Besides, one of the particular features of this genre is that the author’s past is similar to that experienced and told by the narrator and the characters. And since publishing houses and critics tend to highlight this fact, readers often equate the author with the narrator.

Such novels provide interesting insights into the interpretation of phenomena such as authenticity, the function of multilingualism in the novel, and the boundaries between different linguistic varieties. In this talk, I will examine what happens to these phenomena in translation through examples from translations in French, English, and Finnish. My focus will be on the ideological dimensions of the representation of linguistic variation and multilingualism.

Malka Muchnik (Bar-Ilan University)

Linguistic and stylistic changes in drama translation into Hebrew

The study deals with a comparison of different translations of eight plays written in the 20th century and translated several times from European languages into Hebrew. The purpose was to examine the morphosyntactic changes that have occurred over the past 60 years, and a quantitative methodology was used when performing a longitudinal analysis. The model for the study of linguistic and stylistic variation is based on the principle that examining specific variables enables us to identify which features of the context co-occur with these forms and provides a cross-variety comparison.

While the first translations presented numerous suffixed structures, recent translations present more independent constructions. This trend, which is salient in spoken Hebrew, is gradually trickling down into literary language as well. Morphosyntactic categories are considered to be the most invariable linguistic characteristics. Thus, changes detected in these features could be indicators of stylistic modifications. The reasons for these changes may be internal or external (Heine & Kuteva, 2005; Trask, 2009), but in any case we can assume that social factors are involved in the process.
The analysis comprised, inter alia, suffixed versus independent personal, object and subject pronouns, compound versus separated noun constructs, and changes in word order. Some of these changes were shown in previous studies (Muchnik, 2003, 2004; Ravid & Shlesinger, 1995). However, they were based on smaller corpora, and no extensive research was conducted. The statistical model developed for the present research tested its reliability, and support was found for the hypothesis about the probability that changes in the use of language structures occur over time in the translation of plays. It also enabled predicting the probability that changes in a specific direction would take place in the future.

References


Catherine Paulin and Michael Percillier (Strasbourg)

Postcolonial literature and World Englishes: representing the non-standard in writing

The spread of English as a world language and the subsequent development of numerous varieties during the colonial and postcolonial periods has led to the emergence of local literatures using local varieties of English. The sheer diversity of non-standard Englishes, literary traditions and motivations to use the non-standard in writing results in a wide range of strategies at the disposal of writers who choose to incorporate the non-standard in their work.

By compiling a corpus of selected literary works, we perform an analysis of various non-standard features, which enables us to address the following questions:

- which non-standard features are represented?
- does the motivation to use a particular set of non-standard features become apparent? (e.g. support for local forms, characterisation)
- is the non-standard in writing a symbolic or mimetic enterprise?

By focusing on West African and Southeast Asian texts and also drawing on European texts for purposes of comparison, we provide qualitative and quantitative insights into the emergence of region-specific or even country-specific practices of non-standard representation. Each region displays a clearly distinct feature profile in which the focus is placed on a specific linguistic domain. In spite of these differences, the results suggest a common basic pattern whose deviating realisations yield the various profiles observed.

Further, we investigate the differences between various narrative modes and character speech, as well as the existence of consistent linguistic character profiles. Finally, we approach the issue of representation fidelity by comparing the observed non-standard patterns to descriptive linguistic works of relevant varieties. Observed patterns are placed on a continuum ranging from mimetic styles (detailed and accurate representation) to symbolic styles (missing, invented or highly stereotypical features).

Marla Perkins (Flagstaff)

Toward a Typology of Ranking Elements of Narrative Discourse in Languages and Cultures: A Case Study in English and Hobongan

It has been noted (mywork, 2009; Zwaan 1999; Zwaan and Radvansky, 1998) that causality, character, location, and time are the four main aspects of narrative discourse, even if not attended to in equal ways—for example, character is highly ranked, and the locational/spatial components have often been underestimated for English narratives (see mywork, 2009, for
a review). However, there is no inherent reason why character needs to be highly ranked, and locational/spatial information is in fact important in English narrative discourse (mywork, 2009). I instead suggest that there are social and cultural factors in the ranking of these aspects of discourse. Specifically, I claim that causality is the highest ranked component, with the other three being linked to causality more or less strongly, depending on social and linguistic factors. In English, the strongest link is between causality and character. However, this is not universal. In Hobongan, an Austronesian language spoken by approximately two thousand people on the island of Borneo that this author is in the process of describing, the strongest connection is between causality and location/space. There are social and cultural results from and inputs into these rankings. In English, there is an emphasis on the “fact” that people make things happen, with a corresponding emphasis on personal responsibility. In Hobongan, places make things happen: when one is in the river, fish can be caught. This results in a corresponding deemphasis on personal initiative and responsibility-taking. Using these initial data and information from additional languages, I suggest a typology of sociolinguistic elements of discourse and culture, with all of the logical possibilities of relationships among elements of narrative discourse probably being available in the world’s languages and cultures.

**Joaquin Primo-Pacheco (València)**

**Instilling Suspense in the Reader: Appraisal Resources in Robert Bloch’s *Psycho***

The purpose of this paper is to explore the linguistic construal of suspense in a literary text by drawing on Appraisal Theory (Martin 2003; Macken-Horarick 2003, Martin and White 2005; Thompson and Alba-Juez 2014), a discourse semantic system which focuses on the interpersonal in language and “the subjective presence of writers (...) in texts” (Martin & White 2005: 1). In particular, the scope of this contribution is Robert Bloch’s suspense novel *Psycho* (1959), which suspense film director Alfred Hitchcock adapted into his celebrated masterpiece *Psycho* (1960). This paper is part of an ongoing research project which seeks to analyse a series of literary works which Hitchcock adapted, in view of the fact that around 80% of his films are actually adaptations. Overall, this project intends to contribute to “the ongoing reevaluation of Hitchcock as an auteur” (Boyd and Barton Palmer 2011) by analysing how the element by which the British filmmaker is still universally renowned today (that of suspense) is realised and elicited linguistically in his original literary sources. Therefore, this paper draws, on the one hand, on Zillmann’s suspense theory (1996), which highlights the importance of evaluations and of affective and empathetic dispositions on the part of the reader as fundamental elements in the creation of suspense; and on the other hand, it deploys Appraisal Theory as an analytical framework in order to examine and analyse the various appraisal resources whereby suspense is linguistically realised and invoked in Bloch’s *Psycho*.

**Keywords:** appraisal, evaluation, suspense, *Psycho*, Robert Bloch, Alfred Hitchcock, adaptation, fiction.

**References:**


**Peter Schildhauer (Halle-Wittenberg / Bielefeld)**

**A Neo-Gricean Approach to the Reception of (Fictional) Texts: The Case of Personal Weblogs**

Personal Weblogs are stereotypically associated with their authors sharing and reflecting on personal experiences (Lomborg 2014: 73; Schildhauer 2013; Schildhauer forthc. a). At the heart of this diary-like practice (see e.g. McNeill 2009) lies a codex of authenticity and truthfulness which has evolved since the beginnings of blogging in the late 1990s and which has arguably
become part of what recipients expect of Personal Weblogs (Schildhauer forthc. b: 204-224, 255-261). However, some Personal Weblogs creatively play with these conventions and, among others, blur the boundaries between fact and fiction. The interesting question arises whether and how genre expectations of authenticity and truthfulness are revised during the reception of such rather fictional Personal Weblogs.

The talk sketches a model which is based on the assumption of two essential communication modes: the information mode and the creativity mode. The model follows a Neo-Gricean approach to the Cooperative Principle and the corresponding maxims. It assumes that implicatures play a decisive role in switching between the two modes of text reception. My research is based on a diachronic corpus of Personal Weblogs (1997-2012, 330 blog pages). Selected examples from my corpus will be used to ground the model.

Furthermore, the talk presents results of a pilot study in which subjects were, among others, asked to think aloud while reading sample texts from the corpus in order to investigate how valid the theoretical assumptions are. In the light of these preliminary results, conclusions are drawn regarding future research.

References

Elizabeth Stewart (Nottingham)
‘Go then, there are other worlds than these’: A Text-World-Theory Exploration of Intertextuality in Stephen King’s Dark Tower Series

Although many have described the phenomenon of intertextuality in non-cognitive terms, few have sought to explain it from a cognitive perspective. Text World Theory (Werth 1999; Gavins 2007), a cognitive model of human discourse processing, provides a useful tool for exploring intertextuality due to its emphasis on text-drivenness and the experientiality of the reader. I propose that intertextuality might be understood in terms of ‘double-vision’, which Werth (1977, 1994) claims consists of metaphor, ambiguity, and irony. Like these other literary processes, intertextuality requires a reader to process at least two layers of meaning—the current text and the intertext—to make sense of the target text. Therefore, considering the collective theories of Werth (1999), Gavins (2007), and Shonoda (2012), and also drawing from Panagiotidou’s (2010, 2011, 2012a, 2012b) cognitive model of intertextuality, I aim to explore whether or not intertextuality is processed analogously to metaphor and what effect this phenomenon has on the reading experience.

Stephen King’s Dark Tower series (1982, 1987a, 1991a, 1997, 2003, 2004a, 2004b) is a suitable work to explore in terms of intertextuality because it is a densely-wrought text with an abundance of intertextual references. King’s series is not sufficiently studied as a whole from a critical perspective, and those authors who do attempt this task have not utilised textual or cognitive-poetic analysis to date. I aim to address this gap in Dark Tower scholarship by undertaking careful stylistic analysis of the text. Within current King scholarship, intertextuality has been a focus of theorists such as McAleer (2009), however without being grounded in textual evidence. I intend to examine this intertextuality further, and more methodically, by using Text World Theory. Since this theory claims to be applicable to any text, I aim to demonstrate this using King’s non-canonical work as the object of my analysis.

Dirk Vanderbeke (Jena)
Of gaps and holes and silence: Some remarks on elliptic speech and pseudo-orality in James Joyce’s short stories.
This paper is part of a larger interdisciplinary project, situated between literary studies and linguistics and conducted by Volker Gast, Christian Wehmeier and me. It investigates direct speech in literary works (pseudo-orality) in comparison to authentic speech acts. One aspect common to normal speech are gaps and pauses, which in traditional literature are only rarely indicated – in some more recent dialogue-heavy works (e.g. Vladimir Sorokin’s The Queue or William Gaddis’s JR) this has changed. In James Joyce’s short stories, in particular in “The Sisters”, pauses and ellipses play an important role and have been in the focus of scholarly attention – not least at the last James Joyce Symposium in Utrecht where they were discussed in the context of silences. My paper will analyze these gaps in comparison to data from linguistic corpora and argue that the very similarity with authentic utterances leads to discomfort and awkwardness in a literary work.

**Christian Wehmeier (Jena)**

*Pseudo-Oral Discourse in Narrative English Texts: A Quantitative Study at the Interface between Linguistics and Literary Studies*

The paper proposed is part of a larger research project situated at the interface between linguistics and literary studies. The project investigates the representation of oral discourse in narrative English texts, specifically those that reputedly feature close approximations to spoken language in non-literary discourse. The primary focus is on James Joyce’s Ulysses, but the corpus will be extended later to include novels and short stories from Ivy Compton-Burnett, Katherine Mansfield and Ernest Hemingway as well as contemporary writers such as Roddy Doyle, Nick Hornby, and Hanif Kureishi. The texts are analysed from a linguistic point of view, employing methods of computational linguistics and statistical research, and from a literary perspective, with special attention to specifically literary strategies and techniques. The analysis focuses on dialogue passages without the narrator’s intruding voice or representation of consciousness, but for reasons of comparison, and to afford a more differentiated picture, narrative text passages and more stylised dialogues may also be taken into account. The project explores to what extent literary dialogues are similar to, or different from, spoken language in non-literary discourse, analysing the differences and similarities found with respect to their literary functions and potentials. We hypothesise that pseudo-oral discourse in narrative texts will never afford a completely authentic reproduction of human speech; while some differences are inevitable – e.g. overlaps cannot be represented authentically given the limitations of the text medium – we expect that others serve specific literary functions. The project thus intends to contribute to research into the various forms and techniques of pseudo-oral discourse in Ulysses and ultimately also in other modern and postmodern texts. In addition, it is designed to contribute to attempts at bridging the gap between linguistics and literary studies in contemporary philology.

**Catherine Wong (Hong Kong)**

*Duality of voice, language and narrative of diaspora in Kazuo Ishiguro's work*

This paper is a subsequence of another forthcoming paper which applies H P Grice’s conversation theory to the study of the narrative in the postcolonial writing of Kazuo Ishiguro in finding out the ‘source of unreliability’ of the narrator. Furthering the uncovering of the separation yet confusion between self, language and voice in a narrative which contributes to the diminishing distance between the two levels of discourse and subsequently to the collapse of narrative in the confessional narrative in Ishiguro’s novel, this paper aims to explore and investigate the duality and complexity of cultural and linguistic identity in Kazuo Ishiguro’s character-narrator in *A Pale View of Hills* (1982). The focus of the discussion is primarily resting on the examination of the coexistence of both British and Japanese elements at the syntactic and semantic levels of the narrative. The paper aims to highlight the tension, mismatch and competition between the English language and the Japanese mood in the narrative of Estuko, the Japanese narrator of the novel. With the discovery of linguistic and cultural markers embedded in the narrative, the paper carries on to the examination of migration of these markers and transformation of the (linguistic and cultural) identity in the text. The ultimate goal of this article is to reveal the process of negotiation of a new paradigm of identity and postcolonial narrative/international English writing in response to the emergence of to the transformation of identity as a result of geographical dislocation, physical exile, cultural displacement and psychological non-belongingness in the twenty-first century decentred world.