

**Surviving Disownment: Deictic Shift and Embodied Emotions in Sanghera's *Shame* (2007)**

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**Abstract**

*Testimonial writing is a narrative "told in the first person by a narrator who is also the real protagonist or witness of the events she or he recounts" (Beverly, 1993, p. 70). The unit of narration is usually a significant life experience where the main focus is not on the 'problematic hero' but rather on the protagonist / narrator as a "representative...of a large social class or group..." (Beverly, 1993, p. 74). The present study aims at identifying the stylistic features affecting the intensity and authenticity of Sanghera's 'Shame' (2007). The main question here is what triggers the emotional affect towards the text. I attempt to analyze the text in the light of different theories from different disciplines. The employed frameworks include Speech & Thought Presentation from stylistics, Deictic Shift Theories from cognitive linguistics, and Embodiment & Emotions from psychology. Sanghera's unique style is proven to draw the reader into her tragic experience and this guarantees the readers' sympathy with her cause. She invites the readers to relive her traumatic experience with her rather than read about which creates a sense of authenticity and immediacy.*

**Keywords:** Testimonials - Jasvinder Sanghera – *Shame* - Speech & Thought Presentation - Deictic Shift Theory - Embodiment & Emotions.

**1. Introduction**

Testimonial writing is a narrative "told in the first person by a narrator who is also the real protagonist or witness of the events she or he recounts" (Beverly, 1993, p. 70). The unit of narration is usually a significant life experience where the main focus is not on the 'problematic hero' but rather on the protagonist / narrator as a "representative...of a large social class or group" (p. 74). The narrator in testimonial writings is a "self-made man" who "speaks for or in the name of a community or group, approximating in this way the symbolic function of the epic hero" (p. 74). However, testimonial writing is egalitarian; it does not represent the protagonist as a person with a higher status (p. 75). Though similar to autobiographical writing, testimonials differ in the degree of intensity when it comes to writing style:

The dominant formal aspect of the testimonio is that voice which speaks to the reader in the form of an "I" that demands to be recognized, that wants or needs to stake a claim on our

attention. This presence of the voice, which we are meant to experience as the voice of a real rather than fictional person,

is the mark of a desire not to be silenced or defeated.

(Beverly, 1993, pp. 75-76)

Thus, in order for the "work to feel authentic to the reader the gap between the act of narrating and the embodied experience of that which is being narrated must somehow be eroded" (Warner, 2009, p. 20).

Moreover, testimonials have "an affective function of persuasion, insofar as the readers' emotional responses to the conveyed personal experiences might bring them around to new ways of thinking and treating the individuals whose collective marginalization and oppression are represented" (Warner, 2009, p. 9). Warner (p. 21) reviews and translates Koch and Österreicher's work (1985) in which they outlined the features of the language of immediacy, "as being relatively subjectively orientated, affectively charged, dialogic, spontaneous, context-bound, and assuming a private...setting, physical and/or temporal co-presence and familiarity between participants". Thus, in order for the "work to *feel authentic* to the reader the gap between the act of narrating and the embodied experience of that which is being narrated must somehow be eroded" (Warner, 2009, p. 20).

As Fludernik (2003) puts it "the point of the story is not merely 'what happened' but, especially, what the experience meant to the narrator and what was the purpose of telling the story to the interlocutor" (p. 120). Hence, the present study aims at identifying the stylistic features affecting the intensity, experientiality and authenticity of the text in Sanghera's *Shame* (2007). The main question here is what triggers the emotional / affective reaction of the reader. Those features present the protagonist as reliving the traumatic experience rather than remembering it.

I attempt to analyze the text in the light of different theories. The employed frameworks include Deixis in Narrative (1995), Speech & Thought Presentation (1981), and Embodied Experience (2006).

The following section introduces the author, Sanghera. Then the different frameworks are reviewed.

## 2. JasvinderSanghera

JasvinderSanghera is a British social activist from Pakistani descent. She was born and brought up in Derby. A survivor of a forced marriage, she is the founder of Karma Nirvana, a national award winning charity that supports Asian women affected by honor based abuse, violence and

forced marriages. A victim of a forced marriage herself, she tells her story and those of other British victims in her novel, 'Shame'. Jasvinder is noted as being a profoundly moving speaker who speaks with conviction, clarity and knowledge (<http://www.jasvindersanghera.com/event-js-intro/>)

She is a highly acclaimed international speaker and an expert advisor to the courts. Her memoir 'Shame' was a Times Top 10 Bestseller. A victim of a forced marriage herself, she tells her story and those of other British victims in her novel, *Shame*. Jasvinder is recognized as bringing the issue of forced marriage into the public domain. Prime Minister David Cameron stated that her work 'turned my head on the issue of forced marriage'. Her work is recognized as being pivotal to the creation of a specific UK forced marriage criminal offence in 2014. She has received numerous awards including the prestigious Woman of the Year 2007. She was made an Honorary Doctor of the University of Derby in 2008. She was awarded The Pride of Britain Award in 2009 and was named Cosmopolitan Ultimate Woman of the Year in 2010. In 2011, she was listed in the Guardian top 100 Most Inspirational Women in the World. She was awarded Commander of the British Empire in 2013 in recognition of her outstanding contribution for the victims of forced marriage and honor based abuse and in 2014 was awarded Legal Campaigner of the Year. ([https://en.wikipedia.org/wiki/Jasvinder\\_Sanghera](https://en.wikipedia.org/wiki/Jasvinder_Sanghera) and <https://www.theguardian.com/lifeandstyle/2016/nov/26/forced-marriage-refused-marry-jasvinder-sanghera>)

### **3. Speech and Thought Presentation**

Mills (1995) believes that voice is an important tool in identifying the focalizer of the text because it reflects the point of view being represented in fiction and displays the inner thoughts and feelings of the characters. Leech & Short (1981) list various forms of speech presentation in fiction: Direct Speech (DS), Indirect Speech (IS), Free Indirect Speech (FIS), Free Direct Speech (FDS), and Narrator's Representation of Speech Acts (NRSA).

The most frequent forms of speech in fiction are DS and IS. DS is a direct presentation of a character's speech using the exact words of the speaker which are often introduced by quotation marks and a reporting clause. IS is a presentation of speech through a medium. Most IS forms include no quotation marks, and are introduced by a relative clause; they are also characterized by shifts in the tense and time adverbials.

The most complex form of speech presentation is FIS which possesses some of the qualities of DS (actual words of the speaker) and IS (a report of the words of the speaker). To explain FIS, Leech & Short (1981) give the following examples:

1. He would return there to see her again the following day.
2. He would return there to see her again tomorrow.
3. He would come back there to see her again tomorrow. (p. 325)

FIS is a form of speech presentation in which the author interposes between the reader and what the character says. As a result, the reader is distanced from the character's mind through the language used. It is also a freer form of IS, and it articulates the stream-of-consciousness via reflecting the internal speech. FDS, on the other hand, occurs when the quotation marks and the introductory reporting clause are left out from the direct speech to produce a freer form, so it appears that the character is talking without being filtered through the narrator as in the following example: I'll come back here to see you again tomorrow (p. 322).

NRSA are sentences which report that a certain speech act takes place without obliging the narrator to give the sense of the utterance. Hence, the DS — "*He said, 'I'll come back here to see you again tomorrow,'*" (p. 319) if transformed into NRSA will be — "*He promised to return*" (p. 324).

A full understanding of a character and the way he/she perceives what is going on cannot be achieved unless the thoughts of the character are represented since they place the reader in the character's mind. The reader, as a result, perceives reality the way the character does. Leech & Short (1981), in addition to Short (1996) specify the following means of presenting thoughts: Free Direct Thought (FDT), Narrator's Representation of Thought (NRT), Narrator's Representation of Thought Acts (NRTA), Indirect Thought (IT), Free Indirect Thought (FIT), and Direct Thought (DT). At both ends of the thought scale lies DT and IT; whereas, FIT stands midway between the two. However, NRT and NRTA focus on the narrator's point of view rather than the character, so they do not portray the internal speech which occurs in the character's mind.

Leech & Short (1981) set the following example for NRTA: *He wondered about her love to him* (p. 337). The report is entailed in the main clause through nominalizing the reported clause. In addition, Short (1996) states the following example for NRT: *He spent the day thinking* (p. 311).

Clearly, both NRTA and NRT just refer to the fact that the character is performing the act of thinking rather than exposing what they think of.

The other three forms of thought, DT, IT, and FIT, are of vital importance to the depiction of point of view. According to Short (1996), DT represents the conscious, deliberate thoughts of the character. DT can be clarified through the following example from Leech & Short (1981): "*He wondered, 'Does she still love me?'*" (p. 337). In the previous example, the deliberate thought is characterized by the existence of quotation marks. Short (1996) finds that it is usually used to represent imaginary conversations between the character and himself/herself, or between the character and other characters. Though DT is not used frequently in fiction, IT is considered the norm for presenting thought. The following example from Leech & Short (1981) displays the characteristics of IT: "*He wondered if she still loved him,*" (p. 337). The thoughts in this sentence are not represented directly as there are no quotation marks, and it has a reporting clause and subordination. FIT is the most frequent means of thought presentation. The following example from Leech & Short (1981): *Does she still love him?* (p. 337) shows that no quotation marks or reporting clause is required to form FIT. FIT represents the thoughts of the characters in a way which engages the reader, so the readers —feel close to the character, almost inside his head as he thinks and sympathize with his viewpoint, (Leech & Short, 1981, p. 315). Finally, Leech & Short (1981) add another form of thought representation namely, FDT which is not tackled by Short (1996). The following example from Leech & Short (1981) highlights the characteristics of FDT: —*Does she still love me?* (p. 337). The previous example shows that the authorial intervention is minimal which acts as some sort of monologue between the character and his/her own self to reveal the deepest feelings of the character.

Speech and thought presentation stresses the point of view in narration. The current study focuses on the traumatic experience of the female protagonist in *Shame* and how she has survived it. Thus, the analysis is devoted to show how the female character reports her experience and feelings towards the events that have taken place and the people she has interacted with. The analysis tackles how speech and thought presentation is employed to draw attention to how the character perceives herself and the world around her.

#### 4. Deictic Shift Theory

Deixis is a universal linguistic phenomenon of pointing towards something by using language; it makes the speaker's relation to objects, places, and people clearer. Yule (1996) identifies three categories for deixis: personal deixis, temporal deixis, and spatial deixis. The deictic center—sometimes called the “origo” or zero-point—represents the originating source in relation to which deictic expressions gain their context-dependent meaning. Often the deictic center is the speaker, the 'now' / time of the speaker and the 'here' / place of the speaker. Thus, the “I”-center serves as the perceptual vantage point that surveys relations among contextual entities and events.

Deictic shift theory (DST) in [linguistics](#) and [literary theory](#) is deployed in the study of narrative media. These terms provide a theoretical framework for helping literary analysts to conceptualize the ways in which readers redirect their attention away from their immediate surroundings as they become immersed in the reality generated by the text.

DST proposes that readers conceptually project the contextual cues of the speaker in order to comprehend them, offering a model of how the deictic referents determining such contextual coordinates are processed by readers, and how this contributes to readers' conceptualization of the world of the story. DST is based on the notion that readers are transformed into the fictional world away from their immediate real life world through language; they experience the narrative from a position within the world of the text (Segal, 1995; Zubin & Hewitt, 1995).

Stockwell (2002) explains that a deictic centre needs continuous maintenance through linguistic expressions; otherwise new deictic centres are introduced. Thus, it is necessary to identify the boundaries of deictic fields, a process known as edgework. Within the world of the story, deictic shifts occur in a number of ways. A fundamental shift occurs when the deictic center moves from one character to another—for instance, in cases of omniscient thought report. Here the reader must adjust the deictic center accordingly and interprets the lens of the current focal window through the experiential subjectivity of the character-locus. Such processes of decomposition and edgework / centering and re-centering illustrate the dynamic nature of the ongoing process of comprehension and interpretation of texts.

Stockwell (2002) summarizes the main areas of investigation for DST as follows: "how a deictic centre is created by authors in texts, how it is identified through a cognitive understanding of textual patterning, and how it is shifted and used dynamically as part of the reading process" (p.

47). Stockwell (2002) modifies DST by adding three more categories to the basic ones (personal, temporal and spatial). He points out that deixis has a relational dimension, as participants are socially related to each other and each participant has certain views or perceptions about others. Thus, his cognitive model of deixis comprises six sub-types: perceptual, spatial, temporal, relational, textual and compositional.

Perceptual deixis reflect the perceptive participants in a text. It includes noun phrases, proper nouns, definite articles and demonstratives. Spatial deixis places the origo in a certain location. It includes spatial adverbs, prepositions, demonstratives and verbs of motion. On the other hand, temporal deixis places the deictic centre at a certain point of time. Temporal cues include temporal adverbs, tenses and verb aspects. Expressions of social politeness (proper names and address forms) mark out relational deictic centres, as do markers of modality which "encode the attitudes and social relations of deictic centres" (Stockwell, 2002, p. 54). Textual deixis includes titles, chapter titles and other graphological devices, as well as cross reference to other parts of the text. Finally, compositional deixis refers to types of texts, genres and their literary conventions which determine their quality. In the present study, compositional deixis is not discussed as it is beyond the scope of the research. Textual deixis is discussed briefly whenever relevant.

Deictic shifts are discussed as they encode Sanghera's reactions and feelings towards her distressful experience of forced marriage, eloping and disownment by her family. Having discussed DST, I move to discuss embodiment and the expression of emotions in the following section.

## **5. Embodiment & Bodily Expression of Emotions**

The idea that experience is embodied "entails that we have a species-specific view of the world due to the unique nature of our physical bodies" (Evans & Green, 2006, p. 66). In other words, "our construal of reality is likely to be mediated in large measure by the nature of our bodies" (p. 66). Consequently, "the concepts we have access to and the nature of the 'reality' we think and talk about are a function of our embodiment: we can only talk about what we can perceive and conceive, and the things that we can perceive and conceive derive from embodied experience" (p. 67).

Several scholars studied the expression of emotions through facial and body movement in an attempt to verify Darwin's list of symptoms associated with expression of emotions (Darwin, 1872). These studies include P. Ekman (1965), P. Ekman and Friesen (1967), Wallbott

(1998), Coulson (2004), Atkinson et al. (2004), Gross, Crane, and Fredrickson (2010), and Dael, N., Mortillaro, M., & Scherer, K. R. (2012). Both James (1884) and Lange (1984) advocate that emotions occur when the perception of an exciting fact causes a collection of bodily changes of which we are aware simultaneously as they occur. Hence, emotions and embodiment are closely related. All psychological studies in the field of emotions and its manifestations on bodily movements, physiological changes and facial expressions are empirical ones. They do not present elaborate theories.

Body postures and movement associated with the basic emotions are summarized in the following table adapted from [/ict.usc.edu/~gratch/CSCI534/Readings/ACII-Handbook-GestureSyn.pdf/](http://ict.usc.edu/~gratch/CSCI534/Readings/ACII-Handbook-GestureSyn.pdf/)

**Table (1)**  
**Postures that frequently occur depending on the Emotional States**

Posture / Body Movement / Behaviour	Emotion
Head backward, no chest backward, no abdominal twist, arms raised forwards and upwards, shoulders lifted. Lateralized hand/arm movement, arms stretched out to the front largest amplitude of elbow motion, largest elbow extensor velocity, highest rising arm.	Anger
Head backward, no chest forward, arms raised above shoulder and straight at the elbow, shoulders lifted. High peak flexor and extensor elbow velocities, arms stretched out to the front	Joy
Head forward, chest forward, no abdominal twist, arms at the side of the trunk, collapsed posture. Longest movement time, smallest amplitude of elbow motion, least elbow extensor velocity.	Sadness



Head backward, chest backward, abdominal twist, arms raised with straight forearms	Surprise
Head backward or lightly tilt, expanded posture, hands on the hips or raised above the head. Arms crossed in front of chest.	Pride
Head backward, no abdominal twist, arms are raised forwards, shoulders forwards, Arms stretched sideways.	Fear
Shoulders forwards, head downwards,	Disgust
Collapsed posture, head backwards not facing the interlocutor	Boredom
Short movement times, constrained torso range of motion. Touching or pulling the hair, plucking eyebrows, wriggling or interlocking the hands, opening and closing the fist, aimless fidgeting, hiding the face.	Anxiety
Lateralized hand/arm movement, arms stretched out to the front.	Interest
Touching or pulling the hair, plucking eyebrows, wriggling or interlocking the hands	Shame
Touching or pulling the hair, unnecessary movements, withdrawal movements, general motor unrest	Inhibition
Hiding and withdrawal gestures	Depression

Several physiological changes have been observed in relation to emotions. Respiration is primarily regulated for metabolic and homeostatic purposes in the brain stem. However, breathing can also change in response to changes in emotions, such as sadness, happiness, anxiety or fear. Anticipatory anxiety, which has been defined as the time between the warning presentation and stimulation, increases the respiratory rate ([Masaoka& Homma, 2001](#)).

Similarly, fear has been observed to elicit a positive change in heart rate, whereas sadness often elicits a decrease or no change in heart rate. Sadness is characterized as involving a low physiological arousal state, while the emotions 'anxious' and 'angry' shared several distinguishing symptoms, most notably cardiac excitation and general restlessness. Relationships between emotions and respiration have shown more rapid breathing during an arousal state (Nyklíček *et al.* 1997; Boiten, 1998).

Another response is cold sweat which is defined as a reaction to nervousness, fear, pain, or shock, characterized by simultaneous perspiration and chill and cold moist skin (<https://www.thefreedictionary.com/cold+sweat/>).

Chest tightness is one symptom of anxiety. There are others that may occur simultaneously, including breathing rapidly, difficulty breathing, pounding heart, dizziness, tightening and aching muscles among others (Adcox, M & Silver, N, 2018; Folk, J, 2019) (<https://www.healthline.com/health/tight-chest#other-conditions>).

Most studies on bodily movement have taken a holistic approach, focusing on the dynamics of the whole body. Human walk has received most of the attention (Montepare, Goldstein, and Clausen 1987; Rossberg-Gempton and Poole 1993; Roether *et al.* 2009; Hicheur *et al.* 2013). General level of movement activity and spatial extent seem to be important features for the recognition of emotion from movement. Angry movements tend to be large, fast and relatively jerky, while fearful and sad movements are less energetic, smaller and slower (Expressive, Physiological, and Subjective Changes in Emotion Across Adulthood Robert W. Levenson, 2000).

By the end of the discussion of the different linguistic and cognitive tools, I move on to the analysis.

## 6. Analysis

In the present analysis I am going to incorporate both Speech & Thought Presentation with DST as they are closely related. Every single utterance or line of thought places the protagonist at a certain location in a specific point in time. Embodiment and emotions, on the other hand, are discussed separately later.

### 6.1. Speech & Thought Presentation and Deictic Shift Theory

'Shame' being an autobiography, the author uses first person narration, where the narrator is the protagonist and the focalizer of all events. As

for deixis, the present paper does not focus on compositional deixis because it is out of the scope of the study. On the level of **Textual Deixis**, on the other hand, the author dedicates her novel to her elder sister 'Robina' and her parents. The language she uses predicts two important things about the story: Robina's tragic death and Sanghera's perceptive transformation:

"To Robina, whose life was sadly taken away, and to Mum and Dad, who I now know wanted what they thought to be best for me".

The use of the passive voice with the adjective 'sadly' shows how Sanghera views her sister's death: forced and tragic. As for her dedication to her parents, she employs the temporal adverb 'now' which shows her realization of her parents' intention which was not clear from the beginning. It predicts transformation on the part of the author. However, she also uses 'wanted what they thought to be best' to show that understanding their point of view does not make it right.

Sanghera on the following page states clearly that the novel is an autobiography where some of the names and information about other people are altered:

"This is my story. However, some of the names and personal information about other people in the book have been changed to protect their identities".

Though it seems a simple ethical statement on the surface, such clarification stresses the fact that the whole story is true and not fictional. Any alterations are made for the sake of other people's personal privacy and not for the sake of fictionality.

Then the story begins with the '**Prologue**' where the traumatic experience of being disowned by her family after eloping from home to avoid a forced arranged marriage at the age of sixteen is vividly presented by Sanghera. She flashes forward to this event which triggers the retelling of her story. She uses direct thoughts to express her feelings towards the events and people in her novel. She provides us with an insider's point of view into her inner thoughts. She explains her emotions and actions in details:

"I **was** glad to be inside [the phone box] because *I'd felt* quite conspicuous walking through the village....I could feel [Jassey] watching me through the glass. I **looked** up and **smiled** at him, pretending I was still fumbling for ten-pence coin in my purse. I **took** a deep breath to steady myself. I *had been wanting* to make this call for so many weeks now; *I'd ached* for the sound of familiar voices, for news, for reassurance that all was well" \*(p. 1).

As obvious from the excerpt, Sanghera uses **direct thoughts** (DT) as well as **temporal deictic shifts** to set the scene for the life-changing incident of being disowned. She uses the past tense in her narration, but makes use of all the different modes to pave the way for the traumatic event. She generally uses the past simple in reporting the events. However, she uses the past perfect progressive to recount and justify her final decision of making the phone call she kept postponing. The pain had been growing to the extent that it became unbearable.

**Spatially**, her report takes place in a phone box away from home. **Relationally**, Sanghera introduces another main character 'Jassey' using first name without any attributes. It's actually inferred that he is her boyfriend whom she eloped with from her direct thoughts, not through attributes or titles: "I couldn't admit this to Jassey, but I wanted Mum to tell me to come home" (p.2)

Reporting what was said during the phone call, Sanghera uses DS to show the immediacy and graveness of her conflict. Her mother bombarded her with blame, accusations and insults; she couldn't catch her breath neither could Sanghera. As the call progressed, Sanghera couldn't even place a reporting verb whenever an utterance is said:

Mum answered almost immediately. I said, 'Mum, it's me...'

She was off straight away, screaming and crying down the phone, and the voice I yearned to hear was harsh and shrill. 'What have you done to us? How could you do this? You've shamed us. Why should we suffer this disgrace?'

My dreams of a happy family reunion were instantly shattered. I'd been so

stupid.... But some stubborn part of me was still determined to defend myself. I was crying too by then, but I managed to say, 'Mum, you know why I left.'

But she wouldn't have any of that. The way she saw it I'd defiled the family name by running off with a *chamar*.... My mum always told me that *chamars*

\*Emphasis is mine

are the lowest caste.... My family are *jats*.... Through all the shouting and hysterics I couldn't make out if Mum was most cross about my associating with someone of such low birth or the fact that I'd left my intended husband – 'a good match, a *jat*, like us' – in the lurch.

'Thanks to you I can't walk the streets of Derby anymore; I can't go to the

*gurdwara* because people are talking. People spit at me.'

There was a pause; I thought she'd finished but she was just catching her breath. 'You'll get what you deserve for ruining your family. You'll see. In a few months' time you and your *chamar* boyfriend will be rolling round in the gutter which is no more than you deserve. You will amount to nothing, *nothing*, do you hear me? I hope you give birth to a daughter who does to you what you have done to me, then you'll know what it feels like to raise a prostitute.'

I was so shocked....I wanted her to stop. I wanted more than anything for the conversation to take better turn, for her to say something – anything – that showed she loved me or even that she cared a little. I wanted her to know that I loved her....

'I'll come back, Mum. I want to come back. But I won't marry that man. I'm only sixteen. I want to live my life. I want to go to college.' I was talking as quickly as I could, trying to get my explanation out, but she started shouting over me and her voice was full of scorn.

'Live your own life then, and good luck to you. In our eyes you're dead!' And with that she slammed the phone down.

My legs seemed to give way beneath me. I was still holding the receiver, staring into it as if I needed visual proof that Mum had cut me off.

(p. 2-4)

Throughout this long extract, the DS revives the experience; it places us amidst the actions. The usage of few reporting verbs reflect how heated the conversation was. Deictically, Sanghera keeps shifting between what is said, and what she feels and thinks about the conversation. Being a first person narrative, we see things through Sanghera's eyes. However, I would like to introduce another notion of **perceptual shifts**. Sanghera takes us in a continuous journey swinging back and forth between outside actions and inner thoughts and feelings. As clear from the excerpt, she uses DTs to report her reactions to what is said, to explain her Mum's mind set and to express her feelings. This technique, together with DS, stresses the immediacy and authenticity of the narration. This pattern is extensively and repeatedly used at all turning points in the novel, as shown below.

It is worth noting, before moving to other climatic points in the novel, that on the **textual deictic level**, Sanghera uses numbers to mark the beginnings of new chapters not titles. Right after the prologue – a flash forward account of her traumatic experience – Sanghera shifts back both **temporally and spatially** to her home. A brilliant shift that places us

amidst the warm familial life she used to enjoy back home in Derby. The first chapter begins as follows:

At five-thirty every morning my mum would put her prayers on, full blast. *'Ik-cum-car, ik-cum-car...'* The noise went wailing round the house and you couldn't get away from it. You'd put a pillow over your head and think, *stop, p-l-e-a-s-e stop*, but you never blocked it out.

There were four of us in our bed: Me, Lucy, Robina and Yasmin, sleeping two at the top and two at the bottom. At bedtime we wriggled and giggled and it was 'you kicked me' and 'move over' and 'that's my space' until we settled down.

(p. 5)

Once more, DS positions the reader in place and time. Readers relive the experience. DT is also used to express Sanghera's feelings. Outward events vs. inner reactions and feelings are once more employed.

The rest of the first chapter outlines the cold relationship between Sanghera's parents, her mother's reinforcement of sexist attitude and the set of beliefs of South-Asian community living in the United Kingdom. The following excerpt presents a big revelation for Sanghera in retrospect; she is explaining how her parents co-existed. There was no love or affection involved which explains why her mother did not accept her decision of eloping with her boyfriend:

I had left home before I wondered why there wasn't a bed where she slept

with Dad. They must have had a physical relationship: they had seven children together. But there wasn't any sign of it by the time I was old enough to notice....

They didn't seem close; it was just like a practical arrangement. (p.

6)

The **perceptual shifts** between factual accounts, Sanghera's **ITs** and her **FDTs** about them are very interesting. The modal 'must have had' shows her analytical mind about life in her home.

Another alarming fact about Sanghera's mother is that she treated her son very differently from the girls:

Balbir was the one who had my mum's attention. He was treated completely

differently from us girls. Mum would prepare his food and encourage him to eat it, and she'd wash his clothes, whereas we were expected to wash our own clothes and get our uniforms ready and get our food when we felt like it.

(p. 6)

Boys were preferred, pampered and served; girls were obliged to do chores around the house. Linguistically, her brother is given prominence: 'Balbir' and 'He' are placed in subject position. In addition, she employs the modifying adverb 'completely' to describe how different the treatment was.

**FDTs** are used by the author to comment on such sharp discrimination. Her thoughts and exact queries are presented in free direct forms using the present tense marking both **temporal and perceptual** shifts. We are directly taken from the factual accounts of her past life with different actions taking place at her home to her inner feelings about these actions in a vivid shift placing us amidst her confusion:

I was about seven when I started asking why everything was different for Balbir. Why is he allowed out on his own and we're not? Why do I have to learn to cook when he doesn't? Then I started questioning other aspects of our life. If Sikhs think everyone is equal, why do we look down on people of a lower caste. (p.

6)

Similarly, she explains her relationship with her mother in terms of discipline not closeness, unlike the relationship her mother had with her brother. **FDTs** are exploited. In addition, **DS** is used to report her mother's report to place us in the exact position Sanghera used to be in; the personal pronouns, modals and the 'going to' future form – 'you shouldn't....you are going to cry' – reflect her mother's harshness and toughness. This style provides authenticity of narration; experience is reported as it occurred placing the readers in the shoes of the narrating author:

That bag [her mother's bag where there is always a sweet or a chocolate] is the happiest memory I have of childhood with Mum. I don't really remember being close to her. Not in the way my brother was. To me, she was the one that put you in your place and reprimanded you.... **'You shouldn't laugh so much, stop that. If you laugh so much you are going to cry.'** That's what she used to say.... Mum was the dominant one in our house. Dad was very quiet and followed what she said.\*

(pp.10-11)

In this chapter, Sanghera outlines her mother's beliefs about family, marriage and honour in relation to the set of beliefs and traditions of the Indian community in England.

The '*gurdwara*' is the Sikhs' place of worship, but it is the gossip venue: "[t]he *gurdwaras* to me still is- the local gossip shop" (p. 7). Most women talk about social events: marriages and births. In addition, they

discuss scandals. Once more, marriage, honour, reputation, gender discrimination and racism are stressed. Sanghera uses direct speech to transform the reader to the vicious poisonous gossip atmosphere. Here are some examples:

'Did you know that Zeeta's son has got a wife coming over from Punjab?'

'Have you heard Hasina's daughter-in-law has had *another* girl? I think Hasina is really regretting that match.'

'What about Zainab Singh? Her mother caught her at the bus stop, talking to a boy. That was three weeks ago and Mira hasn't let her out of the house since. I said to her, "Mira, you have only yourself to blame. Let her mix with white girls and she will pick up **white girl ways**." '

The worst thing you can say to an Asian girl is that she is **behaving like a white** person. We weren't allowed to mix with white people because my Mum said they **didn't have any morals or self respect**.... That's what all the women I called Aunty thought too, and everyone else in our community. An Asian boy might have a bit of fun with white girls – '**white meat**', that's what they'd say – while he's growing up, but when it came to settling down his family would find him a good Asian bride. If an Asian girl went out with a white boy that was different, that was bad. Her brothers or her uncles would find him and beat him up and then they would beat her too, for bringing shame on the family. Then she would be ruined; no decent Asian man would ever want her. Everyone in the community knew that. I knew that by the time I was eight. No one handed me a book of rules but I knew the particular way in which I was supposed to act, walk, talk, even breathe. I knew that with every bad word said a reputation could die. \*

(pp. 7-8)

In the excerpt, we find a brilliant mixture of Speech and Thought presentation. There are **DS**instances (in the gossip), **IS** ones (in the words of Sanghera's mother about white girls), the narrator's report of beliefs (of the Asian community) and the narrator's thoughts and feelings about them. Racism is highly stressed in the Asian community. They do not approve blending in with the new community. In addition, gender discrimination is deeply rooted within the community. Girls are smothered with rules, duties and obligations. Reputations are kept according to the conformity to the strict rules imposed on females in this community. It is the view of the whole community not only Sanghera's family.



The following chapter introduces Sanghera's first encounter with the idea of arranged marriage in her own family. She came back home from school one day to find her mother and her sister Ginda "folding yards of fabric into a big trunk" (p. 17). She was so excited and asked about the groom enthusiastically:

'Who are you marrying, Gin,tell us,' I said.

'His name is Shinda. His picture is on the table over there,' she said, jerking her thumb over her shoulder.I picked it up. It showed a man a few years older than Ginda, quite good looking, neatly dressed. 'What's he like?' I said.

'I don't know, I haven't met him, have I, stupid?' she said, and set her mouth firm shut.

(pp. 17-18)

As clear from the extract, the bride is so indifferent. She is performing a duty; something that is truly shocking. Whenever an incident relating to Indian traditions, norms and values is presented, Sanghera uses **DS** to transform the reader amidst the action. Tension builds up and Sanghera's inquisitive rebellious personality is highlighted over and over. Once more the Indian discrimination against women is reinforced. Balbir, Sanghera's brother started seeing Dawn whose father was Asian but whose mother was white. Sanghera's mother did not approve the relationship and she used to go to Dawn's house to know if Balbir was there. She kept threatening to hurt her but neither Balbir nor the girl paid attention to the threats, knowing how Balbir is favoured by his mother. Such attitude made Sanghera question her mother why she didn't force Balbir to stop seeing Dawn and stay at home as would have happened if one of her sister went out with a white boy:

'You wouldn't let my sisters do what he does, why is he different?' I didn't mean to be cheeky, I wanted an answer, but that's not how she saw it.

'Insolent child.' She stopped to take off her shoe, and grabbing my tunic so I couldn't slip away from her, started beating me with it. She didn't mind where the blows landed..., she was so worked up with her shouting. 'Don't question me, of all my daughters you alone are difficult, always thinking you know best...'

(p. 27)

**Textually**, Sanghera begins each chapter with a new number. She builds up the story, taking us step by step to the terrifying experience of being forced to marry a person she has never met before at the age of sixteen. The story moves to her growing up, getting a job, having a haircut-something that is looked upon as disgraceful by her mother and the Indian

community-, being sent to live in London with her elder sister till her hair grows back and then bringing her home to get ready to get married.

In the following excerpt, **DS, FDT, DT and Perceptual Shifts** are all at play to show Sanghera's reaction to her mother's announcement about the approaching time of her arranged marriage:

Soon. Mum had said soon; but how soon? When? I wanted to scream out 'I won't do it. You can't make me. I won't go.' But I didn't. I sat there as expected, impassive, dutiful and quiet.

My mind was in turmoil. (p. 60)

The **temporal shifts** in the tenses from the past narration 'had said' to the future tense and the modals in the direct speech adds to the authenticity of narration and places the reader in the authors mind and heart. The **perceptual shifts** from the outer actions to Sanghera's inward thoughts are brilliant. They place the reader in Ssnghera's shoes; rather in her mind set, creating sympathy with her story.

Later on, she tries to reason with her mother to avoid getting married, but unfortunately her family locked her up in her room for three days until she has 'come to her senses' (p.66). That was simply a maneuver to let her family loosen their grip, so she can elope with her boyfriend, which she eventually did.

She went through several hardships and around chapter nine Sanghera brought the story to where it began- to the dreadful phone call she made to her mother back home. Her relation with her parents was strained; however, her relation with two of her sisters started to get better. Unfortunately, her sisters' marriages did not go well. She helped her younger sister 'Lucy' by letting her stay with her in her home after she ran away from her husband. As for her elder sister Robina, she could not help her. Robina cared too much about her family's honour to leave her abusive husband; instead she set herself on fire to end her misery.

Robina's suicide was another traumatic eye-opening experience. The way sanghera's sisters and mother treated her at the funeral changed her attitude towards longing for their approval. She made a decision to abide by her parents' rules to keep in touch with them: "...I'd rather see my mum and dad in secret than not at all" (p. 154). After Robina's death, Sanghera and Jasey bought a house in Derby- their hometown. Sanghera's parents visited her secretly few times in gratitude because she hired a lawyer to look into her sister's suspicious death. However, the relationship between Sanghera and her mother remained cold and disagreements were unresolved:

There were so many things I wanted to ask her: 'How could you have told me I was dead in your eyes?' 'How could you have turned Robina away?' 'How could you not have been there for me when I

had Lisa?' Those questions were such a big part of me, but they were never mentioned, she just didn't want to go there. From my point of view, they sat between us like a rock.

(p. 155)

In this excerpt, speech and thoughts are brilliantly intertwined; Sanghera invites us into her mind through **DTs** where she has an internal dialogue with her mother presented in **DS** to show us how deeply hurt she is. Then, she shifts **perceptually** to explaining her mother's expected reaction and finally Sanghera's feelings about the whole situation.

Another emotionally loaded scene is a day when Sanghera was helping her mother take a bath:

Usually she didn't say much, but the day I have in mind she suddenly said, 'This is wrong. It should be the other way round.'

She said it very quietly and with real humility and I knew what she meant by it. It was her way of saying, 'I'm the mother, you're the daughter, I should be looking after you.' That's the only time I ever thought she might regret all that she'd done to me. I didn't answer her. I couldn't; I was too choked up. I pretended I hadn't heard as I stood her on the bathmat to get her dry....And all that time I was thinking, 'You've wasted so much time.'

(p. 162)

In this extract, Sanghera presents her mother's inner thoughts in terms of **DS**. She keeps moving from what her mother meant to say to what she feels in reaction to these words. She reflects her inner conflict between what she wanted to say and what she actually did to soothe her mother. **Perceptual shifts, DTs and direct inner speech** are brilliantly employed. The same technique is used all through the novel to report the horrors of domestic abuse in the name of keeping the family's honour. After Sanghera grew out of her sense of guilt and shame, she decided to pursue her studies and to help other Asian women. Thus, she co-founded *Karma Nirvana*, a charity for helping Asian women suffering from domestic abuse. In the following excerpt, she retells the horrific details of Ayesha, an Asian woman suffering from sexual abuse. **DS** takes us back to the time and place of the terrifying experience, Sanghera's shift to her inner thoughts about the horrific story presents a **perceptual shift** and **shift back to the DS** of Ayesha and her mother's ruthless unsupportive direct words aggravates the feeling of shock and sympathy with the victim:

'When I was eight, my oldest brother raped me.' She quickly dragged her breath back, to catch a sob. 'My uncle did it too. For years they went on doing it, sometimes every week. They did it to me over and...!' She buried her face in her hands....What could I say to her? *Eight*...Younger than my precious Lisa [Sanghera's

older girl], who was still quite unaware of her beauty of her firm, round innocent body. If any man touched Lisa I knew I would kill him. But Ayesha's mother did nothing to protect her....She told me how as a child, sore and terrified, she'd plucked up the courage to say what her brother and uncle had been doing. 'My mum slapped my face. She said, "Don't you dare disgrace this family. Cry at the bottom of the garden if you must, but don't bring your fuss in here." My brother must have known she said that, because he stopped being careful, he did it more and more.'

(pp. 211-212)

In a reaction to another Asian girl's- Zainab's – story, Sanghera uses **FDTs** to reflect on her own calamity as well as Zainab's – parents' disownment:

I know what that feels like. I've been there. I understood her anguished disbelief. How could anyone turn their back on their own child for the sake of a concept? How could that be considered honourable? To me it seemed a cause of shame.

(p. 261)

Confusion, that has always occupied her mind and hurt her badly, has become clear. She has finally come to terms with her childhood and survived the shame of disownment. Again Sanghera shares such revelation in **FDTs**:

The love Mum showed was conditional. It was dependent on us being what she hoped for and expected: diligent daughters, obedient wives, dutiful daughters-in-law, model Asian citizens. I believe now that those were the things she thought would make us happy, keep us safe....Her obsession with the hierarchy of caste, with the family's reputation, with our honour, I thought all those things were signs of her pride. Now I wonder if she was driven by fear. In some ways she and dad were just like I was when I ran away: displaced persons, severed from their roots and families. In England their precious community was the only framework they could cling to, the only familiar thing they had.

(pp. 271-272)

This revelation takes us back to her dedication at the beginning of her story.

Having shown how speech and thought presentation and deictic shifts are intertwined to present authentic emotional retelling of the horrific events of Sanghera's life, the following section discusses how emotions are expressed in bodily movements. Another aspect of testimonial writing that shows immediacy and graveness of events.

## 6.2. Embodiment & Bodily Expression of Emotions

Sanghera uses vivid descriptions of bodily movements to show the intensity of her feelings. She invites the readers to re-live the experience with her. For example, before making the phone call she says 'my heart was beating double time' (p. 2) which reflects real life fearful situations as “abnormally increased heart rate, also known as heart [palpitations](#)” has been noted as “[t]ypical signs of anxiety” (Roland, 2019, p. 1). Anxiety as an emotion is defined as ‘[a] generalized feeling of uneasiness and foreboding; a fear of the unknown’ (Nelson, 2018, p. 1). Similarly, she reports how she reacted by the end of the phone call that she 'slid down the wall and crouched on the floor' (p. 4) which corresponds again to actual experimenting studies observing that collapsed slumped posture, with neck and shoulders curved forward and head looking down occur when feeling sad (Powerful Links Between Posture & Mood: <https://www.fastcompany.com/3041688/the-surprising-and-powerful-links-between-posture-and-mood>).

'My chest felt so tight it was as if someone was crushing me' (p. 4) is another instance of vivid emotional expression. Physiologically anxiety activates the body's stress response. The stress response causes a number of changes in the body that prepare the body for immediate action when we're in danger. These changes are commonly referred to as the Stress Response (also known as the Emergency Response or the “flight or fight” response). One of these changes causes muscles in the body to contract and tighten. This tightness is an attempt to protect the body from harm. Because there are many muscles in the chest, stomach, rib cage, neck, and throat areas, these muscles can experience tightness, too. As our anxiety increases, so can these changes and their degrees. The more anxious you are, the tighter these muscles can become. This muscle tightness can lead to pronounced muscle tension and pain, including the muscles in the chest and nearby areas (Folk, 2019, p.1).

Sanghera found out she was pregnant when she was eighteen. Her boyfriend, Jassey, was extremely happy. The following extract recounts his extreme joy vividly:

Jassey was thrilled. When I told him he went running round the room, jumping in the air like a little kid. For the whole of the evening his face was one big cheesy grin; I don't think I'd ever seen him look so happy. (p. 109)

Extreme happiness has been reported to evoke 'great big smile' and 'grin' which were described by Sanghera as 'his face was one big cheesy grin'. In terms of body movements, joy makes the person 'energized', 'invigorated' and 'vivacious' which are reflected through Jassey's 'running'

and 'jumping' all over the room (Emotion & body language: <https://docplayer.net/20948067-Emotions-body-language.html>). All features that represent overjoy which is defined as '[i]ntense delight or elation which is too overpowering for the body' (Nelson, 2018, p. 4)

Reluctance is always expressed by hesitation and 'slow steps' (Emotions & body language: <https://docplayer.net/20948067-Emotions-body-language.html>). In the novel there are two instances where people were reluctant to do something though it was the right thing to do. Firstly, when Sanghera gave birth to her elder daughter, Lisa, her mother was reluctant to visit her at the hospital: 'Robina [Sanghera's elder sister] kept looking over her shoulder to make sure she was still following' (p. 113). Such an incident hurt Sanghera deeply as she longed for her mother's support which she brilliantly describes in direct thoughts as: '[s]he stood there, stiff as a post, clutching her bag close as if she was scared of touching something dirty. We'd never been a physical family but I was aching for her touch' (p. 113). Secondly, when Jassey bought a new home for their new family, Sanghera was reluctant to move into it because she and Jassey started to grow apart. She sums her feelings of unwillingness eloquently reflecting slowness: '...try as I might, I couldn't drag my heart through its door' (p. 119).

Anger is a feeling of 'strong displeasure and belligerence aroused by a real or supposed wrong' (Nelson, 2018, p. 1). Fury and anger are both violent emotions that evoke special body movements. Sanghera recounts several incidents where anger was vividly described. For example, one day she was visiting her family and her sister Robina was having marital problems because her husband was violent. As usual, her parents' only solution was inviting the community leader who did nothing but asking her to go back to her husband as a dutiful Asian wife so as not to inflict shame upon her family as Jasvinder did before. Jasvinder was hiding upon Robina's request, but she heard everything the community leader said about her. She was extremely furious to the extent of 'want[ing] to jump out of the pantry and slap that smug, self-righteous creature' (p. 142), which corresponds to empirical studies about anger. Anger is reported to cause feelings of "burst[ing] into a room...waves of disapproval from another...waves of impatience from another...rage...hit[ing] someone" (Emotion & body language: <https://docplayer.net/20948067-Emotions-body-language.html>). The fact that she did not act upon her fury aggravates her conflict; she wanted to confront the community leader but at the same time she does not want to offend her family who highly respected him.

Few weeks later, the poor desperate sister Robina took her own life to get rid of her miserable marriage without defaming her family. Sanghera describes her reaction to the horrifying news of her elder sister Robina's death. Shock as an emotion is defined as 'a sudden or violent disturbance of the emotions or sensibilities; extreme surprise; to feel traumatized or stunned' (Nelson, 2018, p. 5). Sanghera explains her shock in the following excerpt brilliantly:

My brain refused to process this. No...Robina was my living, breathing, vibrant elder sister; she was part of me...We'd shared a bed, we'd walked to school together, she bought me clothes for my wedding, I'd seen her just a week ago. 'What do you mean, dead? How has she died, Mum?' The words came out mechanically. I was on autopilot.

There was a pause. I thought I heard a sob. 'She's committed suicide. She set herself on fire and died in hospital.'

The world seemed to stop.

My legs went weak and I felt completely hollow. Numb with shock, I stood there listening to this really weird, sub-human noise. Then I realized it was howling, and it was coming out of me.

(p. 149)

According to psychological observations in real life situations of shock, it has been reported that people in severe shock 'gawk in disbelief'. Sanghera describes the feeling elaborately when she reports her brain refusing to process the idea, her feelings towards her sister and her memories with her which flashed through her mind. Another feature reported based on empirical and experimental studies is questions for clarification; Sanghera reacts in the same way as she asks her mother for details about Robina's death. A further bodily movement related to shock is recounted by Sanghera which corresponds to actual reports of people standing 'as if shot and waiting to fall', 'stupefied' and 'thunderstruck'. Finally when it comes to voice, 'scream[ing]' and squeal[ing] are also reported, which were authentically described by Sanghera as 'sub-human noise...howling' (Emotion & body language: <https://docplayer.net/20948067-Emotions-body-language.html>). The intensity of Sanghera's emotions is reflected in the excerpt; it invites readers to sympathize with the author who presents her experience as reliving it rather than retelling it.

Submissiveness is also expressed authentically by Sanghera. The following part shows how she behaved in her second husband's family home:

I didn't want to disrespect her [her mother in-law], so I never spoke above my station. I was very quiet and submissive, I put on my Indian suits when I came indoors and kept to our room when I could. (p. 195)

Empirically it has been proven that submissive people tend to 'avoid interaction with people'. They are either 'silent' or have 'soft voice' and are 'overly quiet' (Emotion & body language: <https://docplayer.net/20948067-Emotions-body-language.html>). These features are genuinely reported to have been done by Sanghera when she had to live with her mother in-law to 'become the dutiful Asian wife' (p. 195) after a financial hardship. Being contradictory to her rebellious personality, the detailed true account of her behavior intensifies the sense of discomfort and submission. That is why a real row took place few days later between her and her husband.

Once more anger and shock are vividly depicted in the following fight. Sanghera's second husband fought with her about her first daughter's visit. He didn't like Sanghera's tone about keeping the girl out of his way. She describes a mixture of tense feelings of his angry reaction and her fear, shock and pain as follows:

**He stood up and leant over me, eyeballing me.... My heart was fluttering in my chest like a trapped bird.... 'You'll keep her out of my way, will you?' he said and, plunging his hand into the pot of curry sitting on the table, he pulled out a fistful and hurled it at the wall.**

As the mess of food slid onto the floor Raj reached for the pot again and I tried to grab it from him. I wanted to stop this before it got out of hand. There was a tug of war over the pot, then Raj suddenly let go. As though in slow motion the remaining curry emptied itself all over me, some of it flying up to my face and eyes. **I heard myself gasp in pain. I was so shocked that I just sat there, with the food dripping off me.** I heard a hiss as Raj unscrewed the bottle of lemonade that had been on the table. For one confused moment I thought he was getting me a drink. But he poured it over me, all of it. (pp. 196-197)

Raj's sense of power and superiority over Sanghera are shown by his 'challenging look' and the way he 'invad[ed] [Jasvinder's] personal space' (Emotion & body language: <https://docplayer.net/20948067-Emotions-body-language.html>). His anger, on the other hand, is reported by Sanghera in a manner that corresponds to actual observations of this emotion in real life, where 'body held erect', 'throw[ing] things' are reported (Emotion & body language: <https://docplayer.net/20948067-Emotions-body-language.html>). Anger is also expressed by 'clenched



fists' and 'Leaning forward and invasion of body space' (Changing Minds: [http://changingminds.org/techniques/body/emotional\\_body.htm](http://changingminds.org/techniques/body/emotional_body.htm)). Pain is represented by 'gasping for breath' which is vividly depicted by Sanghera in this excerpt ((Emotion & body language: <https://docplayer.net/20948067-Emotions-body-language.html>). Her shock is expressed in authentic terms; she was unable to move. Feeling as if being 'thunderstruck' is reported in real life situations of shock (Emotion & body language: <https://docplayer.net/20948067-Emotions-body-language.html>).

Shame is one of the complex emotions which are elaborately depicted by Sanghera. It is defined by Nelson (2018) as '[a] feeling of being wrong, defective or disreputable. The painful feeling of having done or experienced something dishonorable, improper or foolish; disgrace; humiliation; a cause for regret. The lowest vibration of all the emotions. Leads to guilt, depression and even suicide' (p. 5). Sanghera chose shame to be the title of her autobiography and throughout the storyline she emphasized the mortifying feeling of shame Asian women suffering from domestic abuse felt. The whole community brought up young girls to suffer in silence so as not to disgrace their families. Any form of complaint was silenced or punished. Thus, unhappy Asian women either run away like Jasvinder and Ayesha or commit suicide like Robina. Realizing the fact that the community is being unjust by blaming the victims instead of supporting them, Sanghera established 'Karma Nirvana'- a community-based project to support Asian women who suffer from domestic abuse and violence. Sanghera began to spread the word about the project in the exercise classes she held in community centres in deprived areas. Several women approached her seeking help; one of them was Ayesha, an Asian young woman who was reluctant to talk about her own horrifying secret. Sanghera befriended her to gain her trust so that she would open up without being pushed away. They went out for coffee several times before she started talking about her secret. Sanghera talked about her life first and why she started 'Karma Nirvana' to help other Asian women who are suffering alone in silence; Ayesha started confiding in Sanghera:

Ayesha had been fiddling with a paper serviette, folding and unfolding it, and when I said that last bit her movements became more frantic, she was almost shredding it. Her head was down and I saw a tear splash onto the table. She wiped her cheek with the back of her hand and I thought I heard a whisper. I craned right forward.

'When I was eight, my oldest brother raped me.' She quickly dragged her breath back in, to catch a sob. 'My uncle did it too.'

For years they went on doing it, sometimes every week. They did it to me over and ...' She buried her face in her hands and turned towards the wall, her shoulders heaving with sobs....

She told me how as a child, sore and terrified, she'd plucked up the courage to say what her brother and her uncle had been doing. 'My mum slapped my face. She said, "Don't you dare disgrace this family. Cry at the bottom of the garden if you must, but don't bring your fuss in here."

I helped Ayesha but also she helped me. I hadn't expected that, but it's true. Her story-which spoke clearly of cruelty, denial and disownment- clarified my own experience and made me see with absolute certainty that I'd been the victim not the perpetrator of a crime.  
(pp. 211-213)

In this excerpt, shame, embarrassment and mortification are vividly and painfully depicted. Sanghera begins by describing Ayesha's inhibition to talk in true authentic terms corresponding to empirical studies reporting inhibition as causing 'unnecessary movements...general motor unrest' AICII Handbook GestureSyn which is shown in Ayesha's 'fiddling with a paper serviette, folding and unfolding it, and when I said that last bit her movements became more frantic, she was almost shredding it' (p. 211). Shame and mortification are expressed later when she started talking about her secret in terms corresponding to actual observations of shame in real life situations, where embarrassment is expressed through all sorts of avoidance gestures 'hunching...looking down...lack of eye contact...slouching, slumping down in a chair...ducking head' (Emotion & body language: <https://docplayer.net/20948067-Emotions-body-language.html>). Similarly, shame is authentically depicted where Ayesha's '[e]yes and [h]ead [are] turned down' as reported in empirical studies (Changing Minds: [http://changingminds.org/explanations/emotions/facial\\_emotions.html](http://changingminds.org/explanations/emotions/facial_emotions.html)). Facial expressions of shame include 'inability to make eye contact...tears' whereas postures and body movements include 'pressing hands against cheek...shaking, trembling, shivering' ((Emotion & body language: <https://docplayer.net/20948067-Emotions-body-language.html>). Sanghera's final revelation was that she is not the one to blame for running away from an arranged marriage; it was the unjust community who valued family pride over their daughters' safety or happiness.

## 7. Conclusion

To sum up, the reader is drawn into Sanghera's world, heart and mind through her unique style. Sanghera uses direct thoughts to express her feelings towards the events and people in her novel. Her continuous shifts between her present life (after eloping) and her life with her family at home shows the great conflict she is having; she wants her freedom but at the same time she misses her family and the life she is used to. At all excessively emotionally-charged situations, Sanghera uses direct speech to show the immediacy and graveness of the situation. She transforms the reader right at the heart of the storyline. Deictic shifts and speech and thought presentation increase the reader's sympathy with Sanghera and her cause. On the other hand, vivid authentic descriptions of her feelings through representations of true bodily movements and physiological changes are used to show the intensity of her feelings. They give a sense of immediacy. She is not simply retelling her story; she is reliving her traumatic experience. In addition, she is inviting the reader to relive it with her which guarantees sympathy; a fact that is repeatedly pointed out. Editors quoted *The Sunday Times* review on the book's blurb: 'She tells her story with the pace and vivid turn of phrase of a true writer....An inspiring book, not least because of its honesty. *Sydney Daily Telegraph* is quoted as well: 'SHAME will open your eyes to the horrors that are real for some women.' According to *Time Magazine*, as quoted on the blurb, *Shame* is '[a] success story to inspire anyone...recounted deftly and without apology.' Sanghera's autobiography is described as '[a] vivid, honest and deeply moving narrative of despair, courage and hope' by Lord Lester speaking in Parliamentary debate on 26<sup>th</sup> January 2007 (<https://publications.parliament.uk/pa/ld200607/ldhansrd/text/70126-0001.htm>.) The detailed analysis of the style in the present paper explains why.

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