

VYGOTSKY'S SOCIO-CULTURAL THEORY: A TEXTUAL ANALYSIS OF SOCIOCULTURAL DEBATES IN *BROKEN VERSES* BY KAMILA SHAMSIE

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Abstract

This qualitative study explores the elements of Vygotsky's Socio-Cultural Theory from the postmodernist novel Broken Verses by Kamila Shamsie. Kamila Shamsie has dealt with the socio-cultural issues of modern Pakistan and in flash backs the old Pakistan of 1980s during General Zia's military dictatorship. The protagonist of this novel, Aasmaani Inqilab, is obsessed with the drastic memories of the past. She is confused, perplexed, indecisive and agitated. She oscillates between the past and the present. This study extracts out the slow mental development of the protagonist through inter-psychological and intra-psychological processes. Socio-cultural theory by Vygotsky stresses upon the increase in cognition due to mediation. Both human and symbolic mediation help to develop learner's abilities and capabilities. The social circle and cultural tools help to take the protagonist out of inflicting past to the soothing present. It is mysterious and the mystery is revealed with the help of language and translation. The ritual of mourning over the dead and putting mud over the grave proves cathartic.

Keywords: Socio-cultural theory, Vygotsky, the present, the past, confusion, mystery, social circle

Introduction

Social connections have profound impact on every individual. But the socio-cultural influence varies from person to person due to social and cultural differences. Kamila Shamsie is a prolific writer who has deep knowledge of socio-cultural perspective and she has shown it in her novels. Kamila Shamsie's well-constructed fourth novel Broken Verses shows the relationship of young and somewhat listless elite to a previous age of grander spirit and vision. Aasmaani Inqilab 31 year old girl, a university educated research assistant at a local television station is the daughter of the nation's feminist activist Samina Akram, whose mysterious disappearance 14 years earlier has traumatized her. Aasmaani's attempt to come to terms with the loss of her mother and two years earlier the mysterious death of her mother's lover, the national celebrity figure and revolutionary poet Nazim by political activists during General Zia's martial law, the novel foregrounds ideas of language and translation, political paranoia, folk lore, love, mystery, exile, struggle for rights of women, strive for democracy and enigmatic relations (Aasmaani's relation with step mother as well as with step sister) as ways of addressing post colonial and cultural identity and its formation. During the course of the novel she is attracted towards Ed (Mir Adnan) he is Aasmaani's colleague at television station and famous actress Shehnaz Saeed's son. Though Aasmaani's process of mental growth and development in cognition is very slow yet she completes her journey with perfection. She is haunted by the past baffling memories of her mother abandonment of her father and herself, her irreligious relation with the poet and finally her mysterious death. She is bewildered whether she should show her love for her father or her mother's lover, the poet.

Vygotsky states, "The true direction of the development of thinking is not from individual to the social, but from the social to the individual". Vygotsky's socio-cultural theory has two basic elements i.e. Mediation and Zone of Proximal Development. Mediation is of two kinds: Human Mediation and Symbolic Mediation. Both mediations play significant role in

cognition development. Zone of Proximal Development deals with the difference between the individual learning and the learning with the help of more knowledge peers, group or a teacher. The study is limited to 'Broken Verses' by Kamila Shamsie. Kamila Shamsie being Anglophone writer has portrayed the socio-political condition of her native country Pakistan not only in Broken Verses but also in her other novels as well. 'Burnt Shadows' and 'Salt and Saffron' also deal with the socio-political condition of Pakistan. The research is significant in the way that in detail the socio-cultural elements are discussed and their effect on individual's life is shown. Kamila Shamsie's contemporaries like Mohsin Hamid, Muhammad Hanif Qureshi and Nadeem Aslam has also portrayed Pakistan culture and traditions in their works. They have presented the case of Pakistan and Islam before the world. Qualitative research method has been applied to analyze the increase in cognition of the protagonist and as a result of that the increase in zone of proximal development of Pakistan. In analysis, it is discussed how the social circle around the protagonist has helped her to take her out of the ditch of past drastic memories she had fallen into. Every person around her played her part to drag her out of the past into present. Their love and special care make her speak and release her emotions. The mystery was created by the encrypted letters written by Ed; that is unraveled with the help of language and translation. The value of death and mourning over the death has cathartic effect on her. At last she succeeds in coming out of that torment and anxiety that she suffered throughout the course of the novel with the help of people around her and the cultural impact in the form language and translation.

Objectives of the Study:

The objectives of the study are:

- 1-To extract out how Aasmani constructs her identity.
- 2- To investigate how the social circle contributes to develop her cognition.
- 3- To analyze which cultural elements are fruitful to rehabilitate the protagonist.

Research Questions:

The following research questions guide the study:

- 1- How does Aasmani Inqlab, the protagonist, construct her identity?
- 2-How does the social circle around Aasmaani contribute to develop her cognition?
- 3-Which are the cultural elements that are fruitful to rehabilitate Aasmaani and how they do it?

Literature Review:

Vygotsky (1896_1934) was a Russian psychologist who presented the socio-cultural theory. The two key elements of Vygotsky's socio-cultural theory are mediation and ZPD (zone of proximal development). Mediation helps in cognitive development and in this way learning is increased. Mediation is of two types i.e. human mediation and the other is symbolic. The role of mediation defined by Vygotsky in his socio-cultural theory is that in development each psychological function appears twice; one is the actual interaction between the people and the second in the mind of the people that is internal. The focus of the socio-cultural theory is that how the external interaction functions and become an internal function. There are different forms of adult mediation that provides the child a secure learning environment. The Vygotsky theory suggests that there are many parameters of human mediation. (Alex Kozulin, 2003)

Tharp and Gillimore (1988) talked about different types of teacher mediation; modeling, praise and critique, feedback and cognitive structure. All these parameters are actually different levels and parts of interactive activity.

Rogoff (1995) discussed apprenticeship, guided participation and appropriation as three aspects of mediation. Apprenticeship is the community activity that provides guidance to the

child or adult and guided participation is the collaborative activity that covers the interpersonal relations. The change in the child or adult because of the mediated activities is appropriation.

Bliss, Askew and Macrae (1996) concluded in their study differentiated between type of mediation and technique of mediation. Types of mediation are approval, encouragement, structuralization and organization of students and technique of mediation includes more localized scaffolds as facilitation and hints. Parents' mediation is more significant at home to build their abilities and on the other hand the mediation at school is quite different. At school level, there is lack of spontaneity in teachers' mediation. The mediation at school level is systematic rather than spontaneous. There should be coordination between the mediation of parents and teachers for the better learning of the individuals. The influence of human mediation shows the value of mediated learning and it is traced out that there is systemized classification of mediational interactions. Human mediation is an integral part of Vygotskian socio-cultural theory as well as increase in cognitive development.

Symbolic mediation is another form of mediation in Vygotsky's socio-cultural theory that also contributes to individuals learning as well as increase in cognitive development. Symbolic mediation depends upon the environment stimuli and experiences made by symbolic tools. Vygotsky has discussed three types of symbolic mediation; casting lots, tying knots and counting fingers. Casting lots comes into the action when two opposing stimuli in a decision making come close and create confusion and finally the matter is resolved by the application of an artificial tool. Tying knots help to get back the information from the memory and counting fingers is an external symbolic tool that organizes the cognitive functions. Apart from these primitive symbolic tools, there are a large number of symbolic mediators that include signs, writing, formulae and graphics. Vygotsky states that cognitive development depends upon the acquisition of these symbolic mediators, their suitability and internalization in the form of psychological tools. The mastery of symbolic tools requires a guided experience otherwise it cannot be comprehended easily. (Alex Kozulin, 1998)

The relationships between human and symbolic mediation is essential, without their coordination the required results cannot be gained. Symbols can prove useless unless their meaning as cognitive tools is properly mediated to the individual. The availability of the symbolic tools is not beneficial until they are used as psychological tools. For the acquisition of psychological tools a paradigm with deliberate effort is required, its organization, its nature and application are the functions that are essential to gain good result. Mediation of meaning is necessary for psychological tools because symbolic tools derive meaning from their culture. Without cultural setting these symbolic tools have no meaning and in this way they can create confusion in learning process. The socio-cultural theory suggests that without comprehending symbolic mediators the human mediation cannot create its influence. Cognitive education programs must be based on the combination of symbolic tools and their appropriation on the principles of mediated learning.

Vygotsky's concept of zone of proximal development is more compact and elaborated than its common reception and interpretation. This term is widely used and organized almost in every discipline as well as in every profession for the learners of every age group from childhood to adults. The common conception about the zone of proximal development is that it is the interaction between the more proficient person and the less proficient individual and as a result of that the less proficient individual is able to perform independently. Generally, there are three main aspects of the concept of the zone of proximal development; generality assumption, assistance assumption and potential assumption. Generality assumption deals with the all type of learning, related with development of any kind and any subject. Assistance assumption deals with the assistance of more proficient person and his influence on the learner or less proficient individual. It also deals with any kind of assistance related to the learner as

teacher helps the students in learning. Potential assumption is related to the capability and ability of the learner rather the capacity of the learner. Sometimes the process of learning is not favorable or enjoyable for him but it can prove vital later in his life. For example, if a student takes part in a race competition and loses at the end at that point of time he might lose heart and it would not create positive impact on his mind but it can produce tolerance in him and prepare him for more effort next time. It can have maturing functions that contribute to increase in his cognitive development.

The zone of proximal development is used actually to analyze the learner's development. The zone of proximal development is not a main concept in Vygotsky's theory of child development rather it indicates an important place and certain moment in the process of development. To understand the theory of child development Vygotsky has given some particular steps to remember. First, the model of child development must be explanatory and it should be organized with certain principles that can explain development, "a single process of self development". Second, the model should consider the learner as an integral person. The third point is that the childhood should be divided into periods and periods must be characterized with principled and unified way.

Criticism on Socio-cultural Theory

Karim Shabani, M. Khatib and Saman Ebadi (2010) in an article 'Vygotsky's Zone of Proximal Development: Instruction Implications and Teachers' Professional Development' state that genetic law of cultural development is the cause of Vygotsky's fame. His genetic law suggests that the cultural development of the learner occurs twice: the local plan and the psychological plan, the local plan is inter-mental that occurs interaction with different people and psychological plan is intra-mental, it means that the knowledge the learner receives from interaction is further processed by the action of his mind. The second one is voluntary attention, memory, to the formation of concepts and the development of the will.

Kozulin (1990) asserts that the basic idea of Vygotsky through genetic analysis methodology was to identify the human aspects of behavior and cognition. Phylogenesis, socio-cultural history, ontogenesis and micro genesis are the four main different domain of human development. Phylogenesis is the human evolution, socio-cultural history deals with the development of human cultures, ontogenesis is the individual development and micro genesis is the development that occurs through the process of learning activity or it is a very rapid change in human function.

De Valenzuela (2006) calls ontogenesis the individual development and the micro genesis the development through the process of learning or sudden psychological function are the two major domains of the examination of the origins and development of higher mental processes. He also calls the social processes as primary processes in the development of higher mental processes as the primary aspect of socio-cultural theory. He further adds that cognitive development is not a biological process but it is due to the result of social interaction as well as cultural and historical context.

Theoretical Framework:

The present study is based on the Vygotsky's theory, and how it combines the social environment and development in cognition and causes extension in ZPD. The focus of the study is the renowned Pakistani novelist Kamila Shamsie and the attempt to deal with how socio-cultural elements (social circle, love, religion, language and performance) play their role to bring Aasmaani out of torment and anguish and help to develop her identity in Broken Verses. It is hoped that this study will help to formulate questions to de (re) construct the socio-cultural debates in Broken Verses.

Vygotsky (1896_1934) was a Russian psychologist of 20th century who is known for his socio cultural theory. He is considered a seminal thinker in psychology and much of his

work is being explored. Vygotsky theory suggests that development depends on interaction with people and the tools that culture provides to help form their own view of the world and it can be best understood when investigated in the historical development. It is a theory that explains how intellectual abilities are developed. It creates a connection between specific subject matter instruction and as a result of that psychological development. So it is the relation between instruction and development relevant to the problem. The general conception about Vygotsky theory is that it is the interaction between more competent person and less proficient person and it is a jointly accomplished task. The Vygotsky's theory has four basic principles; (a) Children construct their knowledge. (b) Development cannot be separated from its social setting. (c) Learning can lead development. (d) Language plays a pivotal role in mental development.

Vygotsky's Socio-Cultural Theory

The worth of the Vygotsky socio cultural theory depends upon social interactions and individual processes. He rejected the approaches that focused on internal or subjective experiences and he suggested that development is akin to external experiences and processes. Culture and learning cannot be separated because main objective of learning is the transmission of culture from generation to generation. Vygotsky is aware of the importance of the multiculturalism, cognitive education and literary studies and tackled them with psychological tools. Psychological tools are symbolic artifacts as texts, signs, symbols, formulae and graphic organizers that help to comprehend natural psychological functions of perception, memory and attention. Every different culture has its own different psychological tools and situation in which these tools are appropriated. Literacy can also constitute different psychological tools in different forms of situations. Vygotsky theory has two basic elements i.e. mediation and ZPD. Vygotskian theory states that cognitive development depends upon the assistance of mediating agents in child's interaction with the environment. As the result of the Vygotskian ideas mediating agents like scaffolding and apprenticeship appeared. There are two faces of mediation human and symbolic. In cognitive development, psychological function appears twice, one in the form of interaction with the people and as a result of this interaction the formation of internalized function.

Rogoff (1990) discussed three strata of mediation; apprenticeship, guided participation and appropriation. Vygotsky mentioned three basic symbolic mediations that are casting lots, trying knots and counting fingers. According to Vygotsky, cognitive development and learning is based on the mastery of symbolic mediators, their suitability and their internalization in the form of psychological tools. This theory can be implemented with several sub agents regarding the situation and these elements are love, religion, language, performance, private speech, social circle, semiotic meditation and genetic analysis. The other significant element in Vygotsky's theory is (ZPD) zone of proximal development. The (ZPD) zone of proximal development is the difference between individual learning and under adult guidance or collaboration with more knowledgeable peers, groups and family members. Some socio-cultural theorists further added in the concept of the zone of proximal development, one of them described learning as distributed, the other interactive, contextual and the result of learners' participation in a community of practice.

Ann Brown (1992) and her fellows have constructed and implemented educational programs on learning. In ZPD, they include the active agents like people, adults and children with various degrees of expertise but it can also include artifacts such as wall displays, scientific equipment, books, videos and a computer to support internal learning. Some theorists in opposition to the prevailing notions believe that learning and development are opposite to each other and are external and internal processes. But Vygotsky believes in the unity of learning and development and further adds that their interdependence starts from child birth. It suggests

that one is converted into the other and it becomes very significant that how external learning, knowledge and abilities in children become internalized. Vygotsky states that learning and development are interdependence that is against the theory of Piaget that states maturation comes before learning. Learning gives birth to multiple developmental processes that work only when the person is in contact with the more knowledgeable peers, groups and people in his environment. So it can be said that learning itself is not development but it is helpful in mental development and sets in motion several developmental processes that would be impossible without the process of learning. In order to develop a person socially organized, specifically human, culturally developed and psychologically improved learning is essential and is universal aspect of this developmental process.

Sara Scott / Annemarie Palincsar quote Wertsch (1991) that there are three major themes in Vygotsky's work that suggest that learning and development come from the interdependence between individual and social processes. The first is that individual development including higher mental processes is due to the impact of social sources. This idea is best elaborated in Vygotsky's genetic law of development: child's development occurs on two planes i.e. intra mental and inter mental.

Wertsch (1991) proposed second theme in Vygotsky's socio-cultural theory is that the human action is based on two planes i.e. social and individual and is helped by tools, signs, semiotics. The third theme that Wertsch (1991) extracts from Vygotsky theory is that the themes of mental development due to social sources and the impact of signs, tools and semiotics on human action are best examined through genetic or developmental analysis: to study in the process of change. Human development begins from home with caregivers and family members. The individual development depends upon the influence and transmitted experience of others.

Rogoff (1990) writes about the concept of guided participation that students enhance their understanding and skills by using the tools of culture and participation in social activity. In her cross-cultural studies, she tells how parents and peers participate in children development in multiple forms as they were involved in adults' agricultural and household work. Through different experiences and repeated actions in challenging circumstances, children become more skilled in the specific cognitive activities in their communities. (1991, p, 351) Joint activities provide influences and opportunity for the new learner to gain modes of understanding and participation.

Common interpretations about Vygotsky's socio-cultural theory and especially for zone of proximal development are generality assumption that is related to learning all kinds of subject matter, assistance assumption that is concerned with interventions with a more competent agent and lastly the potential assumption that permits the easiest and best learning. Vygotsky formulated many requirements for the model of child development. The model should be organized by principles that would be helpful to explain development; the second model is that it should consider the whole child as an integrated person. The third model is that the childhood should be divided in periods in an organized and precise way.

Semiotic mediation plays an important role in knowledge acquisition. Semiotic mediations connect individual and social functioning and learning. Semiotic mediations include language, works of art, writings, schemes, diagrams, maps and drawings.

Wertsch (1991) follows Wittgenstein's tool kit of semiotic means and these socially connected semiotic means become internally active and are available for independent activity and are critical in mental activity process. He further adds that physical semiotic tools are beneficial and helpful for external world and on the other hand psychological tools are productive for internal activity.

John Steiner, (1985) cognitive pluralism is another term that is related to Vygotsky's socio cultural theory. It includes the planning notes of experienced persons which depend upon drawings, words, musical notes and diagrams. In the creation of knowledge, ecology, history and culture play an important role by patterning experience and events. Genetic analysis plays a vital role in Vygotsky's socio cultural theory which deals with the history of phenomenon describing their interconnections. It specifically deals with the process of the phenomenon and its study with the process of the change and its ultimate goal is to discover its nature. Society and culture play a significant role in learning and development and culture is related with the history of events and historical conditions are always in the process of change so there is no certain scheme that represents the constant relation between external and internal process of development.

Criticism on Broken Verses by Kamila Shamsie

Different critics have looked at Broken Verse with multiple views. It deals with the social cultural and social political problems faced by Pakistan and its inhabitants in the reign of General Zia ulHaq. The brutalities of Martial law are also one of the main concerns of the writer. Some critics call it a feminist novel as it deals with the issue of women and Kamila Shamsie being a woman has become the voice of the women in Pakistan. It also deals with the issue of identity and the self consciousness of the protagonist.

Carol Anne Douglas (2005) in a review gives her views about Broken Verses by calling it amazing. She says that it is the story of the young woman Aasmani Inqilab whose parents separated them after divorce when she was an infant. Her mother loved another person with the name of Nazim, a revolutionary poet. She is brought up with the help of two parents her mother and her lover and the other parents are her father and her step mother. Shamsie creates a character with his love for language and is a great poet. The young heroine of the novel also loves language and word play. The characters are living in a country where is dictatorship and strict Islamic laws are forced on the people of Pakistan. Aasmani's mother is feminist activist who is protesting against the laws that treat women less worth than men and decide the testimony of the women. The poet is killed and her mother disappears and is considered that she is dead but Aasmni doesn't believe it. Aasmani's thoughts are complex and interesting.

Vandana Pathak and Urmila Dalbir (2008) state that Kamila Shamsie has consciousness of social issues and she has included racial, cultural, national, economic and political issues in her philosophy. National, socio-political-cultural issues of Pakistan are dealt with great authority in Broken Verses by Kamila Shamsie. It also deals with the dilemmas of the educated women in Pakistan. He further says that she tells a story with in a story to get readers attention and make them understand the plot convincingly.

Nortar and McDaniel (1986) assert that mother and daughter bond is the earliest and basic that is developed between the mother and daughter. This relationship is very complex so in order to understand themselves that essential bond the young daughters should understand this crucial bond first.

John Bowlby (1958) gives the psychological perspective of this mother daughter bond. He examines that the young and infant children should experience a warm, continuous and frank relationship with her mothers. He says that the intimate relationship between mother and the child is essential genetically from a psychological point of view. The intimate relationship between mother and the daughter provides security to the child and the alienation or separation between the mother and daughter in early period of their relation results in psychological disorder. In Broken Verses, the protagonist Aasmani Inqilab faces same kind of psychological disorder as the separation between the mother and the daughter is early years of their relation.

Nancy Chordo (2000) explains the mother daughter relationship in another way; she says that mother is the basic identification and early caregiver for her children. A daughter

always tries to identify herself with her mother. The case of Aasmani is different as she was away from her mother and due to this distance between the two in her adolescent years she faces trauma.

Iman, M. Omaishant(2015), states that in *Broken Verses*, Kamila Shamsie has raised the issues of national, cultural and political problems in Pakistan. The main character in the novel is Samina Akram who lives a fourteen years life abroad as a result of the emotional shock she receives in the form of her lover's death. During this period she leaves behind a fourteen years girl named Aasmani. Shamsie also deals with the mother daughter relationship that predicts the future progress of the woman. Mother plays a fundamental role in teaching the cultural values to the future generation.

Cara Cilano (2009) in an article "Writing from Extreme Edges": Pakistani English Language Fiction, gives her remarks about *Broken Verses*, she says it deals with the issues of democracy in the rigid political and ideological atmosphere of 1980s and 1990s of Pakistan. Through the memories of the protagonist Aasmani the reader comes across with the revolutionary poet Nazim and the feminist activist Samina Akram the mother of Aasmani. The novel is critical appraisal of literature and language in a politicized and repressive public sphere. It also deals with the self- consciousness over English Language literary production. Through Aasmani's recollections the reader comes to know Samina Akram's struggle against the Hudood Ordinance.

Cara Cilano (2007) through an interview with Kamila Shamsie states about the self-consciousness of Aasmani. While in an interview with Cara Cilano, Shamsie says that the failure of feminism in Pakistan is narrative. Aamani's failure in the early part of the novel is due to her anger, her feeling that her mother has left her and her resentment. Finally, she comes to the conclusion that her mother's feminism is for nothing. It is through ShehnazSaeed the famous actress that Aasmani comes to the conclusions. Shehnaz sends a video to Aasmani in which Samina says what really matters is the next generation- Aasmani's generation thinks of them. She says that history is a continuous rather rolling process, the seeds that they have sown may not they bear fruit that day but the next generations will benefit from it. Aasmani realizes through that video initial step is vital and one cannot expect everything from first incredible stand. Aasmani realizes that they cannot say they have not done anything. They did what they can do and it is their turn to move forward. KamilaShamsie says that on that point Aasmani is inching towards the end.

Research Methodology

The present study is qualitative in its nature. It explores the elements of Vygotsky's socio-cultural theory from *Broken Verses* by Kamila Shamsie. Different perspectives of Vygotsky's socio-cultural theory are applied with special reference to Aasmani's development in cognition with the assistance of socio- cultural circle around her. It is crystal clear from this study that how Kamila Shamsie has discussed the socio-cultural issues in the novel *Broken Verses* and how this socio-cultural circle has helped Aasmani, the protagonist, to develop her cognition. The dialogues, connotations, characters' description, particular situations and writer's cultural and social background are analyzed with the help of the Vygotsky's socio-cultural theory.

Textual Analysis and Discussion

Vygotsky socio-cultural theory suggests that development depends on interaction with people and the tools that culture provides to help form their own view of the world and it can be best understood when investigated in the historical development. It is a theory that explains how intellectual abilities are developed. It creates a connection between specific subject matter instruction and as a result of that psychological development. So it is the relation between instruction and development relevant to the problem. The general conception about Vygotsky

theory is that it is the interaction between more competent person and less proficient person and it is a jointly accomplished task. Vygotsky socio cultural theory depends upon social interactions and individual processes. He rejected the approaches that focused on internal or subjective experiences and he suggested that development is akin to external experiences and processes. Culture and learning cannot be separated because main objective of learning is the transmission of culture from generation to generation. Vygotsky is aware of the importance of the multiculturalism, cognitive education and literary studies and tackled them with psychological tools. Psychological tools are symbolic artifacts as texts, signs, symbols, formulae and graphic organizers that help to comprehend natural psychological functions of perception, memory and attention. Every different culture has its own different psychological tools and situation in which these tools are appropriated. Literacy can also constitute different psychological tools in different forms of situations. Mediation and ZPD are key factors in socio-cultural theory. Vygotskian theory states that cognitive development depends upon the assistance of mediating agents in child's interaction with the environment. As the result of the Vygotskian ideas mediating agents like scaffolding and apprenticeship appeared. There are two faces of mediation human and symbolic. In cognitive development, psychological function appears twice, one in the form of interaction with the people and as a result of this interaction the formation of internalized function.

Aamani's Trauma, Her Inability to Liberate herself from the Drastic Past Memories

Kamila Shamsie's fourth novel Broken Verses deals with mental mappings of Aasmani Inqilab the 31 years old girl the protagonist who is searching answers about her life as she is haunted by the unsolved tragedies of her childhood that include the abandonment of her mother, her disappearance without any farewell note, her mother's irreligious relations with the poet Nazim who is called the Poet and Omi and finally the poet's mysterious death. Aasmani's mother Samina Akram who is a feminist activist and her mother's lover the poet are the prominent figures of their generation's resistance to General Zia's military dictatorship and its brutalities. So the poet had been in prison and in exile most of the times before his brutal murder. Aasmani's mother is in trauma and completely broken down after the mysterious death of the poet. As she is trying hard in a state of acute depression to find something in her life, to find meaning in her life, she is unable to bear the grief of her lover's death anymore she goes to seaside and never returned back. So her life is still a mystery for Aasmani and is the real cause of her trauma and depression.

Aasmani was frequently abandoned by her mother while she was busy in her political activities or she was in exile with the poet. Aasmani is still in trauma and doesn't want to believe that both are dead. She is so engrossed in the memories of her mother that she talks about her mother in present tense and anxiously waits for her mother's return. As she says:

"Every prayer of mine for the last fourteen years had been one single word: Mama" (Broken Verses 144).

Aasmani's mother's friend Shehnaz Saeed, a legendary actress is unexpectedly coming back in television in soap serial 'Boond' gives Aasmani a puzzling note that is written in codes that sometimes ago the poet and Samina Akram shared. After 9/11 incident in America Shehnaz Saeed's son, Mir Adnan Saeed Khan known as Ed, had recently returned from New York, America. He plays the role of enigmatic messenger and against all her rationality Aasmani starts believing that her mother Samina Akram is alive as well as the poet. This believing leads her to unrelenting quest, the reading of the coded arrived letters, meeting with the poet's former friends and reading of news paper stories this entire quest resulted in disappointment and anguish.

Aasmani is entangled between the acute reverences for her beloved mother as she diligently and courageously fights for the cause she believes in, her firm stance against military

government, her 'grazia' a magnetic oration which made spell bound all the listeners and her continuous abandonment of her for her personal and political reasons when she followed her lover the poet Nazim who often was in exile and her mother always followed her leaving her daughter behind. She says:

"Sometimes I feel like I've spent my whole life missing Mama" (Broken Verses 182).

Aasmani is bewildered that her mother never thinks her as a reason to stay for her and yet there is no reason for her to come back for her. She always believes that her mother's priority was her lover the poet. The past pinching memories of her mother are mixed with either of the other people or with the poet. Aasmani struggles hard to free herself from her mind the memories of her mother but fails. She painfully remembers her mother who always moved in and out of her life. She left Aasmani with her biological father, her step mother Beema and her step sister Rabia. Aasmani says:

"Eleven weeks a year. That's all the time I had with my mother from the age nine to twelve. She wasn't there when I got my first period, had my first crush, bought my first music album" (Broken Verses 137).

Aasmani thinks about her mother that always runs after the fame and glory. She says: ***"Political exile is more glamorous than a daughter entering adolescence"*** (Broken Verses 61). This line shows that Aasmani is in a stage of adolescence and she is not able to solve the matter herself. She needs someone's assistance so that she can enhance her abilities and capabilities to deal with the issues. As Vygotsky theory suggests that one cannot learn individually he needs someone's connection that is more proficient than the learner. In order to increase the learner's cognition, mediation is essential either human mediation or symbolic mediation.

Aasmani's mother's absence encompasses on her from every corner. She says:

"My mother had been gone for two years by then and my newly-found method of coping with her absence was excess, which meant drugs, drink, men, or any combination of the above" (Broken Verses 69).

These contextual lines show the mental condition of Aasmani as due to the absence of her mother she is confused, perplexed, tormented and bewildered and is not finding any way to get out of this trauma. As a result of this she has gone to drugs and other abuses of society. Hoping against all hopes Aasmani thinks about her mother and all the time she is absorbed in her mother's memories and with extreme pain she thinks of every minor detail related to her mother. She says:

"Against my will I found myself trying to age both their features in my mind, picture her as she might look and him as he would have looked. It was a mental exercise I occasionally applied to Mama's features, so that I would not fail to recognize her if somehow our paths crossed again" (Broken Verses 83).

The unconventional life of Samina Akram has disturbed the life of her adolescent daughter Aasmani. There is not a regular mother-daughter relationship between the two. The discussion between the mother and daughter shows the intricacies of their relation. Right from her early age Aasmani experienced such situations that the other girls of her acquaintances can't experience these situations. As she was the daughter of a feminist activist and her mother's lover was a revolutionary poet, a literary man and was living her life in their company so these years that she spent with them left everlasting imprints on her mind and memory. She understands the socio-political condition of the country and comprehends meanings of complicated symbolism related to it. Her mother asked her the meaning of metaphors used by the poet in his poetry. And Aasmani recalls those past memories:

"Omi and my mother's friends who teased me and spoilt me and asked me for my opinions on adult matters like politics and religion and books" (Broken Verses 206).

Her extra sensitive rendition to the whole story of her mother that makes her stick to unassuming little hope is due to the intelligence. The lifelong intrigue which she experienced about her mother and the poet's life has made her paranoid. Aasmani looks at every detail and every incident of her mother's and the poet's life and this mixture of paranoia and poetry create burden and extreme pressure on Aasmani. As she expresses it in these words:

"How will you find the poet? How will your mother know you've found him? What if no more letters come? Suppose Ed is angry enough to keep the letters from coming to you? How do you know you can trust Shehnaz Saeed? What if he comes back, she comes back too, and they leave again and don't tell you where?" (Broken Verses 182)

She is very clear in her thought about the longings of her lost mother. Her life is replete with the loss of her mother and her bearing this loss from the age of fourteen. Aasmani's intelligence over ruled by her deep longings of her beloved mother and this loss of mother and her acute longings for her mother are making her almost a helpless victim. Even though she has become aware of the reality that it is completely imagined still she is engrossed in her memories. She says:

"After my mother disappeared I used to see her everywhere - not just in the form of other women but in empty spaces, too. She seemed lodged, like a tear, in the corner of my eye, evaporating in the instant I turned to look at her. I knew what hallucinations were, I knew what mirages brought on by psychological aberrations were, but somehow that seemed too prosaic - too predictable - to explain away my imagined seeing, even when I realized it was entirely imagined" (Broken Verses 65)

Aasmani's inner conflicts have made her too weak mentally that she even cannot decide what to do next. This made her to lead a miserable life and she is switching from one job to another, leaving jobs without any reason and finally she joins a quiz show researcher in first private television channel. She becomes furious about people's judgments of her in the shadow of her mother.

"All that I am, all that I believe or try not to believe, it's got nothing to do with larger truths, and everything to do with being the daughter of Samina Akram" (Broken Verses 28).

Her mother's past memories are inflicting deep wounds in her mind and her mother's former friends are deep source of agony for her as she meets one of them she recalls her mother again. Shehnaz Saeed is a legendary actress; she is returning to act again in a soap opera brings her into contact with Aasmani. From an anonymous fan Shahnaz Saeed receives a letter that is written in an encrypted code that is illegible for her; the code reminds her poet and Samina because they happened to use this code. The former actress passes these letters to Aasmani who deciphers the encrypted codes and hopes and believes that these letters with encrypted code are written by the poet. It seems to Aasmani that it has been written in his voice and his sentence structure. Letters give her hope and now she is obsessed with the letters, translating and authenticating details and is in search of truth in unrevealing papers. She cries: ***"He was still alive, Oh, dear God, he was still alive"*** (Broken Verses 175). Now letters have given her hope, she thinks that they might be alive. She is found to make any sense of every bit of the letters and spends hours and hours in this regard. The coming of letters is in progress, as more letters arrive Aasmani convinces herself that the poet is alive. He must have held captive by a group called 'the Minions'. She is quite optimistic and hopes that she would resolve all the intricacies about her mother and the poet Omi if Omi is alive. She hopes in this way:

"But Omi would give me all the answers. He'd come back and teach me how to be the girl I could have been. He'd teach me how to step forward instead of circling old wounds. He'd teach me that - and I'd teach Ed the same" (Broken Verses 273).

Aasmani in her belief that the poet is alive becomes more hopeful that mother would be alive and will come back to her. She hopes against all hopes that the good news of the poet being alive will be torchbearer to bring her mother back from the depths where she had hidden herself. Though she is quite hopeful and positive in her approach yet she develops some conflicting emotions in her mind and she begins exploring details of her life when she will come back. Aasmani is longing for and looking at her mother through her past. She recalls to her mind the fourteen years back memories. When she was with her, her mother talked about the kind of things she liked. She thinks about her passions and finally says that her mother is not with her and craves for relentlessly. There are polarities and ambiguities about their relationship. Aasmani becomes emotional when she thinks about her mother, sometimes she thinks that her mother was right in leaving her as she has other serious issues to deal with. She says: ***"Mama who will save the world if you don't?"*** (Broken Verses 138) At that time when she was living with her mother she herself asks her mother to accompany the poet and do your work and don't bother about her.

Aasmani's is Resentful, Blaming her Mother and the Poet and is Vulnerable to Contain her Madness

Vygotsky socio-cultural theory suggests that the child is unable to learn individually. He stresses upon the need of assistance from a more proficient person or more knowledgeable peers or a group. Taking into account the socio-cultural theory it can be argued that individually Aasmani is unable to solve her issues. She is becoming more and more furious and agitated. Aasmani is resentful and blaming her mother for giving no importance to her and spending whole of her time in her political and social activities. She complains her that she was never a strong reason for her mother to stay back at home and give her some time. She refuses to understand her position she is bent on blaming her mother for not staying back and being with her. She is infuriated as her mother has not given that particular status that she has given to the poet in her life:

"No, I didn't want her to have no one else. I just wanted to always be first. And why shouldn't I? I was her child, I was the defenseless one. But I couldn't even pretend to believe that. In the sanctuary of Beema and Dad's house the only thing I needed defending against was my mother's absence". (Broken Verses 234)

A realization has been developed by Aasmani that she doesn't matter for her mother or she never mattered enough in her mother's life. She also realizes that she had no importance in her mother's life as the other matters of her mother or her mother's lover the poet, ***"For her, loving the poet was addictive; loving me was just habit forming"*** (Broken Verses 242). She doubts that in Samina Akram's life her importance was of small consequence.

"And was it before or after that - the moment when she looked at me and thought, while I am discarding everything of myself I will also discard this child of mine?" (Broken Verses 143)

The social circle around her like her biological father, her step mother Beema, her step sister Rabia, Shahnaz Saeed the legendary actress and her son Mir Adnan Khan known as Ed tries to tell Aasmani that her mother was good mother to her, she was always caring for her but care and love for her was slightly different from other mothers. Aasmani became furious and pent up with anger and this condition makes her react to people irrationally. As a defense mechanism purposefully she becomes impolite and rash to all typical mothers of her friends in order to justify her mother's unconventionality so that the others may not be able to point out a finger to her. She is fully aware of her mental condition and her bitterness but is unable to control her madness. As Aasmani is very intelligent girl and her intelligence makes her aware the unreasonable behavior she has with others. She is under the dictation of her paranoia-

engulfed mind. She is broken hearted and torn in mind due to her mother's abandonment so she has conflicts regarding all her relations. Throughout the plot of the novel Aasmani is obsessed with the idea of her mother and her mother's friend Omi and that her mother is comfortable with the poet and her complaints also continues. She oscillates between her mother being comfortable with the poet and her complaints that her mother did not give her much care and time. She says:

"But even though I wanted her to stay, I also wanted her to be with him. Theirs was the great love story I worshipped, even as it relegated me to a walk-on role. I was so proud - what a strange word, but that's what it was - of the way she was loved by him, and the way she loved him in return"(Broken Verses 200).

As she is disturbed and confused and doesn't know what to do as a result of this situation she accuses Omi of turning her mother into his muse for his poetic inspiration. She accuses him for making her mother as inspiration for his next poetic collection. She asks him that he has got fame and what has become of her mother. She also accuses poet for not marrying with her mother and lastly she considers that his poems were read by the people due to his affair with her mother.

When her father tries to convince her that she should accept this reality that her mother has died, as a reaction to that she becomes very bitter and behaves very rudely: ***"Strike the mouth which had uttered that obscenity"*** (Broken Verses 258). As Shehnaz Saeed has returned to acting and doing a drama Boond while helping that team Aasmani comes to know that Shehnaz Saeed's role in the drama has similarities with her mother's life. She imagines Shehnaz's character as returning back after a long time to the city and she departed the city without telling long back ago, leaving her only child behind, the whole character of Shehnaz Saeed's character resembles with her mother's life. She becomes offensive and objects when she sees Shehnaz Saeed is imitating her mother. She cannot bear her imitation and also that her mother's life is turned into a drama. She cries endlessly and inwardly she is consumed with rage, grief and denial. Aasmani has become a consistent cauldron of emotions which do not let her rest at all. She is always in her expectations with her mother and thinking about her mother's actions. This constant mental battle makes her exhausted and little space and energy left for her to put some attention on other matters of her personal life, ***"I wanted to be washed clean of memory. I wanted to be embalmed. All fluids, all juices removed"*** (Broken Verses 198).

Aasmani as a child has psychological problems as she has psychological longings for her mother, she longs for her mother's affection and times the things that a child needs from her mother. Aasmani gets off from her mother as she is an activist, a lover, a rebel and a non conformist but not as Aasmani's mother. She sees her mother as a strong entity and finds it very difficult to come out of it, look beyond and breath free. Aasmani is psychological turbulent, very complex and is wrapped up in mother's feelings. Her mother's 'grazia,' her confrontations with her opponents, her activism the things she narrates every time with a worshiper eye. She always looks her mother with: ***"Blazing eyes and fiery rhetoric that had crowds chanting her name as if she was a religion"***(Broken Verses 59). She seemed to be caught up in mother's grazia, she was also well versed in oration and had the ability to hypnotize the crowd. People swayed who listened to her:

"That was my mother's greatest cruelty. She allowed you enough time to luxuriate in her grazia, and then she went away taking it with her, leaving you with the knowledge that you would never feel anything like it again and you would certainly never produce it yourself" (Broken Verses 33).

She talks about the magnetic personality of her mother all people around her including the poet, the actress Shehnaz Saeed and the common women were attracted towards her. She was the

cynosure of all the people who listened to or worked with her mother. She has romantic images of her mother from the multiple facets that she performed in her life and she doesn't have any remembrance of her as a mother. She claims her mother as a 'lapis lazuli' and romanticizing her, rallying women together, her body covered in bruises. All these explanations show that she had intentions to look and present her mother in a romantic way. Aasmani since her childhood was engrossed in conflicting worlds on the one side the idealist world of protests and poetry which belongs to her mother, the poet- her lover and Samina and her father and her family.

The protagonist's maddening longings of her beloved mother goes so deep that she cannot even bear them. Her conflicts, her mental twists and turns seem to be so tortuous with the layers and levels of complexity of her mental and emotional identities trying to reconcile with her life. She reaches at frenzy by thinking about her mother and when she connects her every imagination, every happening and every thought with her all the time. From a different perspective Aasmani's vulnerability relating her mother can be seen that right from adolescent period she was aware of the illegal relationship that exists between the poet and her mother and in addition to it he calls himself the 'aashiq' of her mother. She was also aware of another fact that how her mother left her father for the poet just a few months after the marriage. Not only had this but she also left her bringing up to her father and her step mother Beema. She had closely seen her mother as going out of her life for both personal and political reasons. She had not received all the love and care that the mothers give to their children. In fact she had seen her mother separated and living with someone else she was not married to and she had seen her father married with Beema and also settled down with her. Aasmani had seen her mother as negating all the stereotypical norms of society. She had seen her mother as a rebel but in all this process she had not seen her mother as giving due respect and time to her daughter, she had failed in this regard as a mother. Sorting through her feelings of admirations for her mother, her rejection, her resentment and jealousy, she grew up with two sets of parents, her father and step mother, her mother and the poet.

Aasmani's Realization of the Fact, Truth is Revealed

After all the madness of Aasmani about her mother and her belief that she is alive comes to an end with Ed's acceptance that those letters with encrypted codes were written by him not by the poet. In deep agony Aasmani cries but this time only mourning for her mother's death as her acceptance of it dawns on her, ***"How could it have taken so long to think what I should have thought instantly?"*** (Broken Verses 321) She understands that she believed in an impossible life over an unbearable death and she searched for non-existent reasons to support her belief. She has realized that it was only her refusal to see the things as they were in reality and accept her mother's failure that had made her think about the possibility of her being alive. She was human she was not willing to accept. Her redeeming starts when she buries all the ambiguities in her mind arising from the stubbornness to see things in their real light, ***"Her absence was proof of her death. She loved me too much to allow me to believe she was dead when she wasn't"*** (Broken Verses 338). After a long period of fourteen years living in the shadow of cloudy thoughts, the final revelation comes to her in these words, ***"My mother suffered from profound clinical depression, she lived with it for over two years until, unable to believe in the possibility of recovery, she killed herself"*** (Broken Verses 330).

Aasmani's Learning through Human Mediation

Vygotsky socio-cultural theory states that development in cognition depends upon the interaction with the people and the tools provided by culture to help form someone's own view of the world. The basic elements of Vygotsky's socio-cultural theory are the zone of proximal development and mediation. Mediation is the assistance that is provided to the learner for his growth in learning or development in his cognition and it also enhances the learner's abilities

and capabilities. Mediation is of two kinds: human mediation and symbolic mediation. Human mediation is the assistance provided by the people, the more proficient person and the more knowledgeable peers. On the other hand symbolic mediation deals with the cultural tools: the signs, language, arts and artifacts, rites and rituals and customs. After a long battle, conflicts, confusion, agony and bafflement, Aasmani has come to the realization that her mother is dead and after acceptance of this bitter reality she is able to release herself from the past tormenting memories. Vygotsky's socio-cultural theory states that individual cannot learn at his own, he needs some assistance. As seen throughout Aasmani's struggle that she was unable to reach the truth and unveil the ambiguity regarding her mother's death. She was trying individually to liberate herself from the past memories of her beloved mother and to know whether she is dead or alive. She did not succeed in her effort to unravel the trauma. She succeeds in when she gets human mediation from her surroundings.

Aasmani's dad, Rabia, Shehnaz Saeed, Beema and Ed, all these people around here are instrumental in making Aasmani understand her mother and as a result of that she is able to release her memory. They are very close to her and watch her closely encourage her to talk about her feelings. Her step mother Beema being very close to her understands her trauma she is going through. As Beema says:

"Darling, why force yourself to believe she's alive and staying away from you? Don't you see that damages you more than the truth ever could?" (Broken Verses 259)

Aasmani's dad also plays his role to realize Aasmani that her mother is a loving mother, a fact that she herself was determinedly rejecting. Her dad makes her human weakness, ***"She wasn't an unbreakable creature of myth, she was entirely human, entirely breakable, and entirely extraordinary"*** (Broken Verses 332).

Shehnaz Saeed who was very close to her mother Samina during her lost two years, she also makes Aasmani believe that she was a caring mother, ***"She talked to everyone about you. You were a world to her"*** (Broken Verses 295). She also lessens Aasmani's bitterness for her mother on another occasion in these words:

It's the starting point of how we learn to live without her. She didn't kill herself because you weren't reason enough for her to stay alive - that's not why she did it. And it isn't that she wasn't leaving you for the poet. Those aren't the reasons. You must accept those aren't the reasons. She hung on to an intolerable existence for two years because of you. Not me - I've always known that" (Broken Verses 301).

In the last years of Samina's life, Samina's mental landscape was uncovered by Shehnaz Saeed. Samina had realized that she is making things worse for her daughter by turning the world traumatic around her. Her father figure the poet was killed unsympathetically and her mother was in deep depression and agony.

"All power dynamics - all instances of repression and authoritarianism and manipulation - are just failed metaphors for the ways our own brains interact with us. That was the grand irony of your mother's life - she could fight all those external tyrannies, but not the internal one" (Broken Verses 300).

Ed is also very close to her and he also tries to sooth her by saying that she had a childhood with her own family around, for this she must be thankful. Rabia and Mirza also played their role to convince her that her mother was nice to her.

Complication for Aasmani about her mother's death created because there was never any outward manifestation of her mother's death. A grave or some remains of her mother could help her accepting the mysterious death. There was no funeral ceremony of her mother's death- the ritual of putting mud over the dead, for example say good bye to her mother or mourning for the dead. There were no such kinds of signs that will show her that her mother is dead. As

there were no such evidences, so the death of Samina remained a mystery for her. That's why Aasmani believed that her mother was alive and waited for her limitless time. She says:

"I knew that loneliness, the exact and exacting desolation of it. Made lonelier by my aloneness in it; everyone else had given up on her years ago . . . the dream of a mermaid, particularly. The dream of a burial without a body, and the anticipated release of a ritual of farewell" {BrokenVerses268)

Pain and bewilderment are the trauma of Aasmani at suddenly being cut off from two most significant people of her life at a young age the poet and her beloved mother Samina. The poet was killed brutally as a part of intrigue of the government and her mother vanished without giving her a farewell note.

Dad's Share in Aasmani's Learning

The human mediator who plays a significant role in Aasmani's learning is her Dad. As Vygotsky states that a more proficient person is required to play a role of mediator in the process of learning. Dad is more proficient as compared to Aasmani as she is unable to resolve the mystery of her mother's death individually. Aasmani and her Dad have deep relations and it is summed up in Aasmani's words, ***"Consistency thy name is Dad"*** (Broken Verses 19). Aasmani's Dad remains passive throughout the novel. He is a silent force for the family, he is emotional but in a little way. The relation between Aasmani and her Dad is not in good terms as Aasmani has deep longing for her mother and due to this reason she also likes the poet the lover of her mother. She is of the view that her father does not like her admiration for her mother who left her for her love. That's why there is silence between their relations. Her Dad remained busy in his work earning money for the family so he had little time to sit and talk to them. When Aasmani faces a crisis at the end, that we hear from him when his long conversations with Aasmani, helping her to come to terms with the person that her mother was. The mist the passivity between Dad and daughter is revealed when her Dad shares his feeling with her daughter. He says:

"Darling, why force yourself to believe she's alive and staying away from you? Don't you see that damages you more than the truth ever could?" (Broken Verses 259)

It is through his love for his daughter that she is able to develop gradually a realistic view about her mother and she has realized that her mother is died. There was great misunderstanding between her Dad and Aasmani as she had great love for her mother so there had been no exchange of words between the Dad and Aasmani. Aasmani says:

"Even before my mother left she was an unspoken presence standing between Dad and me. His disapproval of her, and my disapproval of his disapproval, made silence the only possibility between us in regard to her"(Broken Verses 33).

Aasmani thinks that the coldness between her Dad and her relation because of her excessive love for her mother and that woman abandoned her Dad. But her Dad thinks otherwise, he praises her mother and understands Aasmani's longing for her mother and tells her:

"There was always all the reason in the world to love Samina. So how can I mind that you loved her? How can I mind that you loved your own mother?" (Broken Verses 248)

Dad's soothing and pacifying love helped to realize her to accept the bitter reality that her mother is no more, she has died.

Beema's Role in Aasmani's Learning

Aasmani's relation with her step mother Beema is the relation that sustains Aasmani helps her keeping her sanity during the period of great upheavals. She is the woman who showed her great love for Aasmani throughout the novel. She stood rock with Aasmani in every matter though generally it is said that step mothers don't have good relations with their step

daughters. Bema has purely motherly concern and love for Aasmani and she has shown this love and care in the novel. Aasmani says:

"You're the one who's always been my rock, you and Beema together the anchors who keep me moored to sanity" (Broken Verses 178)

Samina was convinced that Beema was a very good mother and wife and Beema would, ***"make a wonderful mother to our child"*** (Broken Verses 249). Samina's remark shows that Beema is a nice woman not only this but she is also an epitome of loving and caring woman who has motherly instincts. Samina and Aasmani's father had fallen in love in their college days. After that she went to Cambridge for studies and from where she sent a note to Aasmani's father that though their relation was wonderful was over. After this refusal Aasmani's father and Beema came close to each other and start liking but Samina entered again in Aasmani's father life and married and separated after a short time asking him to marry Beema passing all through the critical period of her life she never had a grudge against Samina or Aasmani. Beema is that kind of woman who keeps happy all those who are around her as she is a loving and caring mother. Beema is a lady of large heartedness; she is contrary to notion of step mother. In all her dealings her greatness can be seen. She says about Samina: ***"She was one of the dearest people to me in the world. No one braver or charismatic than your mother."*** (Broken Verses 158). She is worried the way Aasmani is drifting away to abyss in the novel.

"You never do nothing. You brood. And I don't like the thought of you living alone and brooding with Rabia off at work all day and Shakeel locked up in his studio" (Broken Verses 22).

When Aasmani faces a dilemma in order to decide whether to trust Shahnaz Saeed or not, she takes opinion from Beema as she thinks her smart in judging people. So Beema gives her views in these words:

And that's Shehnaz for you. Trust her? I wouldn't trust her with my life Aasmaani, I'd trust her with yours. (Broken Verses 159)

Bema relation with Aasmani shows that they have quite intimacy and respect for each other. Being a step mother she is very polite and loving to Aasmani. Beema's respect for Aasmani's mother is encouraging and healing for Aasmani. With Beema's mediation Aasmani's agony and confusion has decreased to a certain degree.

Rabia's Mediation and Aasmani's Learning

Rabia is Aasmani's younger half sister follows her mother's foot prints and is very loving and caring to Aasmani. Along with other family members Beema is bedrock for Aasmani, ***"Rabia always approached me with such care around the subject of my mother, as though I might shatter into a million pieces if she didn't say exactly the right thing"*** (Broken Verses 141).

Rabia is the voice of her conscience, she is almost her second half, and she is very quick to make Aasmani learn that she is not able to learn herself. Rabia confronts Aasmani on several times. As she is of the view:

"Tell me just one thing, Aasmaani. Is it that you don't want to be your mother or that you're afraid you'll fail so dismally to live up to her that you won't even try?" (Broken Verses 28)

Rabia makes Aasmani always think and ponder what she is doing and rethink and judge herself where she is heading to in her life. She also tells her that in search of her mother what is she gaining and losing in her life, she should think over it.

"When did you stop believing in all those things you were so passionate about? All those political ideals, notions of inspiration and activism and all that good stuff which you used to lecture me about" (Broken Verses 137).

Rabia's picking up clues from Aasmani's expressions, behavior, and attitude to correctly judge the things that Aasmani has not taught herself yet in her life shows that Rabia is very smart and correct. Rabia is so involved in Aasmani's life that she is aware of the fact Aasmani is in love with Ed. As she asks Aasmani: **"So you like him?"** (Broken Verses 22) When Aasmani receives letters from the poet, Aasmani is quite optimistic to bring poet back and in this way she will also be able to bring her mother back. Rabia is very sharp to notice this change in her life as she says to Aasmani:

"You're so different these days Aasmaani. I don't know if it's good or bad. You're more locked up in yourself than ever. But in a peaceful way it seems" (Broken Verses 178).

Rabia is very quick to notice Aasmani's mental condition due to her obsession of her mother and imagining that she is alive she remained always confused and perplexed. On another occasion Aasmani was cooking at odd time, Rabia understood that something was wrong with Aasmani that bothered her. So she went to her and asked her that she was cooking food on one am and seven am so these are strange hours for cooking. She asks her why she was worried.

As Aasmani is so engrossed in her mother memories and is unable to take herself out from those past drastic memories. Not only had this but she also blamed her mother for abandoning her and her father for the poet. In this situation Rabia makes her learn the true picture of her mother's love and care to her in order to rehabilitate her.

"Your memory is so incredibly one sided, so totally blinkered, that you need the black and white reminders of what you used to admire and idolize her for, just in case the day comes along when you're able to let go long enough to remember her as she really was, with all her flaws and in all her glory" (Broken Verses 180).

Rabia being a step sister of Aasmani is very loving and caring to her. She is very intelligent to assess the mental condition of Aasmani and with her love and her attitude she is trying to ease her nerves by presenting to her that her mother always loved her. She was loving and caring like all other mothers of the world.

Ed's Mediation and Aasmani's Learning

Aasmani meets Mir Adnan Akbar known as Ed at a private television channel where Ed works as a producer and Aasmani joins this television station as a quiz show researcher. She connects with him as soon as she meets him. She finds him similar to her in many ways, **"Trying not to show how startled I was to have found a stranger wearing an expression I thought of as mine alone"** (Broken Verses 9).

The pain in which Aasmani was and she carried along made her come close to him. The both have gone through similar pain so she understands the agony and burden that he has in his mind. She has some love intentions towards him but the obsession she has for mother drives her away from Ed's love initially. The letters that Aasmani was receiving from the poet brought them closer. But as she is obsessed with the memories of her mother she is unable to accept her growing attraction towards Ed. On the other hand Ed is encouraging their intimacy and feels it passionately. He shows her feeling in this way, **"To hell with my mother and the letters. What about us?"** (Broken Verses 156) Unlike Aasmani he is expressive in his feelings for Aasmani, **"You knew my heart, Aasmani. You had my heart; it was beating in your chest, my damaged, obsessive heart"** (Broken Verses 320). As Aasmani has gone mad with the thoughts of her mother, everyone around her wants her to calm down. With the passage of time Aasmani becomes aware of the fact that Ed is the person who can stand with her, help her find release from her thoughts.

"Take me broken I wanted to say. But I knew already that in his eyes each one of my breaks would shift from challenge to reproach. Why can't you be fixed by me, he'd want to know. Why isn't I enough? Why do you resist my attempts?" (Broken Verses 154)

Ed tries to convince her in the light of her own life that she had her childhood in her own family around her so she should be thankful. The encrypted letters that she was receiving from the poet actually they were written by Ed. With these receiving letters she was thinking that the poet might be alive. But when Ed accepts that these letters were written by him not by the poet, it is the time she accepts that her mother is dead. Ed's love for Aasmani and Ed's grief and agony of his mother as a lesbian made Aasmani come close to him and also to share her grief with him. This intimacy, this love and the mutual understanding made her to release her tragic emotions and in this way she is redeemed.

According to Vygotsky's socio-cultural theory human mediation plays an important role in the learning of the individual. The increase in cognition is also due to human mediation as seen in the novel every individual around Aasmani helps her to take her out of the past drastic memories of her mother and her relation with the poet. The social circle around her with their love and care made her to express her intentions rather concerns related to her mother's life and by doing so she was able to come out of those memories that had spoiled her life.

Cultural Elements and Aasmani's Learning

According to Vygotsky's socio-cultural theory symbolic mediation also plays an important role in individual's learning. Symbolic mediation includes the art and artifacts, signs, formulas, language and writing. Language as an element of culture plays a significant role in the novel. Various cultural elements are portrayed in the novel. The poet with his poetry, a poem 'Laila' in which the story the Qais and Laila is narrated, letters with encrypted codes, homosexuality and the powerful role of religion represent the cultural aspects in the novel.

Language plays a very significant role in reconstructing the traumatized identity of Aasmani. The novel foregrounds the notion of language and translation is the ways that address the post colonial identity formation. This can be seen in the coded letters written by an alien person to Aasmani. The code is only visible to Aasmani, her mother and to the poet. In the process of decoding the coded letters that were written by Ed to her, they proved fake as they were not written by the poet. Aasmani is forced to encounter her past. This process of the translation of the coded letters puts the novel in the process of questioning history, aesthetics, and language as well as the construction of identity. By translating the letters Aasmani is exploring her narrative of self. Aasmani translates herself from the past to the present and liberate herself from the memories of the past. Translating and writing are the sources through which the constructing, uncovering alternative stories, histories and memories of the past through language. As in Aasmani's story it can be seen that she gets solace from the past drastic memories of her mother's abandoning her and her father and her life with the poet.

Aasmani's release from the past memories and the construction of her identity is purely linguistic. Her frequent use of puns shows that she is sensitive to language. Her father calls her a **"Scrabble girl."** (Broken Verses 178) This sensitivity of language can be seen from her comments to different characters. As in case of Ed in particular, she dislikes her name Ed and in this way she is criticizing his American identity as Mir Adnan had come back from America and he was called by his friends there as Ed. When he introduces himself at television station, **"Mir Adnan Akbar Khan.... But my friends call me Ed,** he says this in a **"mock grandiose tone"** and gets a sharp response from Aasmani in this way, **"Nicknames and friendships rarely go together"**. (Broken Verses 09) Similarly, when she discusses her response to the name selected for her by Samina Akram her mother, she comments critically on her mother given political name 'Aasmani Inqilab' refusing her set of values also in these words:

"Aasmaani Inqalab – my first and middle names, self-important tri syllables that long ago pushed my shorter surname off everything except the most official documents. My mother's choice, my name. My mother had made all the important choices regarding my early life; the only thing she left to Dad and Beema was the actual business of raising me. Aasmaani

Inqalab: Celestial Revolution. Such a name never really admits the notion of childhood. But Beema used to whisper in my ear, 'Azure.' Aasmaani can also mean azure. An azure revolution.”(Broken Verses 03)

Two different names show two different aspects of Aasmani's identity, the inflicting part is that she remains in the shadow of her mother's memories and the good one is that she is living in the company of her step mother who shoes her love and care for Aasmani.

Mourning on the dead is an essential part of our culture as it gives solace and comfort. By mourning on the dead we do two things one is that we accept that he is not going to live more, we shall not be able to see him or talk to him and the second one is by weeping we release our emotions and in this way it becomes a part of catharsis. In this way mourning plays very important role in translation and transformation of the self. It prepares the path for Aasmani for a new identity. In the novel the poet narrates a poem 'Laila' in this poem Laila loses her lover Qais and in depression she searches for him desperately. Despite of all her searching she fails to find her lover so she translates herself into her lover by adopting his manner of speech, his expressions, his gait and dress in order to keep his abilities and characteristics alive. In this way she keeps her past alive in the present. Chow (2008) states, "Melancholia is a form of affirmative cultural redress and repair". In the case of Aasmani when she receives letters from the poet which proved to be fake at the end. These letters keep her alive to the past and this way she keeps herself in trauma and agony. But when she comes to know that these letters are fake and in this way there is no hope of her mother being alive. She accepts the truth that her mother had committed suicide and she is no more. The cathartic effect of mourning for the dead and the worth of being with them till the end are expressed through Aasmani's voice: ***"They have it easy, the ones who can mourn the dead"*** (Broken Verses 323). Aasmani gains solace with the act of burying, she replicates laying mud over the remains of the deceased in order to come to terms with the finality of her mother's death:

"I take the block of sand in my palms and walk forward until I am knee deep in the cold, clear water. The bright winter sun throws a net of silver between the horizon and me. I bend my back and lower my cupped hands just below the surface of the sea. Her name and the sand stream out between my fingers, dissolve into the waves, and are carried away". (Broken Verses 338)

While previously she was not able to mourn but now she has realized the truth and is able to mourn. Through mourning for the mother and the poet and upon their values, Aasmani is seen as developing her new identity, allowing for ethical reflection, and acceptance of politics as it is stated in the end of the novel to re-embark on media work and storytelling that will promote the legacy of her mother and the poet. Aasmani says:

"That's what they did, Omi and Mama: they gave meaning to the world when it seemed senseless [...] But if [...] the ways in which we apprehend the world are merely synonymous with the stories in which we feel most comfortable, then this is a story I am willing to claim for the world. And one I'm determined to spread" (Broken Verses 335).

It is clear from the passage that Aasmani has achieved a new position and it has been gained through mourning that helped her worked through her traumas, it is different from her mother's activism but she is able to promote change now.

Cilano (2007) quotes Kamila Shamsie's interview in which she says what Aasmani has realized that her mother and the poet had done their work, they took the initial stand it was very significant and we can't expect everything from them, they played their part. Now it is our turn that we should go forward. The author comments and the novel suggest that the translation of Aasmani's self is cultural and ethical. It is not personal but it is connected with a politics and ethics based on collectively.

Increase in Aasmani's Cognition and ZPD

Vygotsky's socio-cultural theory suggests that development in cognition of an individual depends upon the interaction with the more knowledgeable or proficient people. An individual can learn more in collaboration with other people and can enhance his abilities and capabilities. The abilities and capabilities of learning are called cognition. The increase in abilities and capabilities along with mental growth of the learner is called increase in cognition. The learning process depends upon two levels i.e. inter-psychological and intra-psychological. Inter- psychological level deals with the interaction with the people and intra-psychological deals with the internal mental process of the individual. The child that learns from the social interaction and after this social interaction, an intra psychological process starts which enhances the cognition of the learner. From this point on wards the notion of zone of proximal development takes place.

Zone of proximal development is actually the difference between the individual learning and the learning with the coordination of the other people. In the case of Aasmani it can be noticed that when she is alone and is trying to resolve her issues on her own, she doesn't succeed, in fact she was adding more to her madness, inflicting pain and tormenting herself. She finds no way out to overcome her problems. But with the help of the social circle around her she has diagnosed her weaknesses, her pain and her issues related to her mother, the poet and even with the encrypted letters. They with their love and care were able to make her release from her drastic past memories. And with these conversations and as a result of that the shedding of emotions, they were able to convince her, to forget her drastic past and live a new life. Mourning over the dead, language and translation also helped to resolve the issues and added to her cognition.

Conclusion

Vygotsky socio-cultural theory deals with the development of the learner when he interacts with more proficient people. Cognition is the development of abilities to think and do more. Two basic elements of socio-cultural theory are ZPD and mediation. ZPD is the difference between individual learning and learning in interaction with more knowledgeable people. Mediation is the assistance that is provided to the learner. It is of two types; Human Mediation and Symbolic Mediation. Both play significant role in learner's abilities. Broken Verses is about mental mappings of Aasmani Inqlab, the protagonist who is searching answers about her life as she is haunted by the unsolved tragedies of her childhood that include the abandonment of her mother, her disappearance without any farewell note, her mother's irreligious relations with the poet Nazim and finally the poet's mysterious death. Aasmani was frequently abandoned by her mother while she was busy in her political activities or she was in exile with the poet. Aasmani is still in trauma and doesn't want to believe that both are dead. She is so engrossed in the memories of her mother that she talks about her mother in present tense and anxiously waits for her mother's return. Aasmani's mother's friend Shehnaz Saeed, a legendary actress is unexpectedly coming back in television in soap serial 'Boond' gives Aasmani a puzzling note that is written in codes that sometimes ago the poet and Samina Akram shared. She becomes hopeful that the poet is alive and he is the one who is writing letters. He is optimistic that she would find clue from the poet about her mother. Aasmani is bewildered that her mother never thinks her as a reason to stay for her and yet there is no reason for her to come back for her. She always believes that her mother's priority was her lover the poet. The past pinching memories of her mother are mixed with either of the other people or with the poet. Aasmani struggles hard to free herself from her mind the memories of her mother but fails. She painfully remembers her mother who always moved in and out of her life. She left Aasmani with her biological father, her step mother Beema and her step sister Rabia. Aasmani's inner conflicts have made her too weak mentally that even she cannot decide what

to do next. This made her to lead a miserable life and she is switching from one job to another, leaving jobs without any reason and finally she joins a quiz show researcher in first private television channel. Taking into account the socio-cultural theory it can be argued that individually Aasmani is unable to solve her issues. She is becoming more and more furious and agitated. Aasmani is resentful and blaming her mother for giving no importance to her and spending whole of her time in her political and social activities.

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