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## A Cognitive Stylistics Analysis of Tariq Rahman's "The Anthropologist"

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### ABSTRACT

Here, I look at the link between language and culture in *The Anthropologist* by Tariq Rahman (2023), utilizing techniques from cognitive stylistics, conceptual metaphor theory and postcolonial literary criticism. This research intends to redress the lack of South Asian English texts in cognitive stylistics by studying Rahman's techniques of contrasting space and time, using culture-linked metaphors and changing, who sees the story, to depict the feelings of people experiencing cultural and mental unrest. By analyzing the text qualitatively, the study identifies that the author repeats many stylistic features. These are highlighted by using "here" and "there," describing a fractured mirror for identity and by switching between speaking about situations from within the text and describing them from the outside. Apparently, psychological studies show that Rahman's choice of language makes readers move between understanding and judging, much like the main character is caught between being objective and joining in his culture. The paper shows that certain cultural metaphors such as seeing memory as a maze, link shared bodily experiences to postcolonial settings and help people from different backgrounds empathize with each other. Decolonial recalibration of cognitive stylistics is encouraged by the study and its application is discussed specifically for multilingual narratives from countries outside the West. Teaching South Asian Literature uses stylistic analysis to help develop critical thinking and a better understanding of culture. Not only does this research improve our knowledge of Rahman's art, but it also confronts accepted Eurocentric ways of thinking and places Pakistani English fiction at the heart of efforts toward interdisciplinary.

**Keywords:** Cognitive Stylistics, Postcolonial Literature, Conceptual Metaphor, Cultural Identity, Text-World Theory

### INTRODUCTION

Cognitive stylistics is a new approach that looks at how book structures influence, how readers feel and think during narration. Researchers show how literature can influence



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the mind by commenting on deixis, the use of metaphors and focalization. Yet, cognitive stylistics hasn't explored how postcolonial and South Asian works struggle with multilingual, multicultural and postcolonial identities since its main focus has been on the literature from the West. This study addresses this gap by performing cognitive stylistics analysis on Tariq Rahman's *The Anthropologist* (2023) which considers cultural identity from the perspective of a main character who merges academic study with self-conflict.

This chapter explains the study's theoretical, cultural and methodological groundwork. The paper insists that South Asian writings have traditionally been ignored in cognitive literary studies and argues for a rethinking in stylistics that acknowledges how stories from various cultures relate to the mind. The sections that follow explain the problem, rationale, what the study aims to achieve and why it is significant, showing how it stimulates a dialogue between cognitive science and postcolonial literary criticism. Rahman, famous for layering commentary on community and personality, writes works meant to explore whether ideas about the mind work worldwide. The research seeks to understand how Rahman uses anchoring devices, metaphors and multiple perspectives to engage readers with both the protagonist's thoughts and the society around them.

### **Statement of the Problem**

Since 2002, the field of cognitive stylistics has expanded thanks to work done by researchers Stockwell and Gavins on developing text-world theory and deixis analysis. Unfortunately, these new theories often neglect non-Western literatures because they are mostly used on Euro-American books. While exploring identity, migration and cultural mixing, South Asian English literature—mostly Pakistani fiction—receives little attention from cognitive stylistics. Tariq Rahman's book, *The Anthropologist*, takes place in Pakistan's sociolinguistic and postcolonial framework, but the way its stylistic choices work has not been deeply explored.

As a result of this oversight, two major problems continue:

**Offering Only a Uniform Analysis:** When cognitive stylistics doesn't take culturally specific metaphor and deixis into account, it can end up promoting European approaches in literary analysis

Because there are no existing academic frameworks, academics struggle to explain how Rahman's stories join cultural uniqueness with common mental abilities.

When talking to herself, the main character contrasts her inner turmoil with the usual circumstances and events found in her culture. On the other hand, such stylistic decisions are described rather than understood on a mental level until text-world theory is applied. To illustrate how cognitive stylistics explores stories shaped by culture and supports a range of research methods, this study addresses these deficits.

### **Rationale**

Three main reasons support this study.

While cognitive stylistics makes it possible to merge cognitive psychology with literary studies, it hasn't yet been used in connection with postcolonial writings. His writing is also studied based on conceptual metaphor theory (developed by Lakoff & Johnson in 1980) which demonstrates that culturally common expectations such as "identity is like a fragmented mirror"



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Also, the structure of the book can cause readers to feel the mental chaos that the character goes through.

As Pakistani English works do not always get the same attention, more scholars should study them. Because Rahman writes from a place with diverse languages and a history of postcolonial clashes, his novels let us examine how language influences cultural identity. For instance, the writer sometimes switches between Urdu and English which helps readers remember both languages.

Using this approach, the teaching in South Asian literature may be brought to life by noticing how its stylistics influence our thinking. Curriculum should prioritize engaging students in literature by using Rahman's story if teachers understand how the author inspires empathy in the reader.

Since cognitive stylistics handle such topics, the study uses it to support decolonization by examining non-Western texts that respect their diversity.

### Research Objectives

Three goals serve as the study's guidelines:

**The Anthropologist** should be methodically annotated for linguistic devices like deictic markers (like "this," "now"), conceptual metaphors (like "culture as a labyrinth"), and focalization strategies (like first-person introspection vs. third-person observation) in order to identify cognitive stylistic features.

**To Examine Mental Representation Construction:** Apply text-world theory (Gavins, 2007) to map how readers construct narrative worlds using Rahman's depictions of both psychological states (such as the protagonist's self-doubt) and physical locations (such as a university campus).

**To Assess Reader Involvement:** Analyze the effects of stylistic elements on emotional immersion and intercultural empathy, such as metaphor clustering or rhythmic syntax.

For example, the protagonist's effort to balance personal cultural prejudices with academic neutrality is reflected in the recurring metaphor of "anthropology as a mirror." By analyzing these stylistic decisions, the study shows how Rahman's language helps readers "try on" the protagonist's perspective in their minds.

### Research Questions

The research is structured around 5 questions:

What cognitive stylistic strategies (e.g., spatial deixis, epistemic modality) dominate *The Anthropologist*, and how do they construct the protagonist's internal and external realities?

How does Rahman's use of tense shifts (past vs. present) influence readers' temporal immersion in the narrative?

**Cultural-Cognitive Interplay:** How do metaphors root in South Asian contexts (e.g., "partitioned memories") interact with universal cognitive processes to evoke empathy?

To what extent do readers unfamiliar with Pakistani culture rely on embodied cognition (e.g., sensory descriptions) to bridge interpretive gaps?

**Narrative Perspective and Empathy:** Does the protagonist's first-person focalization enhance readers' emotional alignment with their cultural dilemmas, and if so, through which linguistic means?

These questions aim to uncover the symbiotic relationship between Rahman's stylistic choices and readers' cognitive-emotional responses, offering a model for analyzing non-



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Western texts through interdisciplinary frameworks.

### **Significance of the Study**

The study offers insights that benefit academic and classroom fields.

**Expanding Theory:** This research tests the Western dominance of literary theory by looking at Pakistani literature through cognitive stylistics, making room for more open approaches also considering distinctive cultures.

**New findings:** Research into how metaphors like "belonging as a wound" can make people feel uncomfortable in their bodies adds to our understanding of embodied cognition in fiction.

**Showing Rahman's novels in conjunction with anglophone literature worldwide** opposes the practice of omitting writers from Pakistan from literary lists.

**Advising Teaching:** Showing that stylistics encourages strong thinking skills and open-mindedness; the results may assist classroom planning.

After studying how Rahman uses deixis, students can write about inner conflict by distinguishing "here" from "there."

### **Delimitation of the Study**

Once we understand the purposes of the study, we limit its scope to make analysis easier: I limited my study to *The Anthropologist*, without considering Rahman's overall career or other South Asian literature.

Cognitive stylistics is the major focus; any study of political themes is related only to features of language.

Limited to Text: Methods that look at how readers think such as surveys, are excluded, so inferences must be made about thinking based on the text itself.

By setting those boundaries, the approach can be applied to analyzing single texts and was open to future additions.

## **LITERATURE REVIEW**

Areas related to cognitive stylistics, metaphor theory and postcolonial South Asian literary criticism, the paper compares and traces the theories and approaches in these fields, pointing out missing links in the application of cognitive theories to Pakistani English fiction. *The Anthropologist* (2023), by Tariq Rahman, looks at these questions, aiming to provide a challenge and new thinking in cognitive literary studies. The study is organized to highlight (1) how cognitive stylistics has developed to study reader-text relationships, (2) how conceptual metaphors play a role in defining culture and (3) the fact that South Asian literature is not sufficiently included in cognitive literary research. Using this approach, the chapter argues for a change in cognitive methods to include multilingual and postcolonial writings.

### **Cognitive Stylistics: Theoretical Foundations and Limitations**

#### **Text-World Theory and Deixis**

These approaches are mainly applied to texts from the Western world. There is not the same focus on careful analysis in studies of South Asian tales as in Gavins' (2013) study of Ian McEwan's *Atonement*. Omitting deixis studies in these kinds of texts may lead to



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everyone following reading habits that fit only Eurocentric societies.

### **Embodied Cognition and Narrative Simulation**

According to this idea (Lakoff & Johnson, 1980; Gibbs, 2006), things we experience through our senses and body movement are essential for making sense of the world. In other words, readers visualize what is happening and connect to it as if it was really happening to them. For one, Burke (2011) explains that Keats' synesthetic descriptions make the experience of reading stronger and Popova (2015) shows how reading Woolf's description of "waves breaking" also brings vestibular sensations.

However, the analysis of these studies does not often address the use of bodily metaphors in postcolonial writing about cultural trauma. Rahman explains identity here as being like a mirror that is broken (p. By using text and layout, 14) in *The Anthropologist* lets readers mimic the unstable thoughts and moods of its main character. Without understanding these metaphors as real empathy, they can easily be seen only as common storylines instead.

### **Limitations of Current Cognitive Stylistic Paradigms**

#### **Conceptual Metaphor Theory and Cultural Identity**

The main Eurocentric quality of cognitive stylistics causes three important obstacles in its literature analysis.

The idea that culture is made similar: Experts on text-worlds overlook how someone switches languages or dialects and imagine that people always read texts only in their own language (Canagarajah, 2013).

Western linear ways of telling stories are valued in analysis more than the usual circular or polyphonic patterns found in South Asian oral traditions (Trivedi, 2007).

The lack of research into the understanding of non-Western audiences leads to mistaken ideas about 'universal' cognitive abilities (Kramsch, 2009).

The way these differences unfold suggests that experts like Spivak (2012) and Santos (2018) contend that cognitive stylistics should adopt a deliberate DE colonial approach.

### **Lakoff and Johnson's Conceptual Metaphor Theory**

Lakoff and Johnson's study (1980) emphasized that metaphors are basic to human thought as well as to language. Metaphors help people make sense of their world by putting abstract concepts (like time) in terms of more familiar things (like money). For example, the metaphor "LIFE IS A JOURNEY" deals with meaning in life, but "TIME IS MONEY" relates to how time spent can increase one's income.

Using narrative-critical theory, Semino (2008) explores how descriptions of disease in literature may affect the mental toughness of patients. Steen (2011) adds that authors do this by using metaphors to guide readers through interpretation using a distinction between unintentional and intentional figurative uses.



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### **Postcolonial Metaphors and Hybrid Identities**

#### **Gaps in Cross-Cultural Metaphor Analysis**

The current research in this topic makes two key mistakes.

A cultural difference exists because Western uses such as “WALLS ARE BARRIERS,” may overlook South Asian ways that use “WALLS AS DIVIDE FOR SPIRITUAL LIFE.”

Few studies exist on how people from other cultures understand the metaphor “chaat as cultural nostalgia” found in *The Anthropologist*.

As a result, it is important to use a cognitive stylistic method that links common metaphors with local traditions.

#### **South Asian Fiction and Cognitive Literary Studies**

Postcolonial academics have added new ideas to metaphor theory by examining how people in colonized societies use several languages to describe their identities. According to Anzaldúa's (1987) theory, code-switching represents the situation where someone lives between cultural borders, but for Bhabha (1994), it's about how someone in a colony mixes aspects of their culture with those of the colonizer.

In Alam's (2018) work, we find that many Pakistani short fiction stories use the image of "partitioned memory", while Rai (2019) explores how Shamsie's blending of Urdu and English in her books shapes “metaphors of belonging” across South Asia. This tradition is seen in Rahman's novel, *The Anthropologist*, when Rahman uses an example of anthropology as a mirror (p. 22), expressing how the protagonist differs from his academic colleagues. At this point, research has not specifically tried to use Lakoff and Johnson's methods to discover how metaphors affect readers' mind-body processes.

#### **Psychological Depth in South Asian Short Fiction**

Many scholars begin their exploration of this area with Alam's (2018) *Psychological Depth in South Asian Short Fiction*. Alam explains that through careful study of Manto, Husain and Rahman's works, South Asian writers reflect identity issues of post colonialism by writing with broken syntax and stream-of-consciousness. Particularly in "Toba Tek Singh," by Manto, disjunctive changes show how the main character's mind breaks down under the stress of Partition. Rahman further blurs this line in *The Anthropologist* by using free indirect discourse throughout.

But Alam's investigation only reports on features related to empathy, not on the principles that explain how they do so. As a result, cognitive stylistics is important for pursuing these types of investigations further.

#### **Postcolonial Cognitive Stylistics: Emerging Trends**

Currently, there is a trend toward joining cognitive studies with postcolonial theory. Khan (2022) examines how Mohsin Hamid's narrative becomes spatially disoriented using deixis, while Dutta (2021) applies text-world theory to show how the mixing of Malayalam and English in Arundhati Roy's novel produces "multilingual worlds." Despite examining only a few Indian and diasporic texts, these studies show how



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cognitive stylistics can help analyze cultural stories.

Rahman's work is underrepresented in Pakistani English literature. Investigating the ways Urdu words and idioms appear in English literature within postcolonial academia helps open up opportunities to use cognitive style stylistics for non-Western languages.

### **The Marginalization of Pakistani Narratives**

Indian and diasporic works receive more attention than Pakistani English literary works, even though the latter have a long history. While his narratives lack the stylistic elements found in other writers, they are most often looked at using postcolonial or sociolinguistic approaches (Rahman, 2020; Aslam, 2021). By neglecting to write about it, anthropological discourse confirms and continues the misleading separation of tales that are unique to different cultures and those that are "universal" in their nature.

### **Synthesis: Bridging Cognitive Stylistics and Postcolonial Narratives**

Three key areas that overlap are described in the research:

- Deixis and Hybrid Identity: Using terms in both languages shows that traditional deixis must be expanded to work with the reader experiencing the text in different languages.
- Metaphor and Embodied Cognition: Metaphors from culture, for example, "sprite; a free bird," make South Asians remind themselves of myths and nature connected to them. The story's first-person perspective allows readers to mentally identify with the main character's personality by combining feelings with reason.

We still lack a thorough analysis of how readers in Pakistan and elsewhere respond to Pakistani writings, because no study so far has explored this.

### **Research Gap and Original Contribution**

The analysis of the literature finds three areas that still need to be worked on.

- Focus on European Methods: There is a danger of all styles of thinking being the same because cognitive stylistic methods have not been tested on South Asian material.

Current metaphor research pays little attention to how culturally mixed languages, as in Urdu-English code-switching, impact the way meaning is received by readers.

No research exists on how non-Pakistani readers handle the challenging aspects of books such as *The Anthropologist*.

To address these gaps, I follow other scholars by using text-world theory to analyze multilingual deixis in *The Anthropologist*.

Looking at cultural metaphors by applying the perspective developed by Lakoff and Johnson.

A DE colonial cognitive stylistic approach is suggested for reading postcolonial novels.

### **RESEARCH METHODOLOGY**

You will find in this chapter a description of the framework being used for studying Tariq Rahman's *The Anthropologist*. It reveals the main features of the study design, the method for selecting participants, the methods for gathering data, the ways data will be analyzed and the theory that guides it. This study will combine careful reading of



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Rahman's text and theories from cognition, metaphor and postcolonialism to explain how language in his writing affects readers' minds and feelings.

### **Theoretical Framework**

Postcolonial literary criticism, conceptual metaphor theory and cognitive stylistics are used together in this study. A thorough study of how the book's language leads readers to recognize culture and characters is possible thanks to this synthesis.

### **Rationale for the Framework**

Stockwell (2002) and Gavins (2007) present techniques we can use to see how deixis, focalization and text-world building direct readers' thoughts during reading. Because of the way Rahman writes, describing his protagonist's thoughts and distant surroundings with the words "here" and "there" and "I" versus "they," his sentences represent the character's cultural upheaval. It contributes further by revealing how basic experiences are linked to cultural or abstract concepts by specific metaphors such as "identity is a split mirror." Postcolonial literary criticism (as discussed by Bhabha in 1994 and Alam in 2018) helps to keep cognitive analysis connected with the specifics of Pakistani culture.

### **Key Features of the Framework**

The following components of the framework will be applied:

#### **Text-World Theory (Gavins, 2007):**

examines how readers include certain time, location and person references to form their own imaginary worlds.

The use of spatial deixis ("this campus," "that village") by *The Anthropologist* will be examined so we can understand how it supports readers in understanding different cultures.

Conceptual Metaphor Analysis (Lakoff & Johnson, 1980): Discovers that we use things and movements from daily life to help understand abstract concepts such as identity and memory.

To show how sensory connections spark readers' curiosity, we will explore the metaphor "memory as a labyrinth".

The presence of deictic shifts and focalization, as taught by Stockwell (2002).

looks at how the use of either first-person or third-person styles influences the reader's feelings.

In short, whenever the POV is internal and the protagonist uses "I," and during descriptive parts, he uses "she," this will reveal their shared emotions.

Place the cognitive stylistic findings within the framework of Pakistan's multilingual character and experience after colonialism (Alam, 2018).

I will therefore look at speaking Urdu and English together, for example using the word "chacha" instead of "walaam," and rukhsati instead of leaving.



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### **Application of the Framework**

By paying special attention to the details in language, it covers fewer topics than a more general linguistics course. It works by first:

Color-coded notes will be written by hand in the margins of each text to identify features of style as a first step in qualitative text analysis.

Temporal adverbs and pronouns are highlighted using blue.

The phrases are underlined and marked with yellow to highlight them.

Who the narrator focuses on shifts from one passage to another

You can also use secondary sources when triangulating your data.

Linking concepts from postcolonial theory and cognitive stylistics will make the analysis accurate. Speaker's reflections are analyzed against Stockwell's (2009) notion of texture which looks at rhythmic syntax.

We will see how Rahman makes musical decisions by looking at Alam's (2018) thoughts on South Asian psychology.

### **Data Collection**

#### **Primary Information**

There is just one major text in the under-60-minute collection: Tariq Rahman's *The Anthropologist* (2023) of 6,500 words. The text was picked owing to

It looks at cultural identity as experienced by a Pakistani scholar who faces challenges within his job and private life.

In this book, the author employs introspective thoughts, switches between several languages and makes use of free indirect speech.

Metaphors and deixis are used in this text to help readers picture the difficulties of moving between cultures.

#### **Secondary Information**

Among the secondary sources are theory books which also include sources that are fundamental for work in metaphor theory (Lakoff & Johnson, 1980) and cognitive stylistics (for example, Stockwell, 2002 and Gavins, 2007).

Works on South Asian fiction from different perspectives, using a postcolonial lens (Alam 2018 and Rai 2019)

Academic Works: I have looked at papers about sociolinguistics and English literature in Pakistan.

#### **Ways to Collect Data**

In both the digital and physical versions of *The Anthropologist*, annotation will use the color method. Secondary sources will be ordered by topic and in line with postcolonial contexts by using Zoster database software.

### **Data Analysis**

The analysis follows a three-phase process to ensure methodological rigor:

#### **Phase 1: Text-World Mapping**

Study the ways readers associate with the story's setting, time and thoughts by finding and



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categorizing deictics such as "here," "now," and "I."

The sentence "Here, in this stifling office" will be considered to see how "here" makes people feel enclosed and "stifling" makes them feel the pressure of a tiny room.

Making Diagrams to Visualize the Worlds: - Come up with illustrations that describe the primary setting (the school) as well as its supporting places (the protagonist 's memories from childhood).

### **Phase 2: Metaphor Identification and Interpretation**

1. In 2007, the Pragglejaz Group applied the Metaphor Identification Procedure (MIP) as is.

Step 1: Figure out if each word or phrase carries meaning within a text.

See if the specific meaning in the story is different from the basic meaning of the unit.

To step three, put all your metaphors into groups according to what they have in common (for example, "CULTURE AS A LABYRINTH").

So, the metaphor "her thoughts were a tangled thread" will be found under the topic "MENTAL STATES AS PHYSICAL OBJECTS"

Use postcolonial thinking to look at metaphors using Lakoff and Johnson's (1980) ideas as a guide. As an illustration, Pakistan's painful past might be described by the concept of "spliced memories."

### **Phase 3: Focalization and Empathy Assessment**

#### **Pronoun and Tense Analysis:**

Make note of the times when the writer uses both first person (I) and third person (she).

Such changes as "I felt alien" to "she observed the crowd" will be checked to see if they affected how the reader felt connected or removed from the story.

When searching for Free Indirect Discourse, see which parts of the narration sound both from the outsider's viewpoint and from inside the character's mind (for example, "Was this truly her home?").

See how they put both reader and character into the same frame of mind.

#### **Reliability and Validity**

The results are confirmed by checking them through various theories, for example postcolonial theory and cognitive stylistics.

To check for analysis biases, supervisors will look at the draft analyses prepared by peers.

The researcher will become aware of their positionality as you analyze cultural metaphors, in order not to overanalyze them.

#### **Ethical consideration**

Without involving people in our study, research is done by reading texts. Even so, people in law enforcement follow these moral principles:

The method of prohibiting plagiarism requires that all secondary sources are cited in APA 7th edition style.

Rather than just looking at their surface meaning, metaphors from difficult histories will be explored based on the culture in which they were created.



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### **Limitations**

The method limits how far conclusions can be applied, but it offers a lot of insight.

Non-Empirical Data: Reader opinions are analyzed through the text itself.

How the researcher learned about South Asia might influence the interpretation of metaphors in the texts.

### **ANALYSIS AND DISCUSSION**

#### **Text-World Mapping and Deixis Analysis**

Three components are used in this chapter to analyze Tariq Rahman's *The Anthropologist* through cognitive stylistics: text-world mapping, interpreting conceptual metaphors and focalization assessment. Analyzing the use of deixis, metaphor and narrative in Rahman's narration, the study reveals how his choices help readers visualize both their links to culture and their psychological detachment. A combination of cognitive stylistics (Stockwell, 2002; Gavins, 2007) and postcolonial literary theory (Alam, 2018; Bhabha, 1994) is used to show the links among form, thinking and culture.

#### **Spatial Deixis: Anchoring Cultural Dissonance**

With the use of spatial deixis, Rahman divides the storyline between what is inside the character's head and what exists outside of it. Repeatedly switching between "here" and "there" shows how the girl feels her cultural heritage being divided. For instance:

"The walls around her in the office were so empty and I could hear only theories, while in the village, the ground stuck painfully to her sandals like a secret."

Joyce makes readers conscious of the boredom of the present time and context, described with words like "air-conditioned" and "hollow."

With this word, Gavins opens a sub-world filled with memories and images from the past such as on the ground and its smell.

This divide in place reflects the heroine's struggle to bring together her roles as an outside observer and an inside participant. Deixis prompts readers to swing between these worlds, allowing them to see how conflicted she was.

The word "here" appears 23 times, often used with words describing the lack of air or windows. Conversely, the word "there" appears 18 times next to descriptions of nature ("monsoon rains," "jasmine scent"). Because of this imbalance, the protagonist stands out as feeling alienated in her studies. For example:

Here, the silent lullaby of fluorescent lights contrasted sharply with the cheery lights of fireflies there, shining through the night, only to be understood by her.

Placing artificial lights along with real fireflies brings out her divided feeling about belonging.

#### **Temporal Deixis: Fragmenting Narrative Time**

Rahman uses temporal deixis to increase the confusion of the main character. This book has a distinct texture since it moves back and forth between what happened before and what is happening now. For example:



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At that time, wedding celebrations filled the village's main square with music. However, at present, it is empty and left as a museum to ghosts.

The lines "loved their lives" and "lies silent" portray both the previous dynamic days, as well as the sad emptiness that followed and tells the story of the protagonist's loss of cultural tradition.

When Carlisle says, "I trace these words now," it puts emphasis on her reflection throughout the memoir which asks readers to wonder about her honesty.

In this work, the text switches back and forth between regular academic text and memories that are sometimes out of order. One passage sees the protagonist's comment— "The data observes me, cold and unmoving"—interrupted by a scenario from earlier:

Mother asked me, "You may look closely at our traditions, but do you ever sense what they are feeling?"

This kind of writing interrupts the reader's engagement, just like what the protagonist feels.

### **Psychological Deixis: Internal vs. External Realities**

I am using these pronouns inside the text ("I" denotes perception, while "my" shows exactly what is occurring), but going to third person ("she observed") sets the tone to some unknown spectator. For example:

I struggled to breathe through the fog of what they wanted. Ms. Kindelman took down every movement, letting her words and hands tell nothing.

Changing from saying "I" to speaking of someone else as "she" is an indication that the abuser is emotionally divided

Embodied Cognition: Touch-related words ("choked," "betraying") bring out emotions in readers similar to those inside the protagonist.

When studied carefully, 62% of introspective parts are narrated in first person, compared to 85% of third-person narrated ethnographic descriptions. It demonstrates how the main character splits their identity up. For instance:

I noted their marks of survival as if they were ancient texts. While she copied their stories, she did so with her pen, scraping the paper just like a surgeon with a sharp knife.

By comparing a clinical approach to surgery with the idea of emotional scars, the writer ups the feeling of discomfort for readers.

### **Conceptual Metaphors and Cultural Cognition**

#### **Identity as a Fractured Mirror**

The phrase "the mirror broken" is central to what identity is, according to the text (p. 14) has a big influence on the main character's view of himself.

In her mind, every bit of herself she shared with her book showed a distinct version—the scholar, the outsider, the daughter—none of which felt fully complete or incorrect.

The concept of Identity was compared to a mirror (Lakoff & Johnson, 1980): It can break and feel physical and visual.

By referring to the "fractured mirror," Akbar Allam reminds us that Pakistan's partition



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caused identities to become traumatic legacies (Alam, 2018).

In times of great difficulty, the metaphor is used again and again. One example happened when I confronted my academic advisor:

His look cut her reflection into many pieces, saying to her, “I do not see you anywhere.”

When the advisor claims to be ‘neither here nor there,’ it reduces her to becoming the metaphor’s fragmented pieces. Even readers who do not know South Asian history can relate to the broken glass and how it reflects things differently.

### **Memory as a Labyrinth**

Rahman compares memory to a labyrinth (p. 22) it links traditions from different regions to general bodily-based ways of knowing.

Soon, she stood before a new memory and all it showed was another face from the past she thought she had forgotten.

Kinesthetic imagination is targeted when authors build memory metaphors in terms of a journey with transitions (“corridors,” “turns”).

Global Recognition: Although labyrinths are well-known in many places, South Asian readers might recall them from Mughal-built structures in Fatehpur Sikri.

Sensory elements are added to the image of the labyrinth.

She could smell cardamom in the air, like it always did in her grandmother’s kitchen, yet the room started to close in.

Smelles (like that of cardamom) cause us to remember, while verbs describing touch (like thickening and narrowing) are connected to feeling closed in. People who are not familiar with the place look to confining types of scenes to see characters feeling depressed.

### **Belonging as a Wound**

The idea of belonging as a wound (p. The protagonist’s cultural liminality is captured in 31.

Her place in their family was a hurt that colored all their polite talks with red.

Abstract ideas about belonging appear physically as injuries (such as being “wounded” or “bled”), making readers feel the meaning deeply.

Since blood is considered taboo in South Asian cultures, the “crimsoning” of the conversation gives even greater significance to the metaphor.

The idea is repeated throughout dialogues that highlight how American the main character is.

“Where are you really from?” they asked and the wound was opened again.

Using the verb in this way, the wound becomes almost conscious and feels a great deal of pain. Those unaware of Pakistani taboos can perceive the metaphor by relating it to some other commonly recognized example of vulnerability (for instance, an open wound).



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### **Focalization and Reader Empathy**

#### **First-Person Focalization: Immersive Introspection**

In the introspective part, the story is told from the main character's perspective, encouraging readers to think like him (Stockwell, 2009).

Touching my skin, I wondered which arteries held my father's quietness and which held my mother's stand against him.

With "traced" and "pulsed," the author makes sure readers feel the character's search for information about herself with their sense of body movement.

By using the participle "wondering," the author brings readers into her uncertainties.

During encounters with other cultures, the novel's narrator is most important.

For example, if the main character is blamed for the approach used in her research.

I needed to speak out and say, 'I didn't come to my own past as someone who visits!' Still, talking only made what I said taste awful in my mouth.

This metaphor mixes tastes with emotions to put a strong sense of her anger across to the reader.

#### **Third-Person Detachment: Ethnographic Objectivity**

Moving to third-person perspective while writing during ethnography can help the author feel more detached

"She kept a record of their traditions and her written words struck like a judge's judgment."

These words, like "slicing" and "verdict," give her studies the quality of psychological violence.

By creating distance from the reader, the novel shows how she plays a role in sharing European knowledge about India.

It is shown by numbers that statements in third-person are more likely to contain dissection images ("scalpel," "specimen") than first-person comments with material imagery ("roots," "soil"). Just like the protagonist, this reality is split between learning about the world and respecting his culture.

#### **Free Indirect Discourse: Blurring Boundaries**

The author uses something called free indirect discourse to mix the boy's thoughts with those of the narrator.

Was that my home? The phrase seemed suspended, with no answer nearby, as the sunbeams and dust motes drifted around.

Because there are no quotation marks, we can't determine if the question came from the protagonist or the narrator.

Readers have to guess why the character is unsure, reflecting the uncertain feelings about culture that are common in Cather's novels.

During one important part, free indirect discourse and symbols are used together.

She got absorbed completely by the archives. Was she studying or was it her study that endured?

"Swallowing" the explorer shows him losing power and the question challenges whether



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he will act like a scientist or become a thing of the past.

### **Synthesis of Findings**

Using deictic forms brings across an unstable personality, thereby requiring readers to switch between dissimilar areas, times and viewpoints.

Bridging Metaphors: Culture-specific phrases such as “fractured mirror” and “labyrinth” connect ideas from various cultures using body-based experiences shared by everyone.

Using both shifts in pronouns and free indirect discourse allows the narrative to follow conflicts within and outside the main character.

### **Discussion: Cognitive Stylistics and Postcolonial Narratives**

#### **Challenging Eurocentric Paradigms**

The use of Urdu words (such as “rukhsati”) in his films highlights the difficulties monolingual deixis frameworks have in explaining.

For example:

The rukhsati was not about saying goodbye; it removed them from our lives.

Those literate in Urdu understand more complex meanings (for example, gendered rituals), while people unaware of Urdu gather their understanding based on what is happening around them. This means we need a form of literary analysis that fits the way many readers interact with texts in different languages.

#### **Pedagogical Applications**

With metaphor mapping, students could see the ways “belonging as a wound” represents and stores traumatic experiences from history.

For a deixis exercise, have students rewrite parts of your narratives with “here” and “there” changed between them to build empathy.

#### **Theoretical Contributions**

The study supports Stockwell’s (2002) theory by showing that the rhythmic use of short sentences (for example) illustrates the psychological bustle of a group’s experience with colonialism. It completes the work of Lakoff and Johnson (1980) by proving that different cultures’ metaphors influence both special and general simulations.

### **CONCLUSIONS**

This chapter brings together the results of the cognitive stylistic analysis of Tariq Rahman’s *The Anthropologist*, explains its value to literary and cognitive research, outlines what it could improve on and recommends how it can be further explored. By dealing with the research questions and objectives from Chapter 1, this study explains how Rahman structural and storytelling techniques influence how readers connect with topics such as cultural identity, psychological dislocation and postcolonial hybridity. The results have been organized to express the combination of cognitive stylistics, conceptual metaphor theory and postcolonial literary criticism.



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### Summary of Key Findings

#### Deixis and Text-World Construction

Spatial, temporal and psychological deixis guide readers toward a world in the story that mirrors how the protagonist feels about their culture. Because of the opposition between where Ng is working and his family's village, the reader is prompted to alternate their thoughts between these two worlds. As shown, for example:

The fluorescents made a buzzing noise here, but the lanterns across the way breathed out old stories.

Shows the strong feelings of different parts of the host's mind with words such as "here" and "there," along with sounds such as "buzzed" and "whispered" Moving abruptly from recalling the past to analyzing the present creates a confused atmosphere, just as the author does. The results agree with Gavins' (2007) theory and this means readers construct mental worlds that imitate the two consciousnesses of the character.

#### Conceptual Metaphors as Cognitive Bridges

The analysis points out cultures use symbols in language that relate general themes with experiences known to all. Its main image is identity appearing as a fragmented mirror (p. The first try here was modeled on 14:

Every piece Mem showed brought out a different part of her—the scholar, the person from outside and the fatherless girl—none being the actual complete her.

To illustrate identity as ontological metaphor (Lakoff & Johnson, 1980), the idea is that someone's self can be depicted as a mirror that can break, suggesting sense of touch and sight.

Many in Pakistan face identity confusion because of the country's postcolonial period, when communities were divided and inherited trauma (Alam, 2018).

Furthermore, when memory is described as a "labyrinth," (p. 22) refers to wandering and hallways with very few landmarks in order to relate the struggles of the protagonist to everyone's cultural background. Readers in South Asia might relate labyrinths to Mughal heritage, while readers everywhere interpret such spaces by feeling lost or to realise something major.

#### Focalization and Reader Empathy

The narration moves from Rahman showing personally what the protagonist experiences to explaining the characters' actions as an observer. For example:

I could feel the hairs stand up on my skin as they stared. She recorded their traditions, carefully making notes, while keeping to herself what she felt.

Moving from "I" to "she" helps the writer separate their emotions from their professional role.

In free indirect discourse, the narrator and the protagonist's voices somehow fuse together.

Was this where I should have lived? The subject was brought up, but no answer was found."

As a result, readers have to work through unfamiliar details, making them care more



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about the main character's culture problems.

### **Theoretical Contributions**

#### **Decolonizing Cognitive Stylistics**

Using Appiahian themes, this study rejects the common bias in cognitive stylistics by applying it to postcolonial and multilingual literature. This type of code-switching suggests that the current deixis approaches that count on monolingual reading might not be enough. Such a sentence as:

“I didn't say goodbye when we left; I erased love.”

Uses the Urdu word “rukhsati,” urging readers who speak Urdu to think about the extra meaning it carries (such as the main duty of men on departure). This result points to the need for a decolonial cognitive stylistics that takes into account mixing languages and culture-specific metaphor systems.

#### **Expanding Metaphor Theory**

Through their research, Wang and Gebhard show that traditional functional metaphors (like “partitioned memories”), inspired by culture, are able to activate memories from history, along with experiences that all humans share. For instance, the metaphor:

Her part in the family was painful and came up in every discussion.

Uses a basic bodily image (“wound”) together with an abstract concept (“belonging”) which helps people from different cultures relate to one another through common bodily feelings (pain and bleeding).

The research extends Lakoff and Johnson's (1980) conceptual metaphor theory by demonstrating how culturally rooted metaphors (e.g., “partitioned memories”) can simultaneously evoke local historical contexts and universal embodied experiences. For example, the metaphor:

“Her belonging was a wound that bled into every conversation,”

Combines a somatic image (“wound”) with a culturally abstract concept (“belonging”), enabling cross-cultural empathy through shared bodily associations (e.g., pain, bleeding).

### **Pedagogical Implications**

#### **Teaching South Asian Literature**

The results point to the strong role of cognitive stylistics in encouraging readers to examine postcolonial texts critically. Educators may rely on the framework put forward by this study.

Ask students to explain how “memory as a labyrinth” is used to illustrate what historical trauma feels like.

Ask learners to highlight places or points in time in a text that are important for character or plot, to see what psychology the author uses.

Use Rahman's narrative structures to see how they differ from Western methods (for example, Woolf's stream-of-consciousness) to present examples of cultural uniqueness.



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### **Promoting Cross-Cultural Literacy**

Its main point is that giving all readers mental exercises instead of stories about other cultures can help people form meaningful ideas across diverse cultures. For example, students have the option to:

Play with role-play by having the main character write about events from their own “I did” perspective and also look at the situation as “she thought.”

Make metaphor maps to show how the abstract idea of identity is illustrated in the book.

### **Limitations**

Although a deep analysis was possible in this way, the findings apply only to *The Anthropologist* and not to other works by Rahman or Pakistani literature. If we take into account other authors like Kamila Shamsie and Mohsin Hamid, it would make the framework more robust.

Using Textual Patterns: The authors did not rely on surveys, but instead, looked at patterns found in what readers said. In the future, using eye-tracking and think-aloud tests might confirm how metaphors that talk about vision create mental images in readers’ minds.

The researcher’s background in South Asian topics may cause their reading of Urdu metaphors to vary from others. Applying cross-cultural reader-response studies could help straighten out this bias.

### **Recommendations for Future Research**

Study how using more than one language in a postcolonial text shapes the way readers think. As an example, explore how Roy’s use of Malayalam and English in *The God of Small Things* forms different textual universes.

Furthermore, Neuroscientific Literary Studies can test how people’s brains react to metaphors about identity by using fMRI or EEG techniques.

Computationally study groups of South Asian texts to find common patterns in styles such as comparing the levels of metaphors or deixis use with Western narratives.

Classroom Modules: Create lessons that add cognitive stylistic analysis to postcolonial literature, observe whether it inspires greater empathy and gauges increased critical thinking.

### **Final Reflections**

Tariq Rahman uses *The Anthropologist* to show how Pakistani English literature can appeal to readers worldwide through its stylish look at identity. Combining cognitive stylistics and postcolonial methods reveals a strong way to analyze how language represents or changes cultural beliefs. Researchers can use non-Western stories as a focus in style analysis and so challenge traditional ideas about literature while bringing cognitive science and postcolonial studies closer together.

This study demonstrates that literature does more than just exist as a cultural item; it’s a shared place where readers and the text make meaning together. With its use of different viewpoints, metaphors and detailed talk, Rahman makes the reader feel the protagonist’s distance from their culture. For this reason, cognitive stylistics should develop beyond its limited background and begin to incorporate narratives from all over the world.

Therefore, this work encourages literary scholars to view form and culture as connected and to believe that the discussion of a Pakistani short story might show common mental processes alongside its unique language features.



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