



## Indigenous Semiotics in “The Transistor” by Shahnaz Bashir: Application of Roland Barthes’ Codes to Kashmiri Narrative

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### ABSTRACT

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The research focuses on the indigenous theoretical perspective applied through the semiotics of Barthes’ codes to the Kashmiri narratives. The study briefly reviews the indigenous perspective explained by Professor Jody Byrd and Aileen Moreton-Robinson after giving reference to Heather Harris’ argument of indigenous epistemology. This follows linking it to semiotics through Barthes’ codes with a review of the codes and their association to cultural indigenosity. The research also reviews the Kashmiri narrative tradition and analyses the short story “The Transistor” in the light of this indigenous theoretical perspective to show that Kashmiri indigenosity as presented through signs and symbols, when interpreted as indigenous semiotics, show the specific Kashmiri resistance, conflictual practices, and indigenous sovereignty under paracolonialism. The research, however, falls short of proving how the Kashmiri cultural paradigm shifts under paracolonial presence which requires a separate inquiry from this angle.

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## 1. Introduction

Research about indigenous semiotics of contested territories in the backdrop of brouhaha of post-colonialism in the South Asian context seems a novel idea. It is because “indigenous worldviews” (Harris, 2016, p. 30-31), or epistemology vis-à-vis popular theoretical perspectives prevalent in South Asia, though, has a somewhat blurred status among the academics. It is mostly considered through an archaeological prism, while some western thinkers take the indigenous theoretical perspective with reference to the American Indians and Aborigines of Australia, citing their cultural survivance as an effort for indigenous sovereignty/identity (Byrd, 2011, p. xvii-xviii; Moreton-Robinson, 2015, p. xi-xii) in the backdrop of either retreat or complete domination of the colonialism. This logic forces these western thinkers/theorists to pay little attention to the contested territories to theorize the indigeneity of these lands. In those American Indian and Aboriginal Australian settings, it is considered an assertion of the native sovereignty, indigenous identity, and native cultural practices (Byrd, p. xiii). A few theorists have also shed light on this perspective concerning imperialism, alleging that “Imperialism frames the indigenous experience,” to claim that references to the past are “embedded in our political discourses” (Smith, 2021, p. 20). Although much work on indigenous peoples has been done with reference to justice or rights going beyond the incumbent western political thoughts (Invison, Patton & Sanders, 2000, p. 02-03) no debate has occurred over contested lands in the light of cultural semiotics.

Rarely, any researcher has tried to link it to the contested territories whose very indigenosity has undergone compromises between contesting parties or paracolonialism (Blaeser, 1996, p. 75) of any party, nor has any researcher commented on such a condition in

the South Asian cultural context. Even semiotics has never occurred with indigenously except in a few cases such as in the case of Indian stories for full interpretations (Miller, 2021, p. 0, 35) which is again related to American Indian film theory, while its application to the African Nigerian setting is in terms of dance (Akas & Agenti, 2016, p. 1-2). These two applications of semiotics in indigenous settings have been done through different models. The cultural scenario undergoing para-colonialism has seldom fallen under this radar of interpretations, specifically, through an indigenous theoretical perspective. In the case of such scenarios, the application of the semiotic codes of Roland Barthes seems interesting to see how these codes interpret indigeneity and native anti-para-colonial discursive practices. The Kashmiri context, whose cultural narratives demonstrate indigeneity under para-colonialism (Abbas et al., 2021, p. 354), has also not become a subject of inquiry. Against this backdrop, the question of does this application of semiotics show indigeneity when applied to the Kashmiri narrative practices, specifically, as shown in the short fiction, needs serious deliberations, but first, a concise review of Barthes' codes is required to show how semiotics is associated with indigenously.

## 2. Critical Review of Barthes' Codes

Despite having been termed "five notorious codes" (1973, p. viii) by the translator, Richard Howard, these codes for Barthes move by interpretations and could "extend as far as the eye can reach" (p. 5-6). Barthes asserts that "they are indeterminable" (p. 5-6) even though he has determined their extension in his interpretations. Interestingly, he also argues that they constitute the reader whose "subjectivity has ultimately the generality of stereotypes" (p. 10) and who assumes "the power of working back along the threads of meanings" with the endeavor "to ascertain the code or codes" as the starting points (p. 12). When analyzing the story *S/Z*, Barthes refers to these five codes to argue that all the "textual signifiers could be grouped" together (p. 19). Further explanation of these codes by Barthes and their review by some other theorists may offer a link between the codes and indigeneity.

Among the five codes, Barthes lists "a gnomic code" first, calling it a unifying force to claim that a text continually refers to this code of wisdom or knowledge and people call it a cultural code though, in some ways, all codes are cultural (p. 18). However, he calls them reference codes instead after discussing them in his analysis. Despite listing at the top, Ian Richard Netton (2013) calls it the final or the fifth code of Barthes saying these codes refer to the body of knowledge "that exist and have existed without, however, attempting a reconstruction of their culture" (p. 186), while some other call it a subcode comprising clichés (Yeromin, 2021, p. 48), showing that it broadly links to "our understanding of how actions come to be semiotically structured" (Brookes, 1992, p. 18). It means that gnomic codes are cultural codes placed through discursive practices into a narrative and are "the Voice of Science" (Barthes, p. 21). As this code stands at the bottom in the five codes given in the order, it means that these gnomic or cultural codes are rigid, and the authors only refer to them through already given/cited/referenced clichés.

On the other hand, the hermeneutic code or HER as Barthes calls it, is about "an enigma" in a narrative "whose function ... is to articulate in various ways a question, its response, and the variety to chance events which can either formulate the question or delay its answer" to the readers (p. 17), rousing their curiosity, using snares, equivocations and jammings (p. 17-18). This code answers the "questions related to the structure of the story, their suspense, partial unveiling" *a la* the classical narratives with meanings to unfold later (Brooks, p. 287). These are, as stated, essential to the "solution of an enigma or riddle" (Moriarty, 1991, p. 121). Interestingly, this code does not withhold the readers' attention as it shifts to other codes even before this enigma is resolved (Mailoux, 2018, p. 83), which seems a hint to the reader to pay attention to other epistemic sources (p. 88) to reach the truth. In fact, it is a mystery for the readers in the story that they desire to resolve (p. 79). Even when this shift occurs, it is toward the proairetic code. Although it falls at the third place in the categorization made by Barthes, in sequence, it follows hermeneutic code.

Regarding proairetic code, Barthes links it to the Aristotelian term, *praxis*, saying that this code demonstrates actions (hence, he abbreviates it as ACT) of the characters, the reason that it is called a code of actions (Barthes, p. 18). It characterizes the sequence and consequential impacts (p. 18). Gerald Prince also attributes to Barthes when he terms it a

"voice" that he says comprises "action sequence which themselves can be combined into larger sequences," making the plot of the narrative (p. 78). This code presents all elements that modify the present activities of the characters or vice versa to prolong the narrative (p. 78). The sequence means that this code "gives a narrative its potential to organize a story as a linear sequencing of events occurring in time" with specific encoding to hide "linear temporality" as well as "event that is not narrated to be inferred from its effect" (Cohan and Shires, 2013, p. 140). Barthes, however, states that both HER and ACT are sequential, and coordination of actions reveals the truth. It is "the same constraint" that is present in the melodic order as well as the narrative sequence (Barthes, p. 29-30). However, as signifiers are different, the code based on them also differs from the basic unit *seme* that has given it the title of semantic code.

Barthes uses SEM abbreviation for this code to state that it means "designating each time an approximate word the connotative signifier referred to in the *lexia*" (p. 17) which is the "allure of the connotation" ubiquitous in every signifier (p. 22). This code brings about the resolution of the enigma made latent by HER code as ACT demonstrates the character's actions (Watson, 2008, p. 105). These actions are full of meanings, covering almost every other "connotative *seme* with all their 'instability' and 'flicker of meanings'" (Netton, p. 181) after a *seme*, a connotative unit, is fully employed (p. 181, 185). In other words, these are the connotations that authors embed in their stories. Similar to this is another code that is symbolic or SYM as abbreviated by Barthes despite having mentioned it with full name just once in *S/Z* (Barthes, p. 77). Although Barthes is, somewhat, ambiguous about this code, he states that it is the joining of "two antithetical terms," an action that transgresses the narrative, allowing the narrator to close the gap in harmony through antithesis (p. 27). Moriarty tries to explicate the term, arguing that SYM codes comprise "syntactic laws" which express "condensation, displacement, overdetermination," (Moriarty, p. 124) adding that these codes are "more heterogeneous" than other codes (p. 127). However, he contends that it is a space of desire that is structured antithetically (p. 127). It, somewhat, clarifies that it is different from all other codes due to its "multivalence" and "reversibility" (p. 10). It also shows that SYM is linked to binary oppositions embedded in culture (p. 11). In other words, the patterns of SYM are "patterns of antithesis and opposition, observable in the text" (p. 87). And the last ones to which Barthes calls references codes are abbreviated as "REF" (p. 18). These codes intend to turn "class ideology into a self-evident reflection of the natural order (Moriarty, p. 131) shown through "pure repetition" bordering "stereotyp[ing]" (p. 131) since they "afford the discourse a basis in scientific and moral authority" (Barthes, p. 18). This authority blesses the narrative discourse legitimacy, a prerequisite of indigenous claims for "rights, and sovereignty" (Vizenor, 2008, p. 02). When linked with indigenous epistemology, do Barthes' codes explicate indigenous semiotics or not loom large on the interpretative horizon when assumed that the Kashmiri cultural landscape offers purely native narratives having indigenous signs and symbols.

### **3. Semiotics in Indigenous Narratives**

Whereas semiotics is concerned, it is not just Eurocentric; it is also universal, for the application of the semiotic codes are not just a culturally specific theoretical practice. It extends to any culture in the world. Its application to indigeneity, a newly emerging theoretical perspective, demonstrates that "semiotic practices enable us to analyze and begin to understand how indigeneity" shows different as well as conflictual meanings of the indigenous signs and symbols embedded in the literature and cultural productions (Brown and Sant, 1999, p. 4). The reason is indigenous ontological presentations, whether they are through narrative or other cultural products, offer native geographical epistemology as well as indigenous cultural practices in presentation and representations (Hunt, 2014, p. 27-28). Yet, understanding of this indigenous ontology requires semiotic narrative analysis, which, fortunately, has long and established conventions including Barthes' codes (Prince, 1974, p. 2-3). Therefore, semiotics could be applied to the indigenous Kashmiri narratives, too, which have their own long indigenous conventions.

Regarding Kashmiri narratives, whether they are pre- or post-partition, Kashmiri culture presents rich resources, even if it is done by foreign writers. Kalhana Pandita (1879) writes in the phenomenal history, *Rajatarangini*, that "Happy is he, who is without worldliness and envy, and is favored by the Goddess of Learning narrating the past" (p. 1), which points to the classical Kashmir tradition of narrating stories. This historical narrative of the Kashmiri

*rajas* and the public demonstrates the indigenous narrative conventions of Kashmir supported by the local as well as the foreign writers (Knowles, 1885, p. i-ii; Lawrence, 1895, p. 1; Kalla, 1985, p. viii; Young husband, 1996, p. 7). This trait is not limited to indigenous narrative conventions, but also it extends to modern English narratives, touching modern thematic strands and perspectives of the uniqueness of Kashmiri culture and its presentations (Rizwan, 2018, p. 20-195). And interestingly, Kashmiri English short stories, too, present the same Kashmiri culture yet the question of what semiotics of indigenous Kashmiri culture demonstrates the thematic strand of indigenosity is open-ended with answers to be given following the analysis of Shahnaz Bashir's "The Transistor."

#### **4. Interpretations of "The Transistor" by Shahnaz Bashir in the Light of Barthes' Codes**

The title of the story "The Transistor" shows the very enigma that surrounds the entire story from the beginning to the end. This is also HER code (Barthes, p. 17) as it formulates the question. This enigma is that Yousuf Dar and Abdul Rahmaan Dar of Daddgaam are real brothers (Bashir, 2016, p. 7) but have separate roles in the Kashmiri resistance culture where one of them leaves for Delhi, and the other is suspected of spying for his elder brother. This enigma shown through the title emerges in the opening lines where Yousuf is shown listening to BBC news with great interest (p. 07) and getting killed in the fog of war in which it is unclear who has killed him, for he has supported the freedom fighters (p. 07-08), while his brother supported the central Indian government. His brother's occasional visits to Delhi and his final migration point to the suspicious Yousuf Dar raises in the village where a transistor has become an object of suspicion (p. 07). The indigenous Kashmiri culture shows the transistor as a colonial remnant linking the locals with an authoritative source, BBC News, that even the writer trusts. Yet this enigma stays until the end as to who has come to kill Yousuf Dar despite his open sympathies to the cause of freedom as he recalls his support and sympathies to the revolution when dying (p. 07). The author has given its response in the very first line "Ignorance and impetuosity are inseparable twins as are rumors and misunderstanding – all fused their heads" (p. 07). In the very first reading, this line merely seems a good quotation like other epigraphs borrowed from Kierkegaard, Kipling, and Chomsky (p. 07). These epigraphs are also connotative as all three figures supported freedom movements and free-thinking. Here not only does the line has various connotations but also these epigraphs are open to different interpretations. That line shows it implicitly that the enigma of the murder of Yousuf Dar resolves itself when the readers reread it, showing that Dar is killed because of the ignorance of the people and the false rumor that they have spread about him about his assumed espionage activity for the central government merely because he has a new transistor. The local mosque has already announced it assuming him an informer (p. 14-15). This resolution clearly points to the structural use of the HER code that Barthes has referred to (Barthes, p. 17). Therefore, in the structural sense, it is the story having an enigmatic end of the murder of Yousuf Dar where Bashir has left it open-ended for the readers to deduce, while "partial unveiling" (Brooks, p. 17) of the enigma is given in the beginning. Mailoux's argument about the search of the readers to find the truth (p. 88) seems correct about this story that this enigmatic ending leaves several other questions for the readers to resolve. However, when it comes to genomic or cultural codes, the story demonstrates indigenous signs and symbols.

Despite opening his story with quotes from the western writers, Bashir is clear about his native culture and its paramount requirement that is "Azaadi" when he presents the scene of the murder of Yousuf Dar with his transistor radio shattering into pieces in the firing (Bashir, p. 07). The names Muhammad Yousuf Dar and his brother Abdul Rahman Dar are typically Kashmiri, connoting a reference to Kashmir indigenosity as they are from the Kashmiri town of Daddgaam (p. 07). The situation that Bashir presents about the insurgency in Kashmir requires that the family should also have a livelihood and the Kashmiri cultural strand of indigeneity has been shown through Yousuf and Rahman's contested loyalties where one brother sides the Para colonialism and other sides the freedom movement (p. 07) for their survival. This culture of shifting loyalties is a typical feature of a culture where the land shows this contest through civilians, while Yousuf's love for a transistor of foreign companies as well as mania to collect these antiques point to the power that foreign lands have had over the Kashmiri culture. However, the reality of the mosque, the general store of Nazir Ahmad Malik, the gossip of the people (p. 08), farming of the apple orchard, the presence of the military

near the orchard, and the intrusion of the animals into Dars' lands (p. 09) show that these are epistemic sources of the specifically Kashmiri culture (p. 09) as the interpretations of these gnomic codes demonstrate (Barthes, p. 18). These voices of science or sources of epistemic (p. 18) productions show different meanings to different people; whereas a mosque is a source of knowledge, it is also a source of rumor-mongering. Likewise, the store is a source of entertainment, food, shopping, and gossip and so is the transistor (p. 08-09). Although the story is in English and not Kashmiri or Urdu language, yet it shows some simple Kashmir norms, which are called subcodes (Yeromin, p. 48). The letter of Yousuf to his brother about himself, his village, and their situation show indigenous cliches such as "Naseema damaged it accidentally" and "stuff something or the other" and "other things come loose" which are typically indigenous (p. 10). Bashir cannot get out of this cultural trap, for he is an indigenous figure, citing these cultural codes to show that his indigenous culture has the stamina, resilience, and power to respond to the prevalent paracolonialism even if through codes.

Whereas proairetic code is concerned, Barthes has referred to it as ACT that is the sequence of the actions of the characters (Barthes, p. 18; Prince, p. 78). If "The Transistor" is analyzed through this code, it shows that in eight separate parts, the story tells the narrative of two Kashmiri brothers, Yousuf Dar and Abdul Rahmaan Dar; one with the freedom movement and the other with the central government (Bashir, p. 07), both vying to survive against odds in the contested land of Kashmir. Although the combination of both HER and ACT (Barthes, p. 29-30) does not reveal the truth, the linearity of the narrative (Cohan and Shires, p. 140) shows that where Rahmaan's migration is an attempt to survive, Yousuf's listening to the radio and sympathizing the freedom fighters, too, is an attempt for survival. The narrative, however, does not have regular linearity. Bashir opens the narrative *in medias res*, demonstrating that Yousuf gets killed with a transistor radio in his hands, presenting the main characters in the second part (Bashir, p. 07-08), showing their setting of the contested land of Kashmir, insurgency, commotion in which Yousuf is left and Rahmaan has migrated to Delhi, the situation in the town of Daddgaam, the role of shops and mosques (p. 08-09) in the storyline, the communication between two brothers, the suspicion of the villagers about Yousuf as informer after he gets a new transistor and ultimately his murder (p. 10). The entire story ends on an enigmatic point showing HER (Barthes, p. 17), the use of mystery to make the readers reach the truth of the murder of Yousuf. Yousuf's different actions "Yousuf collapsed..." (Bashir, p. 07), "Dar was consumed..." (p. 07), "Yousuf thought..." (p. 07), "Yousuf noticed..." (p. 08) have been connected with the setting of the army camp in the proximity of his apple orchard. Whereas on the one hand, it shows the sequence of the narrative, on the other, it shows the actions of the main character, creating somewhat disconnected linearity in the narrative. This linearity, however, shows other codes at work as HER is interwoven with ACT, but the consequential impacts show the resolution of HER in the very beginning of the narrative. This integration and interwoven aspect of both these codes, however, has created a connotative pattern, or semantic codes.

The question of semantic codes or SEM as Barthes abbreviated (Barthes, p. 17) with reference to "The Transistor" is also interesting when applied to the title as it is "the allure of the connotation" (Barthes, p. 22) that leads to the enigma as well as its resolution. When the story opens, the transistor is there. It connotes not only the authority of the news reports but also the safety of life as it breaks with the death of Yousuf Dar (Bashir, p. 10). Further, when the story opens after the first part, it presents the enigma through the actions of Yousuf Dar and his brother Abdul Rahmaan Dar. This enigma starts when Rahmaan leaves for Delhi, becoming a suspect in the eyes of militants, and creating doubts about his brother's sympathies with the militants. This connotation continues haunting the entire story as Yousuf only "listened to BBC News because he did not trust the government news reports on the conflict in Kashmir" (p. 07), which is an indication that it connotes the public distrust about the situation due to the wrong use of reports by the Delhi government. Rahmaan's departure to Delhi raises this specter of doubt further which Jamia Mosque and its sermon direct to his brother, Yousuf (p. 7-8). Although Yousuf's penchant with cricket, another colonial relic, somewhat, lessens it, it continues to heighten with the movement of his ACT and comes to a point where it refuses to subside until the courier arrives with a new transistor that leads the villagers to become certain about Yousuf's role. The connotations associated with the transistor turns into rumors and the rumors further confound the entire village population so much so that the people take to the mosque to hear the words from Molvi Muhammad Shah who claims, "We have learned that some unethical persons in our Daddgaam have been spying on

the village" (p. 10). This announcement is also a connotation as he does not name the person but leads the villagers to consider Yousuf's transistor "a wireless set" (p. 10). The narrative moves in a "sequencing of events" (Cohan and Shires, p. 140), showing that the transistor has become a signifier of suspicion, betrayal, and "unethical" (Bashir, p. 10) behavior for the villagers, the possessor of which deserves death. Both HER and ACT codes combine to create linearity in the narrative of Yousuf Dar and Rahmaan Dar after the first part, leading one to leave the village and the other to stay to sympathize with his cause and lose his life when the connotation of the main signifier given in the title changes meanings for the villagers. The resolution, however, has been placed in the beginning that the reader has to revert to it to resolve his own enigmatic feelings created by these confounding connotations of the public musings about the wireless set (Bashir, p. 10). A brief analysis of SYM in "The Transistor" will further show the indigeneity embedded through different binary oppositions.

Although it seems that Barthes himself is not lucid about SYM codes, his phrase that these are two "antithetical terms" (Barthes, p. 27) shows that he considers it significant as it unravels a whole new conundrum of interpretations. For example, if the title of the story "The Transistor" is analyzed in the light of this code, it shows the use of technology, a relic of colonialism. On the other hand, it brings trustworthy news reports from BBC (Bashir, p. 07) as compared to untrustworthy reports from the Delhi government. The insurgency in Kashmir means peace in the center where Rahmaan has migrated (p. 07). Both brothers also are antithetical to each other, causing some to distrust one and trust the other and vice versa (p. 8-10). Interestingly the epigraphic reference to Soren Kierkegaard in the beginning of the story, too, shows the same thing that where one is true the other is untrue and when we do, it is also wrong when others do it as stated by Chomsky (p. 07). Both references lead to binary oppositions, a hallmark of this code. Bashir himself is aware of the use of this code which demonstrates indigenous traits vis-à-vis Para colonialism that "ideological differences" have crept into the Kashmiri culture where Kashmiri values and cultural traits have faced subversion so much so that even brothers are poles apart – they are the victims of the codic binary opposition as one is sympathizing the militancy and other the government – both reaping fruits from it for their survival (p. 7-8). This is also cultural survival where the majority has been pitted against the minority – the people who stand by the armed insurgency and the people who stand by the government (p. 9). Even the town itself is a victim of this binary opposition with division into "an upper part and a lower part" (p. 9).

More proofs of SYM code also suggest that this is a specific Kashmiri cultural trait – hence indigenous one. For example, Rahmaan's migration to Delhi is a sign of his betrayal, while Yousuf's stay is loyalty to the cause and both of these roles reverse after Yousuf gets the transistor from his brother (p. 9-10). Despite these differences on an ideational level between both brothers, they are on good terms as the exchange of letters between them shows. This also shows the discreet turn of REF where all these codes show the Kashmiri indigeneity – a discourse neatly woven around the survival or survivance of the Kashmiri rhetoric which has been a long tradition in Kashmiri narratives (Abbas et al. p. 357-358). Bashir also demonstrates this tradition through this short story that has brothers pitted against each other and yet presented them reconciling to live the life where contested space offers little to survive. This "insurgency in Kashmir" as painted by different news sources in different ways finally takes the life of Yousuf Dar (Bashir, p. 07), who becomes the target of a bullet fired by his own brethren – the freedom fighters as considered in the village, and militants as considered in Delhi. These REF codes show indigeneity demonstrating itself through indigenous cultural survivance to "revive ... [in readers] a sense of indigenous sovereignty (Abbas et al. p. 359, 362).

Regarding Kashmiri indigeneness, the analysis demonstrates that HER and ACT resolve the enigma through linearity despite a slight deviation in the narrative as Bashir cryptically places the resolution in the beginning instead of at the end, and the readers have to revert to the start to understand why the transistor and the listener are both silent (Bashir, p. 7, 11). Both, the enigma as well as the action continue engaging the readers providing them with enough information to desire for more. However, the abrupt ending of "The Transistor" takes the readers to the initial resolution of the conflict. Although it seems in the beginning that as both brothers are poles apart in the ideas, this ideational loyalty may create an unbridgeable schism between the two (p. 07). Yet, SEM suggests that instability of meanings

about the transistor and Yousuf's loyalty continues to fluctuate in the story – it also connotes the overall state of flux in Kashmir where nothing is certain like the news reports from the government (p. 07). This also shows the overall culture of ambiguity where Delhi stands for the center and connection with Delhi stands for disloyalty to the cause despite the credence of the BBC news reports (p. 07). In a way, these are snares and equivocations (Barthes, p. 17) that Bashir has laid in the path of the readers to intensify their suspense of the narrative. This gnomic code of uncertainty in the cultural practices is specifically Kashmiri aimed at survival, while proairetic code of the actions of Yousuf and Rahmaan with Muhammad Ali Shah and Naseem provides the landscape where the action occurs (p. 07-09). However, SEM shows the allure of the connotations which lies not only in the title "The Transistor" but also in the indigenous places such as the mosque (p. 08), family orchard (p. 08), cows (p. 09), Malik General Store (p. 08) as well as the landscape itself where the plateau and the lowland meet to present an intersection to the residents of Daddagaam.

## **5. Conclusion**

The argument whether the indigenous Kashmiri story "The Transistor," when assumed that it is an indigenous narrative, presents indigenesness when analyzed through the prism of semiotics seems resolved. It suggests that Shahnaz Bashir has, consciously or unconsciously, inserted the Kashmiri indigenous signs and symbols that resolve the enigma following this analysis through Barthes' codes. Not only does the indigenesness peep through the characters of Yousuf Dar and his siblings but also from other characters of Daddagaam, a typical Kashmiri town. Their actions and the whole storyline show that it has a typical esoteric Kashmiri atmosphere where deliberately avoiding truth is a hallmark of its gnomic code, for Bashir has adopted it in the story, too. Also, the setting, trials, and tribulations of Kashmiris under constant military occupation as well as hard daily life show that the indigenous culture is robust in presenting well-connected narratives full of actions having indigenous traits. Whereas "The Transistor" points to the resolution when the readers revert to the start, showing HER code, it also points to the gnomic as well as proairetic code as it shows a culture where the government is untrustworthy as compared to the relic of former colonial power, a transistor, and a culture where uncertainty and conflictual reconciliation (between siblings) are present as an antithetical cultural trait.

The suspicion, a connotative mode of interpreting this conflictual relationship between the inmates of the town, shows how SEM and SYM interpret indigenous signs and symbols to demonstrate contradictory personalities and people in the Kashmiri narrative, while the landscape, too, contributes to the indigenesness of the culture and inhabitants. These codes, in short, show the indigenesness of the Kashmiri culture present in the Kashmiri English narratives, which require further investigations from this perspective to know how native English narratives countering the Indian Para colonialism reach the English readers and how they impact the public at large.

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