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COLONIAL OPPRESSION AND COUNTER-NARRATIVE IN UZMA ASLAM KHAN'S THE MIRACULOUS TRUE HISTORY OF NOMI ALI: A DISCOURSE HISTORICAL APPROACH

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Abstract
This study examines the portrayal of colonial oppression and the development of counter-narratives in the novel, The Miraculous True History of Nomi Ali (2019), by Uzma Aslam Khan. The novel takes place during the Japanese occupation of the Andaman Islands during World War II and examines a forgotten and overlooked colonial past and the lives of marginalised communities. The aim of this study is to examine the discursive construction and contestation of colonial power relations in the text. A qualitative and interpretative research design was used, selected excerpts from the novel were critically analysed by applying key DHA parameters, which are nomination, predication, argumentation, perspectivisation and intensification/mitigation strategies. The dialogues, character portrayals, and plot of the novel demonstrate that colonial oppression is rooted in the novel. The text also produces counter-narratives that attempt to resist colonial ideologies by reclaiming indigenous voices, holding onto collective memory and challenging the official history. The results reveal that language is an important arena of ideological conflict and the reproduction and contestation of colonial discourses. The study finds that Khan's novel is a useful tool for uncovering the long-term consequences of colonisation and provides a different lens that can help bring to life the voices of marginalised groups and help shape a more inclusive history and identity.

Keywords: Colonial Oppression, Counter-Narratives, Marginalised, Discourse Historical Approach, Interpretation

Introduction

This research deals within the context of Postcolonial discourse by revisiting colonial history and voicing marginalised histories, especially during the Japanese and British occupations of the Andaman Islands. Colonisation is explored in Uzma Aslam Khan's *The Miraculous True History of Nomi Ali* (2019), which reveals a profound understanding of the indigenous communities of the Andaman Islands during British colonial rule. The brutal treatment in the cellular jail that Khan describes in the novel become the central theme of the story and the protagonists' journey. The core of the narrative and the characters' story is the cellular jail and the cruel treatment.

The names of the islands, as well as the political and geographic divisions of the islands, and the Cellular Jail at its centre, are all remnants of colonialism (Rabani & Mishra, 2011). Khan's novel tells the story of how colonial power actively suppresses local histories and experiences, which the novelist seeks to retell and reframe. British-Indian prison colonies in the Andaman Islands were first established in 1789, but they were expanded upon in 1858 (Sen, 2009). The British arrived in the Islands to establish a penal colony following the great uprising of 1857, and it continued in existence until World War II.

When viewed through the prism of postcolonial theory, the concept of power dynamics concentrates on the effects of colonial rule and how it influenced the development of racial, ethnic, and cultural hierarchies (Ahmad & Khalid, 2023). The postcolonial discourse offers a method for examining the enduring global legacy and power structures that have emerged from colonialism. In postcolonial literature, Edward Said's notion of "Orientalism" and Gayatri Spivak's notion of "Subaltern" are significant.

ISSN E: 2709-8273
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JOURNAL OF APPLIED LINGUISTICS AND TESOL

Beliefs regarding race, gender, and ethics are perpetuated by orientalism, which establishes binary oppositions between the exotic, feminine Orient and the logical, civilised Occident. Spivak presents the idea of subaltern groups, such as women, tribal groups, and Third World peoples, who are excluded from the dominant discourse due to colonial and patriarchal structures (Ambesange, 2016).

The study explores postcolonial concerns with colonialism and its effects on the colonised, particularly in the Third World. Thus, revoicing the voiceless through engagement with narratives that dominant historical discourses have erased, Khan addresses the problem of the colonial oppressiveness of British rule and its afterlife, reflected in the Indian subject's formation of the self and resistance.

Problem statement of this study is state-approved historical explanations tend to recreate a purified, or whitewashed version of the history of colonialism, and the viewing of the oppression of colonialism. On the contrary, this very historiography is shaped by the novel as the Khan can provide an alternative narrative angle and give a voice to the forgotten aspects of history. They focus on the experiences of the oppressed, oppressed histories are reconstructed while colonialism is challenged. Khan gives voice to the people who have been denied a voice by imperial history. Disrupting powerful colonial discourses that tend to celebrate empire and obscure its violence, the novel goes in a specific direction to unveil oppression.

Significance of the study is that a critical aspect of the discourse on postcolonial issues is an examination of how language contributes to the maintenance of colonial dominance. Exploring the colonisation and narrative framing of Khan's text, which exposes the complex power dynamics, oppression, and resistance within the framework of colonialism, is the significance of this study. It explores the historical, social, and cultural settings that influence postcolonial narratives, addressing the importance of identity formation, hybridity, decolonisation, and the representation of marginalised voices.

Theoretical Framework and Context

The varied literary movement referred to as postcolonial literature encompasses a wide range of historical works from countries and regions that were formerly colonised by European powers, which first appeared in the mid-20th century and is still developing today. By examining issues of power, identity, cultural hybridity, rebellion, and decolonisation, it offers a critical reaction to the historical and sociopolitical legacies of colonialism and imperialism. Even though their meanings have changed over time, colonialism and imperialism are now used interchangeably. According to Young, these critical labels are "forms of subjugation of one people by another". Young characterises imperialism as "the practice of power through accommodating institutions and ideologies.

The Empire established a complex archive and engaged in negotiations with hundreds of Indian convicts to establish a prisoner community in the Andaman Penal Settlement between 1857 and 1947. Elite political prisoners were brought to the Andamans beginning in 1909, and the islands experienced a period of intense resistance movement from 1932 to 1937 as a result of their arrival. Many political detainees were subjected to cruel treatment and severe conditions in the Cellular Jail, which was well-known for hosting them (Srivastava, 2003).

"Black water" or Kala Pani had tremendous growth during this time. In the current context, the name Kala Pāni refers to the shipping of political prisoners to the Andamans, referencing horrific stories of colonial policies and the deportation of political prisoners who are now seen as freedom fighters (Parida, 2018). Transportation served as a form of punishment that involved removing criminals from society, isolating them in remote communities abroad (islands or mainland regions sometimes encircled by hostile inhabitants and landscapes), and employing them.

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Colonial authorities believed that travelling across the ocean (also known as "black water," or kala pani) threatened to deprive prisoners of their caste and, hence, cause them to be socially excluded. As a result, transportation was powerfully colonised as a punishment that Indians feared more than dying (Anderson, 2003). In Indian jails, prisoners received better treatment than other inmates, had access to a kitchen, newspapers, and books, and had a somewhat more liberated environment than "hard convicts." In general parlance, "political prisoner" refers to "a person who has been deprived of his/her liberty by the state for 'offences' perceived to be political in nature" (Singh, 2006). Inmates who were deemed fit for hard labour and older than 18 but younger than 40 were selected for such settlements.

Savarkar (1984, 81) writes that men were "yoked like animals to the handle that turned the wheel". Protests in Indian jails were also seen in the nineteenth century following the introduction of common messing (Yang, 1987). Hunger strikes have gained popularity among both the militant nationalist terrorist movement and Gandhi's nonviolent nationalist political streams in India. It is known that hunger strikes were a form of resistance that spread during the liberation struggle movement. the concept of a hunger strike was based on the fundamental inconsistencies between the colonial bureaucracy's doctrine and practice of disciplining political prisoners and regular inmates.

Singh (1998) pointed out that the political inmates at Andamans in the early years of the twentieth century received the combined punishment of being transferred and severe incarceration in the cellular prison throughout the duration of their sentence, in contrast to transported prisoners who were held there for brief periods of time (Singh, 1998).

Several of the freedom fighters saw their dying moments in the shadowy, isolated dungeons, hoping to catch a glimpse of their homeland's eventual liberation (Murthy, 2006). In post-independence India, the Cellular Jail in the Andaman and Nicobar Islands has great symbolic significance as a representation of the pain and valiant fight of India's liberation soldiers.

Seven political prisoners embarked on a hunger strike on January 3, 1933. At the Cellular Jail, this was the second hunger strike. The inmates listed fifteen requests, which included Emola soap for all inmates, flat-faced bowls for night urinals instead of lotas, improved rice and vegetables for C-class inmates, a specific diet for vegetarians, enhanced restroom facilities, and improved hospital arrangements. It is necessary to screen off each chamber.

From January 3rd to January 1933, the strike was in effect. Forced feeding was not necessary because the hunger strikers' conditions remained steady, but the Chief Commissioner ordered that they be disciplined. They contend that a text's discursive qualities are what give it post-coloniality, and that the emergence of a postcolonial voice, in which they create counter-discursive rather than homologous worldviews, transforms modes of representation, such as allegory or irony, into a practice (Slemon, 1987b). Pakistani Anglophone fiction challenges the strict opposition of East and West, of national and global, of centre and periphery.

Within the framework of tribal culture, works such as Jamil Ahmad's *The Wandering Falcon* (2011) examine the fluidity of identity and demonstrate how personal narratives are shaped by geopolitical influences (Nazir et al., 2022). The writings of authors such as Kamila Shamsie and Mohsin Hamid demonstrate the widespread usage of different perspectives. According to Ali Usman Saleem, their stories frequently offer opposing points of view that subvert prevailing historical narratives (Saleem, 2022).

The Subaltern Studies Group's 1980 intervention was a significant development in postcolonial studies. The term "subaltern" refers to "the general attribute of inferiority in South Asian society wherever this appears as a matter of class, social class, age, gender, and office, a term coined by Ranajit Guha (Betik, 2020). The primary goal of the Subaltern Studies group was, and still is, to recover, analyse, and elevate the agency of the underclass within the networks of colonialism, capitalism, and nationalism.

ISSN E: 2709-8273
ISSN P:2709-8265
JOURNAL OF APPLIED LINGUISTICS AND TESOL

The stated goal of Subaltern Studies, according to Dipesh Chakrabarty, was to provide historical interpretations that viewed subaltern groups as participants in history rather than its objects (Chakrabarty, 2000). Scholars like Chakrabarty himself, shifted attention to the marginalised peasants, workers, tribals, and other subordinated groups arguing that their political consciousness and resistance had autonomous significance.

Using the harsh binary oppositions of white/black, good/evil, rational/irrational, civilised/savage, and self/other, JanMohamed advances the idea of the "Manichean allegory" to characterise a common technique in colonialist literature. By presenting the coloniser as essentially elite and the colonised as essentially inferior, these dichotomies help to legitimise colonial dominance.

Postcolonial studies have been significantly influenced by Jan Mohamed's concept of the Manichean allegory, which provides a framework for analysing how literature can perpetuate colonial ideologies. A counter-negation is bred by the complete rejection of the colonised people's basic existence: "On a logical strategy, the Manicheism of the conqueror develops a Manicheism for the native" (JanMohamed, 1982). Two postcolonial theorists examine how colonial authority forced its language, culture, and beliefs on the colonised people, leading to a kind of cultural oppression that persisted until colonialism ended.

Discourse analytical research that mainly studies the way that social-abuse and injustice are carried out, transmitted, legitimated, and resisted by words and phrases in the political and social context" (van Dijk, 2015, p. 466). DHA mainly focuses on the systematic analysis of context and its dialectical relationship to meaning-making. The intricate relationship between language structure and content must be taken into account when studying conversation. According to McCarthy et al. (2010), discourse analysis examines the multifaceted nature of language use in various contexts. The DHA seeks to analyse, comprehend, and explain the multifaceted nature of the items under investigation" (Wodak, 2016, p. 3) by contextualising and analysing the discourse.

The goal of the discourse historical method is to incorporate as much information as possible regarding the historical sources and context of the social and political spheres in which discursive "events" are situated.

Research Methodology

The most suitable methodology for this research is a qualitative approach, which enables the presentation of findings through an interpretive, in-depth, and contextually based analysis of discourse within the literature. It focused on examining the construction of reality based on language, making sense, discourses, and how discourses are congruent in depicting power relations, identities, and ideologies (McLeod & Chaffee, 2017).

As implemented in this study, the DHA requires context-sensitive interpretive methods, close reading, critical interpretation, and thematic analysis, all of which seamlessly fit within the qualitative research framework. Interpretive research acknowledges subjectivity, recognising that the reader, including the researcher, maintains their points of view throughout and thus interprets.

In considering the narration style, the research examined how the narrative is presented and from what perspective. DHA draws on theoretical and methodological approaches from various fields, including linguistics, history, sociology, and political science. Ten major discursive strategies were used to operationalise the approach in this research: nomination, predication, argumentation, perspectivisation, the scales of intensification/mitigation, historical contextualisation, ideology and power, metadiscourse.

The historical fiction novel by Uzma Aslam Khan has been chosen for deliberate discussion because it has a rich historical context of colonial and imperial interaction. This selection enabled the comparison of the discursive mechanisms of nomination, predication,

ISSN E: 2709-8273
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JOURNAL OF APPLIED LINGUISTICS AND TESOL
JALT

perspectivisation, and argumentation in the interaction between colonial representatives (e.g., Japanese officials or British authorities) and native or peripheral characters (e.g., Nomi, Zee, the prisoners, and locals).

Such an approach facilitated a deeper understanding of the concept that language served as a mediator of colonial power relations, laying the groundwork for alternative histories in postcolonial texts.

Textual Analysis

Textual analysis is a qualitative, interpretive process that examines the content, structure, and meaning of texts such as written documents, media, and cultural artefacts to identify underlying themes, ideologies, and rhetorical strategies. The Discourse-Historical Approach is used to examine the ways that language creates social actors and relationships in parameters or strategies.

1. **Nomination**

Context of these lines are about the name of village in Andaman island which name "Aberdeen, the village where Nomi and Zee lived," takes up local identification with a foreign toponym. The fact that it was given a name after a location in Scotland explains the significance of the dominating culture imposed on the colonised land. The expression, which goes, the British were never homesick, naturalises this act of renaming as a dispossession and not domination. The nomination serves as a discursive device in colonial mapping works, effectively erasing indigenous identity in favour of imperial belonging (p.17).

2. **Predication**

Japanese major Ito addressed a crowd in Aberdeen after British. In the utterance, "It is not we who do this," Major Ito engages in perspectivisation to dissociate the Japanese forces from the acts of the re-arrested convicts. His explanation that the misconduct was committed by the convicts themselves is part of the narrative that clears the Japanese occupiers and falls back on the convicts as the only misdemeanours. Such a selection falsely accords the occupiers the moral high ground since their actions regarded as a justified retaliation for the actions of the convicts. These kinds of rhetorical tactics are typical of colonial rhetoric that tends to justify power and oppose dissent (p.182).

Two girls were kidnaped by Japanese soldiers and a group of local men assemble outside to beg for their release, then major Ito sent a peace committee member to reason with the crowd. The interlocutor, on behalf of the Peace Committee, uses the term "play women" (a possible mutilation or distortion of prostitute) to sort the abducted girls into a particular derogatory context. The repetition of the Japanese word "Baishunfu" or prostitute further adds strength to this implication, where he defines the girls as sex objects. Such premeditated rationale not only drags them behind the humanity level but also makes it incumbent to abduct and exploit them, which is informed by colonial thought in which the colonised is dehumanised and seen as objects to be controlled and manipulated (p.187).

Prisoner 218D, who was not yet a prisoner came to know that a girl dressed as a man shot dead, she run to meeting house to see her. Predication builds the act of dying as a martyr to ideology by the words "she has died a martyr." By calling her a martyr, the story places her on a higher pedestal, creating a feeling that she died after accomplishing a noble cause. This spelling out legitimises her opposition and puts her in the tradition of political struggle. This wording selection reveals how the text manipulates the reader to understand the meaning behind Kaajal's death as a part of the rebellion and against operation (p.219).

The concept of Andaman people about colonialism of British and Japanese as the recurrent term is the name "Sher Sahib". Master Sher." The role of Tiger Man makes both British and Japanese masters brave and fierce, regardless of their background. The lion or tiger (Sher as it called in South Asian languages) serves both as a metaphorical representation and a symbol of

ISSN E: 2709-8273
ISSN P:2709-8265
JOURNAL OF APPLIED LINGUISTICS AND TESOL

power. The use of the identical predication among colonial masters under different regimes destroys otherness, which underlined by continuity in the face. This figure of speech makes colonial masters replaceable by these rhetorical predictions, they homogenised by symbolic predication rather than heterogenised by nationality or ideology (p.367).

3. **Argumentation**

Shakuntala was remembering her journey to these shores as the wife of Englishman. Such a latent topos has implicitly in its argumentative move the contrast of freedom to constraint; Shakuntala is a "settler bride" and not a "prisoner bride." The claim that "Indian women still gossiped about how lucky she was" works as ground that supports a valorising claim: that she was lucky because of migration and not because of coercion. The contrast between these terms (prisoner vs settler) serves as a warrant, legitimising her privileged status. By applying this opposition, the author establishes the argumentative logic of independence, good luck, and social standing through the discourse to define Shakuntala's status (p.82).

Shakuntala came to know about the foreign women who were told that they will work there. Dr Singh has made several claims and judgmental arguments in support of the exploitation of women by the occupying forces. He claims that the low morale and interpersonal conflicts among the soldiers require the women to “uplift them”, thus defining the job of the women as curative. In addition, he states that “local women will be safer,” implying that the role of women seen as protective. Such arguments create the justification of the subordination of women, making it out to be helpful to both the soldiers and the local people. This line of thinking is that of the colonial utility (p.196).

Prisoner 218D who was no longer a prisoner ask question from herself about the power shift. The confusion of allegiances and ambivalence of rescue created by Kaajal's inner questioning, “here to save them,” was the flag with the red sun; theirs creates a destabilising argument. The juxtaposition of such flights, “Japan saving Indians from the British” versus “British save Indians from the Japanese?” is a kind of dialectical inversion which makes the reader shift their attitudes and question the validity and force of colonial promises. These framing choices comprise an implicit ploy of argument that undermines any absolute assertion of moral authority to the extent of demonstrating how contingent and disputable the process of imperial “salvation” is (p.229).

4. **Perspectivisation**

Information lieutenant of the Royal Navy, Archibald Blair gave to Malay about the aborigines. In the Archibald Blair report, where he replaced the aborigines with the words “fierce but not dog-headed or cannibalistic,” the attempt to correct the monstrous details of exaggeration is carried through partially. This point of view purports a more “rational” colonial gaze and gives credibility to the gaze of the Royal Navy officer as a reputable observer. However, with the retention of the predicate “fierce,” Blair maintains a paradigm that characterises aborigines as a threat, not as human beings. Perspectivisation is therefore indicative of a colonising gaze that mediates between myth and manipulation and affirms alterity (p.53).

Japanese were near to execute Zee, they addressed the Aberdeen people. The move, which is the most noteworthy example of perspectivisation in this discourse, is the utterance of the Japanese soldier, “He had fired the first shot.” By assigning a local kid the responsibility of initiating the violence, the soldier creates an excuse for the following actions by the army that could viewed as defensive on his end. This selective narration of events agrees with the colonial ideologies that depict indigenous resistance as provocation, which justifies the colonial dominance and denies the other views (p.180).

Aye and his father were talking about the Japanese respect of Gurdwara and their narrative. The juxtaposition, “Unlike the gurdwara, the Japanese did not house comfort women there, ‘Asia for Buddhists,’ they still said, but nor did they take off their shoes,” is between cultural

ISSN E: 2709-8273
ISSN P:2709-8265
JOURNAL OF APPLIED LINGUISTICS AND TESOL

practices and orientalist irony, which places the speaker somewhere in the middle of that continuum. The perspectival framing introduces the contrast between ritual respect and performative propaganda: the Japanese slogan, the term Asia is for Buddhists, is neutralised by the violation of sacred habit, the deposition of shoes. This created attitude has become a lens of criticism, revealing the disparity between the image of self and the behaviour it brings out (p.289).

5. **Intensification**

Zee and Nomi's father spoke in support of Japanese. The constant use of the phrase "wait and see" by the father makes the expression more emphatic, encouraging one to be patient and have faith in the situation developing. Similarly, the phrase, "The Japanese are here to help," increases favourable evaluation where they seen as benefactors and not as the occupiers. By repeatedly expressing and iterating differing affirmations, the discourse does its reinforcing work in terms of striking optimism, alleviating the doubts, which in turn solidifies the ideological acceptance of the foreign rule (p.3).

When Japanese took control of the Island then submissive comment was made by the father, "The soldiers must be hungry," makes the threat sound less grotesque as it becomes a subject of empathetic thought, lessening the image of force disparity. In stark contrast, the mother's emphatic statement, "They have more food than we do," lends further edge to the injustice she is highlighting, using words of emphasis "loudly." I chose volume and all-out comparison as a way to enhance the attitude of indignation and resistance. Intensification plays the role of a discursive trick in revealing the inequality, as well as destabilising the discourse of pity towards the occupiers (p.10).

When Nomi's mother starts to spend more time at the hospital then the factory then her father said that "It is bad enough that you must work because of my health." The intensifier used in the dialogue, "bad enough," reinforces the seriousness of the situation through the father's statement. To increase the degree of her rejection, he points out the more serious nature of the jail, as opposed to the factory. Linguistic preferences used to highlight the defensive posture of the mother and the solemnity of the decision as the emotionally and morally charged decisions take place in the backdrop of colonial oppression (p.134).

Another cargo of food and medicine was bombed then the Aberdeen situation become worse. The compounding rhythm heightens intensification. "Food shortages became dire, raiding villages, stealing crops. Cows and buffaloes slaughtered. Chickens disappeared". Every failure to support life, to retrieve cattle and other property, increases the feelings of desperation that overcome the island. It is the cascading process rooted in the loss of "Shakuntala's Chittagong fowl and even her pigs," which emphasises the individualised sufferings. This rhetorical build-up increases the seriousness of the occupation in transitioning soft forms of hardship into concrete realities and deepening the emotional touch with accurate, layered detail (p.274).

Mitigation

Zee was asking Nomi her opinion about Japanese and British Colonialism. There is a mitigating factor to Zee as he states, "You are on nobody's side, okay?" Thus, neutrality demonstrated as a safeguarding position rather than active disobedience. The explanation, "Because nobody is on our side," presents a weaker argument for the necessity of commitment, as it shifts the emphasis from opposing action to inaction. Mitigation in this case used to soften the sombre facts of colonial oppression by viewing the disengagement as a means of logistics rather than an outright confrontation, yet it used to show the girl just how systemically abandoned she has been (p.5).

Aye was in Mr Howard's house where he was getting prepared to go to jail for treating hunger strike prisoners. In the conversation, the use of the modal verb want, by Mr. Howard in his comment, "After my lunch at the commissioner's, I want you to accompany me to the jail," is

ISSN E: 2709-8273
ISSN P:2709-8265
JOURNAL OF APPLIED LINGUISTICS AND TESOL
JALT

used as a mitigator, as its use mellows the directive and makes it more accepting. This selection stands in opposition to a more overt command, and, less obviously, recognises that Aye is an autonomous agent. The fact that it follows a rhetorical question, "Do you remember the last time we had to feed one of them?" also tempers the seriousness of the matter by simply converting it into a reference to a previous joint experience instead of referring to an immediate task (p.96).

6. **Historical Contextualisation**

When Blair tried to speak an aborigine but he did not answer him and no receive any gift like iron or alcohol, then he thinks. The statement that "the British had robbed, raped and murdered the islanders for one hundred and fifty years," places the scenario of the current encounter within a context of exploitation and elsewhere links silence and refusal with historical trauma. The juxtaposition, "their surveillance might be weak, but all across Asia, their influence was strong," contextualises the British authority as something that was, on the one hand, powerless in its one-and-a-half square miles, but on the other hand, powerful everywhere. Contextualisation of history in this case reveals the legacies of domination to be one of distrust and resistance to colonial relations (p.56).

Japanese Major Ito addressed a crowd in Aberdeen after British. In his statement, "promising an Asia for Asians and freedom from the enemy," the phrase refers to Japan's propaganda during World War II and its slogan for the Greater East Asia Co-Prosperity Sphere. This ideology was presented in 1940 to unite East Asia under Japan's aegis, promoting the slogan "Asia for Asians" to gain sympathy for the occupied territories and as a means of liberating them from Western imperialism. This rhetoric, however, represented the interests of imperial Japan, and as the empire exploited the occupied territories and repressed them, it did so in opposition to the promises of autonomy and freedom (p.182).

Australian journalist came to Island to collect information, Shakuntala told him about how Nomi saved and who saved her as she states that Nomi "had washed up on an island returned to her mother by a woman who was once a prisoner, and by the descendant of another fugitive," such statements recall the histories of colonial penal practices and penal deportation to the Andamans, as well as the subsequent survival and haunting memories. The narrative is supported by the recorded wartime activities, which involved the escape or hiding of prisoners, resulting in survival networks between the ex-convicts and the Aboriginal residents. Such contextual framing places personal rescue within the broader historical context of the conflict faced by marginalised groups in the Andaman Islands under British rule (p.357).

Island developed new rituals of memorising the people who were shot by Japanese. The creation of a commemorative site where "forty-four prisoners, including the barely recognisable Dr Singh, had been taken to dig their own L-shaped grave" brings in a reference to a real-world instance of tragedy, the Homfreyganj Massacre in 1944. Members of the Indian Independence League were executed and buried in an L-shaped mass grave by the Japanese. The list of names written on a memorial marker, the day people were "shot that day," serves as a palpable practice that remembers. It renders the atrocity into a source of embodied collective memory by situating personal trauma within a broader historical context (p.365).

7. **Ideology and Power**

Mr Howard said what they will do that if people will ask about prisoner 218D if she died he dismissively uses the words "If the public is foolish enough to think of her, they will make believe she died in a jail on the mainland," showing to be an exertion of disrespectful language directed to the people by the speaker. This prediction reflects a colonial ideology that undervalues the views and concerns of the natives. By making the presumption that the people's interests are ill-intentioned, Mr. Howard is taking a stand of superiority and authority, and as a result, upholding the power relations involved in the colonial relationship (p.138).

ISSN E: 2709-8273
ISSN P:2709-8265
JOURNAL OF APPLIED LINGUISTICS AND TESOL
JALT

8. Temporal Representation

Haider Ali was near to die in sea water he prayed for the Nomi who was also in the water wall. The line invocation "to her, his final breath" momentarily suspends time at the crucial point of a decision, and then, whereas the line "And so he prayed" cries the result of the decision. The prayer "return her to earth" puts the chronology of time back into perspective, looking past the heartbreaking moment. Temporal conflict between past breath and future living appreciation is developed through a contrast between presence focused on the future, sounding like an exotic place, and accepting present enjoyment through future living (p. 305).

Spatial Representation

In the sentence "when aye came to jail with Mr Howard," the speaker defines a locational point, a point of departure, that in turn locates the narrative in the jail. This deictic "here" once again marks the orientation in constructing the jail as both a physical and a discursive locus. The latter expression, "Political prisoners arriving in great numbers," brings a sense of space, the movement and quantity of coming in. Verbs such as "came" and "arriving" spatialise the narrative as the jail is no longer a setting but a dynamic space organised by the movement and the relations of position (p.72).

All families in Aberdeen told that they are chosen to take on other island but dome people were afraid. The island becomes a space of discursiveness, "paradise, its soil was rich," and rearranged the space so as to refigure the fear into a promise. The certainty of the translator enables them to rethink the cell rise as a threshold into a green landscape, rather than relegation. The contrast between "prison" and "Paradise" highlights the transfer of power relationships to geography, where the island is not a question of reality but rather a discourse that claims to be nurturing rather than punitive. This imagined spatiality, with its discursive frame, transforms the spatial orientation of the families and their emotional reactions (p. 298).

9. Identity and Otherness Construction

In conversation to Prisoner 218D who was not yet a prisoner Kaajal, with this statement, lays out a gendered difference in the aspect of freedom. The phrase "when men want freedom" also emphasizes and locates male agency as act-oriented. By contrast, "when women want freedom" situates women as the object of an essentialist inquiry on the legitimacy of femininity. This juxtaposition echoes what is known as underlying ideologies that marginalise the agency of women, associating their interests in liberation with what they are perceived to be, and hence becoming 'other' in the story of liberation (p.217).

Andrew was thinking about future of panel settlement, and Indians argued for its abolishment from long ago. The interrogative framing, "Was it time to pardon the prisoners Local Borns? Should they be awarded the choice of repatriation or continued residence?" is a contested question set forth discursively as Other, namely, separated from mainland subjects. These boundaries of contested identity can be seen in the binary options of repatriation or continued residence that are encapsulating how political discourse negotiates belonging. As DHA points out, such identity-building instruments appeal to membership categorisation and argumentation as a means of drawing the line between insiders and outsiders, thereby legitimising unequal power arrangements (p.326).

Nomi came to that memorial and her actions are discussed. The identity creation through selective naming is evident in the ritual performed by Nomi, which involves the inscription of Governor and General Ito and the burning of blank paper when "they did not know the names of everyone who had hurt them". The act of naming the powerful installs them into memory, whereas blankness indicates the faceless and unnamed perpetrators. It is the named faces who gain an individuality and identification, whilst those who cannot be named become spectral Otherness within the memory of the community, whose preservation is at once in absence and presence (p.366).

ISSN E: 2709-8273
ISSN P:2709-8265
JOURNAL OF APPLIED LINGUISTICS AND TESOL
JALT

10. Metadiscourse

Zee fired a gun when Japanese soldiers were picking chickens and now soldiers were searching zee. The interrogation of Dr Singh exhibits metadiscourse in the way it dictates the interpretation of cause and effect, as represented by the text accompanying the question, which states, "if Zee still had the gun" in his possession. The comment makes in reflective mode, that is, a remark, conceptualised to the point of gnomic "If Zee had not taken the gun, she would not lose Zee," works as an assessment of action without the benefit of hindsight. This conditionalisation prompts readers to view the gun as a catalyst for loss and a symbol. Metadiscourse is influential in narrative comprehension in this case, with regret and inevitability as the primary points of emphasis regarding colonial violence (p.13).

Prisoners were tagged with a wooden slat and .The knitting together of the categories, "She was a political prisoner, not an ordinary one," clarifies the form and intent of the message further, like categorisation. The verdict of judgment indicated in the evaluative aside, "which meant she had done something terrible to the British," is an example of interpretive framing whereby judgment operates in narrative voice instead of factual description. Such metadiscourse remarks shape the perception, or view, of the prisoner and explain how and why he is to be identified in line with colonial fears of moralism (p.27).

Haider Ali and Dr Singh were discussing about Japanese arrival. The hypothesis, "what if they are of a significant number?" indicates that there is hypothetical reasoning, prompting the reader to daydream, as opposed to enumerating. The moral framing is underpinned by the evaluative, "so that ordinary prisoners, past and present, can restore their pride," thus suggesting that the arrival of the Japanese may be a redemption. The emotional alternation, which is one of the paratextual disclosures of the reflective rhetoric, is highlighted by the fact that "The mere thought makes him want to sing one moment, cry the next". The metadiscourse in this context establishes rules of conjecture, judgment, and affect under which colonial futures are structured (p.39).

Two more girls kidnaped, crowd again protested then the representative of the Peace Committee employs metadiscursive techniques to influence the crowd's imagination. With the use of the words, "Do you not see," he defines himself as an expert in direction, as he draws the audience's attention and establishes the context of the situation. The rhetorical question, "if not these girls, whose?" moves the concerns of the crowds, and hints at the abduction of the girls, which is justified. These metadiscursive aspects work to align the audience's cognitions with those of the occupiers, helping to persuade the audience to comply (p.188).

Shakuntala got free from clinic with Dr Mori and he asked for a walk, she ignored but the interior monologue of Shakuntala, that "she could not avoid him entirely, arousing his suspicion," and that there were four strikes against her. She could not afford a fifth." Such a sentiment as, I could not have afforded a fifth, is implicit in her self-placing. Such reflexive phrases indicate she is conscious of multiple dangers. This metadiscourse structuration encloses both her internal reasoning and the mood of the story, unobtrusively focusing the reader on the dialogue between opposites (interaction and self-affirmation of the self) and, in doing so, enriching the interpretive clarity and interest (p.260).

People were in boats, the guard told them to jump in the sea. The narrative quotes are presented in an unmediated fashion, without any metadiscourse framing that might prompt the use of a distancing preface, such as "note that" or "in other words." The shocks of directness (jump, pushed overboard) produce no verbal mismatch. The exclusion of hedges or commentary is so massive that readers have no other choice but to confront the horrifying scene face-to-face. The lack of metadiscourse, or rather the avoidance of it, leaves the readers to face the fleshiness of the "ink-blackness" of the "cries", where immediacy is amplified by the determination of the

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JOURNAL OF APPLIED LINGUISTICS AND TESOL

situation, both in the horror of the events and in the urgency caused by the loss of authorial control (p.301).

Shakuntala told Mr Gil about prisoner 218D but he did not believe. There are categorical negations as support to Mr Gill, in that the speaker says, “She never even came, most likely, she was an islander, or a figment of the imagination”. The sentence, “When the body is stressed, you can never trust the mind,” is used as an attitude marker, which lends credence to arrant subjective validity and negates mental authenticity. The lack of any marked sign of interactive metadiscourse, such as 'to note that', perhaps makes the speaker adopt a dismissive, authoritative role to mediate reader alignment skepticism versus testimony (p.358).

Nomi were told about separate homeland then she memorised her suffering. The declarative structure, “Now she was being told of a separate Muslim homeland,” serves as a marker of the narrator's attitude, namely, his incredulity and emotional break. The mentioned accumulation of trauma, “body being broken pushed into the sea lost their father almost lost Aye”, serves as the background of her reply, “It was her turn to disbelieve,” that also acts as a means to involve the readers in her moral confusion. This blatant, affective posture is compounded by the lack of hedges and boosters (p.359) .

Conclusion

All the findings demonstrate that language is a crucial tool in the organisation and maintenance of colonial relations of power and hierarchy. Colonisers use discursive practices that enhance domination, dehumanisation, and psychological manipulation. Whether it is the naturalisation of carceral spaces, the lack of empathy, non-recognition of indigenous identity, or epistemic superiority, the language is used to oppress and censor.

In the meantime, the reaction of the indigenous characters, who varied in their answers between neutral resistance and passive survival, highlights the limited options available to colonised individuals in such hierarchies. The frequent binary, imperative style and broad predications create a story in which power is concentrated on the colonist, and the colonised are powerless or mute.

These results demonstrate that the discourse not only creates complex and dense narratives of resistant survival but also multiplies them, as personal testimony, historical memory, and ideological struggle become interwoven. The very act of resistance is depicted as a form of survival and even as a narrative, such that just intimated truths, recalled atrocities, or even moral judgments serve to undermine colonial rule. Using dialogic interaction, rhetorical questions, and irony, the story reveals the hypocrisy of the idea that the colonialists were morally and civilisationally superior.

The exchange between oppressor and liberator is not set as salvaging acts, but as repetitions of domination. Counter-narratives can do more than discredit the very basis and existence of colonial rule; they can also restore agency to the realities and the silenced voices of those who are oppressed, which is the ultimate goal of providing a different, resisting historiography based on empathy, criticism, and moral clarity.

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