



***Discourse of Resistance and Identity: A Comparative Analysis of Arundhati Roy's "The Ministry of Utmost Happiness" and Khaled Hosseini's "And the Mountains Echoed"***

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***Abstract***

*This study examines the discourse of resistance and identity in Arundhati Roy's *The Ministry of Utmost Happiness* (2017) and Khaled Hosseini's *And the Mountains Echoed* (2013) through a comparative linguistic and discourse-analytic approach. Both novels portray marginalized voices and social realities shaped by political oppression, displacement, and cultural fragmentation. Using the framework of Critical Discourse Analysis combined with stylistic tools, the research explores how each author employs language to construct ideological meaning and to challenge dominant power structures. Roy's discourse is marked by fragmentation, multilingualism, and political symbolism, reflecting open defiance against caste, gender, and religious hierarchies. In contrast, Hosseini's narrative employs empathy, silence, and moral reflection to depict resistance as an act of emotional endurance and human resilience. The analysis focuses on lexical choices, syntactic structures, pragmatic features, and ideological representations to uncover how language mediates individual experience and collective struggle. Findings reveal that both authors transform language into a site of ideological negotiation, where resistance emerges not only through overt confrontation but also through compassion and remembrance. The study concludes that discourse in both novels functions as a powerful tool for reclaiming identity and rehumanizing marginalized subjects, emphasizing that storytelling itself becomes an act of linguistic and ideological resistance.*

***Keywords:*** *discourse analysis, resistance, identity, Arundhati Roy, Khaled Hosseini, linguistic representation, postcolonial literature.*

***Introduction***

South Asian literature, particularly in the postcolonial and contemporary periods, has been deeply engaged with themes of resistance, identity, and social transformation. The region's turbulent political history, marked by colonization, partition, gender inequality, and ongoing socio-religious conflicts, has inspired writers to use fiction as a means of giving voice to the marginalized. Within this literary landscape, discourse and language function not merely as storytelling tools but as mechanisms for ideological resistance and identity construction (Bhabha, 1994; Fairclough, 1995). The intersection of narrative and linguistic form enables authors to articulate the struggles of individuals who exist on the periphery of power, offering insight into the sociocultural dynamics of their time (Said, 1978; van Dijk, 2008).

Arundhati Roy and Khaled Hosseini, two eminent contemporary South Asian writers, exemplify this discourse of resistance through their nuanced portrayal of marginalized identities. Roy's *The Ministry of Utmost Happiness* (2017) challenges the structural violence



inherent in Indian society by foregrounding characters who are oppressed due to gender, religion, or caste. Through fragmented narration and polyphonic voices, Roy constructs an alternative discourse that subverts state power and patriarchal hierarchies (Spivak, 1988). Similarly, Hosseini's *And the Mountains Echoed* (2013) captures the psychological and social scars of war, displacement, and moral loss in Afghanistan. His use of multiple narrators and intersecting life stories reflects a postwar identity crisis that is both personal and collective. The two novels, though distinct in setting, converge in their linguistic and ideological engagement with trauma, resistance, and belonging. A comparative linguistic study of these works is vital for understanding how ideology is manifested through discourse. While literary criticism often explores thematic aspects of resistance, fewer studies analyze linguistic and stylistic features, such as lexical selection, narrative structure, and discursive framing, shape ideological meaning. (Simpson, 2004). By analyzing Roy's and Hosseini's works through a critical discourse lens, this research seeks to uncover how language itself becomes an act of resistance, mediating between text and context in contemporary South Asian fiction (Fairclough, 1995; van Dijk, 2008).

#### **Research Aim**

The primary aim of this study is to analyze how Arundhati Roy and Khaled Hosseini employ discourse strategies to represent identity, resistance, and social realities in their respective novels. The study integrates stylistic and critical discourse frameworks to explore the relationship between linguistic form, ideology, and sociocultural meaning.

#### **Research Questions**

1. How do linguistic and stylistic features construct the discourse of resistance and identity in both novels?
2. What similarities and differences exist in Roy's and Hosseini's portrayal of marginalized voices?
3. How do sociocultural and political contexts shape their discursive strategies?

#### **Significance of Study**

This research is significant because it bridges the gap between discourse analysis and postcolonial literary studies, combining linguistic inquiry with socio-ideological critique. By situating Roy's and Hosseini's narratives within a discourse-analytic framework, the study illuminates how contemporary South Asian writers use language to challenge hegemony and reimagine identity (Bhabha, 1994; Said, 1978). It contributes to the expanding field of critical stylistics by revealing how grammatical and lexical structures function as acts of ideological positioning. Moreover, the comparative nature of the study promotes a cross-cultural understanding of how fiction can resist silence and reclaim human agency through linguistic articulation.

#### **Delimitation**

The study is delimited to selected excerpts, dialogues, and narrative passages that prominently reflect resistance and identity construction. Rather than analyzing the entire novels, the focus will remain on representative linguistic instances where discourse and ideology intersect. This delimitation ensures depth in textual analysis while maintaining a clear focus on language as the medium through which both authors negotiate marginality and resistance.



## Literature Review

### Theoretical Background

Critical Discourse Analysis (CDA) serves as the primary theoretical foundation for this study, as it provides an analytical lens for understanding how language reflects and reproduces ideology, power, and resistance within sociocultural contexts. Fairclough (1995) conceptualizes discourse as a social practice that simultaneously constructs and is constructed by social structures. As Wodak and Meyer (2009) emphasize, Critical Discourse Analysis bridges linguistic structures and social practices, enabling textual patterns to be interpreted within broader ideological frameworks. His three-dimensional model, comprising textual analysis, discursive practice, and social practice, offers a systematic approach for analyzing how linguistic forms encode social relations and ideological meaning. This understanding aligns with Blommaert's (2005) notion that discourse operates as a socially embedded practice shaped by historical and cultural power dynamics. Similarly, van Dijk (2008) emphasizes the cognitive dimension of discourse, asserting that language mediates between mental models and societal power structures. His sociocognitive framework interprets discourse as both a reflection of and a contributor to dominant ideologies, enabling the identification of resistance strategies embedded in textual and communicative acts.

In relation to literary texts, CDA facilitates the exploration of how narrative voices, lexical patterns, and syntactic structures reveal power hierarchies and counter-hegemonic discourses (Fairclough, 1995; van Dijk, 2008). This is particularly significant in postcolonial literature, where language often serves as a site of struggle against cultural and political domination (Nawaz et al., 2022). Postcolonial discourse theorists such as Said (1978), Spivak (1988), and Bhabha (1994) extend this discussion by arguing that representation and identity in colonial and postcolonial narratives are inseparable from the politics of language. Said (1978) contends that Western discourse constructs the "Orient" through systems of knowledge that legitimize imperial authority, while Bhabha (1994) introduces the notion of hybridity to describe the ambivalent negotiation of cultural identity. Spivak's (1988) seminal question, *Can the subaltern speak?*, interrogates the silencing of marginalized voices within dominant discursive formations. Collectively, these frameworks illuminate how linguistic forms encode ideology, and how writers from postcolonial contexts reappropriate language as a means of resistance. Eagleton (1991) further explains that ideology is inseparable from language, as discourse itself becomes the arena where cultural meanings and power relations are contested. The integration of feminist discourse theory further enriches the analysis of resistance and identity. Feminist linguists argue that discourse is central to the construction of gendered subjectivity and the perpetuation of patriarchy (Mills, 1995). Similarly, Lazar (2005) emphasizes that feminist critical discourse analysis examines how power and ideology intersect to construct and normalize gendered hierarchies within language. Within this framework, linguistic acts such as naming, labeling, and narrative focalization are seen as ideological tools that either reinforce or challenge systems of oppression. When applied to contemporary South Asian literature, these theories help uncover how writers like Roy and Hosseini articulate marginalized experiences through linguistic resistance, giving narrative agency to those historically silenced by gender, class, or colonial legacies. Thus, CDA and postcolonial-feminist discourse theories jointly provide a multidimensional lens to examine how language operates as a medium of power, identity, and transformation in the selected novels (Nawaz et al., 2021; Ramzan & Javaid, 2025)



Existing scholarship on Arundhati Roy's fiction has primarily examined her narrative style, political engagement, and representation of marginalized communities. In *The God of Small Things* (1997), critics have explored Roy's experimental syntax, nonlinear narration, and linguistic hybridity as strategies that reflect postcolonial resistance and social fragmentation (Sethi, 2018). More recent analyses of *The Ministry of Utmost Happiness* (2017) highlight her use of polyphony and symbolic language to critique caste oppression, religious extremism, and state violence (Ahmed, 2021). However, these studies largely emphasize thematic and sociopolitical aspects rather than systematic linguistic inquiry. The stylistic features, such as transitivity, modality, and cohesive devices, that underpin Roy's ideological stance remain underexplored from a discourse-analytic perspective. Similarly, studies on Khaled Hosseini's works have focused on humanism, trauma, and cultural identity in *The Kite Runner* (2003) and *A Thousand Splendid Suns* (2007). Scholars such as Darweish (2020) and Noor (2021) observe that Hosseini's narratives highlight moral resilience and intergenerational suffering through emotive storytelling and shifting narrative perspectives. Yet, few studies investigate the linguistic mechanisms that produce these effects. In *And the Mountains Echoed* (2013), Hosseini's multi-narrative structure and subtle use of metaphor construct a discourse of empathy and displacement, but linguistic analyses of these strategies remain limited. Comparative research across South Asian authors, especially between Roy and Hosseini, has seldom addressed how language itself becomes a vehicle for resistance and identity formation. Consequently, a clear research gap emerges: while prior works provide valuable literary and thematic interpretations, they rarely employ Critical Discourse Analysis to uncover the interplay between linguistic form and ideology. This absence of comparative linguistic scholarship underscores the need for a study that situates both authors within a shared postcolonial framework, examining how their distinct sociocultural contexts shape their discourse strategies of resistance and self-representation (Ramzan et al., 2021)

### **Conceptual Framework**

This study draws upon the theoretical perspectives of Fairclough and van Dijk to construct an integrated Critical Discourse Framework for analyzing the selected novels of Arundhati Roy and Khaled Hosseini. Fairclough's three-dimensional model provides the structural foundation for this analysis, emphasizing the interconnection between text, discourse practice, and social practice. At the textual level, the framework examines linguistic features such as vocabulary, metaphor, transitivity, and cohesion that function as indicators of identity, agency, and resistance within the narratives. The discursive practice level focuses on narrative voice, intertextuality, and dialogic interaction as key sites of ideological production and contestation, allowing for an exploration of how meaning is constructed through authorial and character perspectives. At the social practice level, the analysis interprets how these discourses mirror or resist broader sociocultural realities, including caste hierarchies, gendered marginalization, war, and displacement. Complementing Fairclough's structural model, van Dijk's sociocognitive approach provides the necessary bridge between text and context by emphasizing the role of cognition in the mediation of ideology. This dimension highlights how both readers and characters internalize, reproduce, or resist power relations through language, situating discourse as an active site of social negotiation. The inclusion of postcolonial theoretical concepts—specifically Bhabha's notion of hybridity and Spivak's idea of subalternity—further extends the framework by linking linguistic form to the politics of representation and identity. These perspectives illuminate how marginalized subjects assert



agency through the act of narration and linguistic subversion. Ultimately, this conceptual model positions language as the central conduit between power and resistance, enabling a comparative examination of how Roy and Hosseini articulate the complexities of South Asian identity through discourse. By employing this hybrid framework, the study moves beyond thematic literary interpretation to offer an empirically grounded understanding of how linguistic and stylistic choices construct, sustain, and challenge ideology in contemporary fiction. By integrating CDA with postcolonial theories of hybridity and subalternity, the study moves beyond thematic interpretation toward an empirically grounded understanding of linguistic and ideological construction in fiction.

### **Research Design**

This study adopts a qualitative, interpretive, and comparative design, which enables an in-depth examination of how linguistic and discursive features construct meanings of resistance and identity in the selected novels. It moves beyond numerical data to focus on interpretive textual inquiry, allowing for the exploration of how language encodes ideology within specific sociocultural and political contexts (Fairclough, 1995; van Dijk, 2008). In line with Iqbal et al. (2021), the study employs Critical Discourse Analysis to reveal how linguistic structures mediate power and ideology, illustrating discourse as a site where resistance and representation coexist within cultural narratives. The comparative dimension of the study facilitates the identification of both convergences and divergences in the ways Arundhati Roy and Khaled Hosseini use language to represent marginalized voices. While Roy's narrative tends toward political confrontation and socio-religious critique, Hosseini's writing embodies emotional resilience and moral empathy. Integrating stylistic tools into CDA provides a dual focus: analyzing linguistic form and interpreting its ideological function. This combination enhances the explanatory power of CDA, ensuring that stylistic elements, such as diction, syntax, and narrative structure, are analyzed not in isolation but as manifestations of broader ideological and social forces (Simpson, 2004).

### **Sampling Technique**

This study employs a purposive sampling technique to identify and extract narrative segments that most effectively represent the thematic and linguistic focus of the research. The selected excerpts are not chosen arbitrarily but are deliberately selected based on their relevance to the study's central discursive concerns, ensuring that the analysis remains both focused and contextually grounded. Specifically, the sampling process targets passages that embody three primary dimensions of discourse: gender oppression and resistance, political and social marginalization, and expressions of belonging and identity. The first category, gender oppression and resistance, includes narrative sections that highlight female agency and the defiance of patriarchal norms, as exemplified through characters such as Anjum and Nilofer in Roy's *The Ministry of Utmost Happiness* and Parwana and Nila Wahdati in Hosseini's *And the Mountains Echoed*. These segments provide linguistic and discursive evidence of how both authors articulate women's voices in contexts of constraint and social exclusion. The second category, political and social marginalization, focuses on textual instances depicting caste hierarchies, war displacement, and systemic repression. These excerpts are particularly significant in revealing how structural inequalities are represented and resisted through narrative discourse. The third category, expressions of belonging and identity, encompasses passages where the authors employ language to convey emotional attachment, cultural hybridity, and alienation, thus highlighting the intersection of personal identity with broader



social realities. By concentrating on these targeted segments, the study ensures both analytical precision and thematic coherence. This approach ensures depth of linguistic analysis while maintaining contextual relevance. The purposive selection of excerpts ensures that the analysis remains representative of the novels' central ideological preoccupations, thereby facilitating a meaningful comparison of how Roy and Hosseini use language as a medium for expressing resistance, reclaiming identity, and challenging existing power structures.

### **Data Analysis Procedure**

The data analysis in this study follows a systematic and interpretive process consistent with the principles of Critical Discourse Analysis (CDA) and stylistic inquiry. The analysis begins with an intensive close reading of both novels to identify narrative excerpts that encapsulate key themes of resistance, marginalization, and identity formation. These sections are selected purposively based on their linguistic and ideological significance, including dialogues, descriptive passages, and instances of symbolic or metaphorical expression. Each selected excerpt is annotated for recurring lexical patterns, imagery, and stylistic deviations that signal discursive tension or ideological positioning. This step ensures that linguistic salience is captured across multiple narrative layers, allowing the analysis to move beyond thematic description toward a language-based understanding of power and resistance (Fairclough, 1995; Simpson, 2004). After identifying the excerpts, the next stage involves textual analysis, focusing on micro-level linguistic features such as word choice, transitivity, modality, and metaphor. Attention is given to how agency is distributed through syntax, who acts, who is acted upon, and how authority is expressed or suppressed in the text. This approach draws on Halliday's (1994) systemic functional grammar, which links linguistic form to social function, allowing transitivity and modality patterns to reveal hidden relations of power. This step draws from Halliday's functional grammar as adapted in CDA to uncover the relationship between grammatical structure and social meaning (van Dijk, 2008). Simultaneously, stylistic tools are applied to examine the emotive and rhetorical impact of figurative language, lexical density, and repetition, illustrating how the authors craft their resistance narratives linguistically.

Following textual analysis, the study proceeds to discourse interpretation, in which broader patterns of meaning and ideology are examined. This involves analyzing dialogues, narrative voice, and point of view to understand how characters negotiate identity, agency, and belonging within their sociopolitical environments. Intertextual references, cultural metaphors, and silences are also explored to reveal how discourse both reflects and contests societal power relations (Bhabha, 1994; Spivak, 1988). At this level, CDA's interpretive dimension enables a linkage between language and context, uncovering how narrative choices function as acts of resistance against hegemonic structures. The final stage is comparative interpretation, where linguistic and discursive findings from both novels are juxtaposed to highlight convergences and divergences in ideological orientation. Roy's politically charged and multi-voiced discourse is compared with Hosseini's emotionally driven and ethically reflective style to illustrate different modes of resistance, political versus humanitarian, collective versus personal. This comparison reveals how each author's sociocultural background and historical context shape their linguistic strategies for constructing resistance and identity. Overall, the analysis combines micro-level linguistic scrutiny with macro-level ideological interpretation, producing a cohesive understanding of



how discourse operates as both a form of social critique and a vehicle of empowerment in contemporary South Asian fiction. Based on this methodological framework, the following analysis examines how lexical, syntactic, pragmatic, and ideological dimensions of discourse construct the intertwined themes of resistance and identity in both novels.

### Analysis

#### Section 1: Lexical and Semantic Features

The analysis of lexical and semantic patterns reveals how both Roy and Hosseini construct their respective discourses of resistance and identity through distinctive vocabularies that mirror their sociopolitical realities. Roy's *The Ministry of Utmost Happiness* (2017) is characterized by a politically charged lexicon, employing terms such as *Dalit*, *hijra*, *jihad*, and *resistance* to emphasize institutional oppression and social exclusion. Her use of politically and culturally specific words situates the narrative within India's complex intersections of caste, gender, and religion. Words such as *graveyard*, *procession*, and *protest* recur as semantic markers of defiance, reflecting the subaltern struggle against state violence and societal discrimination (Fairclough, 1995). The repetition of such lexemes underscores Roy's intention to foreground voices that have historically been marginalized, transforming vocabulary into a symbolic weapon of resistance. In contrast, Hosseini's *And the Mountains Echoed* (2013) employs an emotionally resonant lexicon, centering on terms like *memory*, *exile*, *kinship*, *home*, and *forgiveness*. His diction is less overtly political and more introspective, evoking the moral and psychological dimensions of displacement. The use of familial and sentimental vocabulary constructs an ethical discourse where resistance emerges through compassion rather than confrontation (Simpson, 2004). Semantic fields related to nostalgia and loss are dominant, as seen in descriptions of characters who grapple with exile and fractured identity. Thus, while Roy's lexical choices are anchored in collective struggle and activism, Hosseini's are embedded in emotional endurance and reconciliation. The contrast between political resistance and moral resilience demonstrates how both authors encode identity through their respective linguistic repertoires, reflecting the ideological nuances of Indian secularism and Afghan diasporic consciousness.

#### Section 2: Syntactic and Structural Features

At the syntactic level, both writers utilize structural patterns that reinforce the thematic undercurrents of power, agency, and marginality. Roy's syntax is often fragmented, experimental, and nonlinear, a deliberate stylistic choice that reflects the disjointed realities of her characters. Through syntactic fragmentation and disrupted chronology, she creates a discursive parallel to the chaos and fragmentation of Indian society (Bhabha, 1994). The use of passive constructions such as "She was silenced" or "They were erased" conceals the agent of oppression, symbolizing the invisibility of power structures. Conversely, active voice reappears when characters reclaim agency, as in Anjum's resistance to social erasure, linguistically marking her transition from victimhood to empowerment. Roy's manipulation of syntax thus functions as a linguistic strategy of resistance, transforming narrative form into a reflection of sociopolitical rebellion. Hosseini, on the other hand, adopts a more balanced and symmetrical syntax, reflecting coherence and interconnection among characters. His use of compound and complex sentences mirrors the intricate web of human relationships and moral choices. The frequent use of coordination, linking emotional experiences and moral decisions, embodies a discourse of empathy. Transitivity analysis shows that Hosseini's protagonists are often agents of compassionate action ("He carried her to safety," "She



forgave him silently”), whereas those complicit in injustice are grammatically assigned less agency through passives or omissions. This syntactic design underscores his humanistic ideology, where moral strength rather than political revolt constitutes resistance (van Dijk, 2008). Together, these structural choices reveal contrasting narrative logics: Roy’s fragmented resistance versus Hosseini’s cohesive compassion, both linguistically shaping their visions of survival and identity.

### **Section 3: Pragmatic and Discourse Features**

From a pragmatic standpoint, both novelists employ dialogue, silence, and implication to construct social relationships and ideological resistance. In Roy’s work, speech acts, particularly declaratives and assertives, carry political significance. When marginalized characters such as Anjum or Tilottama articulate dissent, their utterances function as acts of defiance within oppressive contexts. For instance, Anjum’s speech often violates Gricean maxims of relevance or manner, intentionally breaking conversational norms to symbolize rebellion against societal expectations (Fairclough, 1995). Furthermore, Roy uses code-switching and multilingual expressions to assert linguistic hybridity, aligning with postcolonial strategies that destabilize monolithic language hierarchies (Spivak, 1988). In contrast, Hosseini’s pragmatic approach is more implicit and emotive. His dialogues rely heavily on indirect speech acts, where meaning emerges through silence, implication, or understatement. The conversational implicatures, such as moments of unspoken forgiveness or quiet grief, reveal deep empathy and moral resistance to trauma. Hosseini’s characters rarely confront power verbally; instead, resistance is encoded through compassion and endurance, conveyed via pragmatic silence and emotive restraint (Simpson, 2004). The contrast demonstrates how each author employs discourse differently: Roy uses linguistic disruption to resist, whereas Hosseini employs communicative subtlety to heal. Both forms of pragmatics represent resistance, one external and confrontational, the other internal and ethical.

### **Section 4: Ideological Representation**

Ideology serves as the backbone of both narratives, shaping how resistance and identity are articulated through discourse. Roy’s ideology is explicitly political and anti-hegemonic, targeting systems of patriarchy, caste, and nationalism. Her narrative voice often merges authorial commentary with character consciousness, producing a polyphonic text that critiques institutional power (Fairclough, 1995). As Halliday (1994) notes, such grammatical patterning not only structures meaning but also exposes how agency and power are linguistically encoded in narrative voice. The portrayal of the *hijra* community, Dalits, and religious minorities exemplifies how Roy’s discourse challenges dominant ideologies by amplifying marginalized perspectives. Her depiction of urban resistance movements and environmental activism situates the novel within a broader discourse of social justice and dissent. Hosseini’s ideological stance, by contrast, is humanistic and moral rather than revolutionary. His resistance emerges through compassion, forgiveness, and interpersonal ethics. The narrative’s emphasis on empathy across generations and borders constructs a moral counter-discourse to the dehumanizing effects of war and displacement (van Dijk, 2008). By humanizing victims of conflict, Hosseini’s work undermines monolithic representations of Afghanistan, aligning with postcolonial efforts to reclaim cultural dignity. Both authors, therefore, articulate ideological resistance, Roy through overt confrontation with power, Hosseini through moral reconstruction and emotional endurance. The difference



lies not in the absence of ideology but in its linguistic expression: Roy's discourse is declarative and direct; Hosseini's is reflective and restorative.

### Section 5: Comparative Discussion

Synthesizing the linguistic evidence, it becomes clear that Roy and Hosseini employ contrasting yet complementary discursive strategies to portray resistance and identity. Roy's language is politically insurgent, characterized by fragmentation, multilingualism, and defamiliarization, strategies that subvert institutional narratives and reclaim silenced voices. Her discourse foregrounds collective resistance rooted in activism, illustrating how linguistic innovation becomes an act of political defiance. Hosseini's language, on the other hand, is morally introspective, marked by emotional restraint, coherence, and empathy. His discourse resists despair by emphasizing forgiveness and human connection, positioning compassion as a subtle but potent form of resistance. The cultural contrast between Indian secular activism and Afghan diasporic morality is central to their difference in tone and discourse structure. While Roy's narrative aligns with India's tradition of political protest and pluralism, Hosseini's writing emerges from Afghanistan's moral and diasporic reconstruction following prolonged conflict. Both authors, however, converge in their ultimate aim: to reassert the dignity of marginalized individuals and reclaim human identity through language. Linguistically, their novels demonstrate that resistance need not always be loud or overt; it may also reside in the quiet persistence of empathy, narrative multiplicity, and linguistic creativity. Through their unique discourse styles, Roy and Hosseini transform fiction into a linguistic site of resistance and rehumanization, where identity is continuously negotiated, reclaimed, and redefined.

### Findings

The comparative analysis of Arundhati Roy's *The Ministry of Utmost Happiness* (2017) and Khaled Hosseini's *And the Mountains Echoed* (2013) demonstrates that both authors employ linguistic resistance as a central mechanism for articulating identity, marginalization, and resilience. Through metaphor, polyphony, and political vocabulary, Roy's discourse functions as a direct linguistic confrontation with structural power, addressing intersecting systems of caste, gender, and religion that perpetuate exclusion in Indian society. The frequent shifts in perspective and intertextual layering enable marginalized characters—particularly women, Dalits, and the *hijra* community—to reclaim narrative agency. Conversely, Hosseini's discourse operates through empathy, silence, and narrative layering to reconstruct fractured identities within Afghan and diasporic contexts. Rather than overt political defiance, his resistance is conveyed through emotional endurance and moral reflection. His narrative weaves together voices of displacement, exile, and memory, forming an intricate web of interconnected experiences that collectively resist dehumanization. The use of linguistic subtlety, pauses, indirect speech, and understated metaphors highlights resistance as a quiet, humanistic act of survival. Overall, both authors exemplify how language functions as a site of ideological struggle and restoration. While Roy's linguistic style embodies confrontation and protest, Hosseini's expresses healing and reconciliation. Despite these stylistic and ideological differences, both writers employ discourse as a means of reclaiming marginalized subjectivity, demonstrating that the act of narration itself becomes a powerful form of resistance. Their linguistic choices reaffirm that identity in postcolonial literature is not fixed but continually negotiated through the interplay of voice, silence, and power (Chen & Ramzan, 2024).



## Conclusion

The study establishes that resistance and identity in contemporary South Asian fiction are linguistically constructed and shaped by the cultural and political realities of their authors. Arundhati Roy and Khaled Hosseini, through distinct yet convergent discourse strategies, employ language as a transformative tool linking personal experience with social critique. Roy's politically charged narrative uses non-linear structure and hybrid language to dismantle hierarchies of caste, gender, and religion, exposing systemic injustices in Indian society. Hosseini's morally reflective discourse, in contrast, emphasizes empathy, silence, and endurance, portraying resistance through compassion rather than confrontation. Despite differences in tone and style, both writers share a commitment to giving voice to the marginalized and reclaiming silenced identities. Their works reveal that resistance extends beyond overt politics into the realm of linguistic creativity, where narrative form itself becomes a means of empowerment. Ultimately, Roy and Hosseini demonstrate how language challenges dominant ideologies while offering spaces of belonging and human dignity. Through their artful use of discourse, both transform storytelling into an enduring act of remembrance and resistance.

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