Discourses of Resistance: A Critical Study of Space, Resistance and Identity in *Cheegha, A Call from Waziristan*

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ABSTRACT

The present study explores the intricate discourses of space, resistance and memory in the socio-political world of Waziristan, Pkistan. Through the examination of intersection of language cognition, and social structures, this research brings to the fore how spatial narratives in Cheegha undermine dominant ideological depictions of the region and its people. Within Van Dijk's triadic framework of discourse, society, and cognition, this study examiners the ways in which the spatial discourse in the novel impacts cognitive perceptions and advances critical geopolitics in a postcolonial context. Cheegha, represents space as an active agent deeply interwoven with the lived realities of Waziristan's residents, and embeds spatial representation into accounts of historical resistance and cultural memory. It also explicates the way language is used as a tool to make claims for identity, resist marginalization, and develops counter-narratives against geopolitical discourses. By using Van Dijk's Socio Cognitive model, it highlights the role of literature in constructing cognitive and ideological meaning of peripheral spaces. Finally, it locates Cheegha at a central place in the discourse of resistance, Pashtun identity and spatial politics in Waziristan's socio-political context. The study provides a powerful lens in understanding the complex sociopolitical dynamics in Waziristan and its representation in literature. The study has implications for amplifying marginalized voices and informed policy making in conflict affected areas.

Introduction

Waziristan has been subject to various narratives that help in shaping its socio-political landscape. This region has historically been defined by postcolonial and colonial narratives as an uncontrolled and marginal region, showing resistance to state dominance (Ahmed, 2013).The present study

explores the discourses of resistance and counter narratives present in the selected novel Cheegha, A call from Waziristan, an autobiography in which the writer Ghulam Qadir Daur narrates his father's and his own life story. Space, memory and resistance, function as vital components in the discursive formation of identity and resistance in this novel. The complex interplay and intersection of space, power, identity and narratives in Waziristan's sociopolitical context, has significant implications for our understanding of this region. It is an interesting piece of literature that provides a complicated arrangement of spatial narration that deserves comprehensive investigation. He unfolds the history of his forefathers and homeland layer by layer. The text is divided into 5 parts each adding a unique color to the interpretation of this barren mountainous land and its natives. His father always remains loyal and dedicated towards his homeland and to the state. Being the chief of the tribe, he kept his people involved in keeping the customs and traditions alive. Same is the case with the writer of this novel, like his father his love, dedication and faith in hid land remained unwavering. Language indeed played a vital role in shaping the identity of the natives. But like twists in every story, same remains the case with Ghulam Qadir Daur and his entire tribe. After the military intervention for operation in North Waziristan the natives had to vacate and become IDP (Internally displaced person). This displacement was a severe setback for the inhabitants of Waziristan. Pashtun's traditions are portrayed beautifully in Cheegha. Space functions as a proactive agent that modify the expression of identity, power dynamics and belonging. The researchers have used Van Dijk's Socio-Cognitive model (2006) to modify the tangled fundamental interaction among space, power dynamics. This study examines how Cheegha's language forms social significance, human relationship, power dynamics, ideologies and cultural standards. It shows that Cheegha's spatial narratives are instilled with a complicated discussion of individuality, negotiation and memory. The text examines the intricate relationship among space, identity, and power dynamics, showing the displaced Pashtun experience, in which the recollections of the past and the definition of the lost homeland are essential to the story. (Lavery,2013). This study exhibits the need of strictly examining the connection of space, language, and power in literary texts, as they give important vision into the sociocultural and political contexts that affects the lives of marginalized and oppressed people. Critical discourse Analysis (CDA) has highly-developed into an outstanding methodological model for the investigation of the tangled links among power, ideology and language and the way it is portrayed in speech. The Socio-Cognitive model of Teun Van Dijk is one of the CDA 3D models to be mentioned for its focuses on the basic interaction in the discourse composition, cognition. Socio-political situations. This research uses Van Dijk's socio cognitive model to discuss Cheegha demonstrating the way the text grows counter narratives or discourses of resistance, memory and space. This research is an analysis of the lingual and cognitive mechanisms within the novel to explain how discourse works to sustain as well as resist dominant tales about Waziristan and its people. This theoretical framework provides the concept of linguistic unit as 3D construction lie in textual investigation, cognitive process, and socio-political effects (Van Dijk, 2014)

In contrast to exclusively linguistic methods of discourse analysis, SCM explains in detail the cognitive dialogue of speech, positing those ideologies are formed and maintained through mental models that influence communal views of reality (Van Dijk, 2016). These cognitive models, or "context models, shows how language interprets, affecting their understanding of identity, power, and resistance (Van Dijk, 2009). Applying this theory on the selected novel assists a survey of how language wraps ideological effort over space, independence, and memory. Spatial Discourse and Political ideology in the novel are essential for comprehending the mystery of Waziristan both internally and externally within the narration. As Ahmed (2013), pointed out that Waziristan had historically been defined as an uncontrolled and marginal region, showing resistance to state

dominance by postcolonial and colonial narratives. Through the linguistic scheme used in the autobiography, Daur endeavor by portraying Waziristan as a lived geographical region defined by historical government agency and opposition. The novel's language unit highlights spatial content from dominant representations and places Waziristan within a theoretical account of resistance to sovereign and state interference (Daur,2009). Van Dijk (1998) affirms that discursive representations of space are often related with power composition, effecting self-perception and perceptual experience of others. In Cheegha, spatial discourse works as an ideological field of battle where narratives of military control and independence are in conflict. Personal struggles, descriptive linguistic communications and historical citations, depict Waziristan as an ever-changing space of repercussion, rather than a passive periphery. This supports Van Dijk's assertion that discourse both reflects and actively shapes social realities (Van Dijk, 2006). Memory and Resistance function as a vital component in the discursive formation of identity and resistance in Cheegha. The novel depicts memory not merely as a passive recall of the past, but as an active influence on current socio-political awareness. Van Dijk (2008) asserts that ideological speech frequently utilizes collective memory to either bolster or contest prevailing narratives. The narrative of the autobiography revives the unnoticed past of Waziristan, segregating them into the broader talk of resistance. This can be connected with Foucault's (1980) idea of counter-memory, which attempts to examine governing historical narratives and give alternative point of view on history.

Problem Statement

The depiction of space in literature is not just for the sake of description it also plays a pivotal role in defining identity, power relations, and memory. Cheegha by Ghulam Qadir Daur gives a spatial narrative that indicate the lived experiences of the Pashtuns living in Waziristan and displacement portraying space as a contested and dynamical entity. Yet, there has been small scholarly works on Cheegha done through the lens of Critical Discourse Analysis (CDA), especially utilizing Van Dijk's Socio-Cognitive Model (SCM). This gap in research studies leaves unanswered queries about how spatial discourse in Cheegha builds identity, resistance, and belonging. By employing SCM, this study intends to bridge this gap by examining the cognitive, social, and discursive concept of spatial substance in Cheegha, thereby stripping the ideological and power structures integrated in the text.

Research Objectives

Following research objectives have been framed

1. To examine how Cheegha builds spatial narratives that influence identity, memory, and resistance.
2. To understand the construction of counter narratives that challenges the dominant discourses about Waziristan in the selected work.

Research Questions

These research questions have been formulated to guide the investigation:

1. How does the novel construct spatial narratives to portray identity, memory, and resistance?
2. How does the writer construct a counter narrative to challenge the dominant discourses about Waziristan in Cheegha?

Significance of the Study

This research provides a critical study of the novel's spatial narratives helps in understanding the indigenous perspective that highlights resistance and identity formation. An exploration of the discursive construction of space, it adds to literary studies, discourse analysis, human geography, and postcolonial scholarship. By making space as a dynamic and active contested entity rather than a passive backdrop, this research reveals how Cheegha builds itself in Waziristan as a political battleground, cultural bastion and homeland. The application of SCM enables a nuanced exploration of the interplay between cognition, discourse, and ideology, revealing how spatial narratives reinforce or challenge colonial representations and power structures. This study also furnishes a counter-narrative to dominant geopolitical framings of Waziristan, offering an indigenous perspective that highlights resistance and identity formation through spatial discourse. Methodologically offers a voice to the unvoiced natives of Waziristan. Apart from academia, the findings are significant for cultural analysts' policymakers and historians. By fixing *Cheegha* within comprehensive narratives of spatial justice and postcolonial resistance, this investigation progresses critical discourse on the role of literature in forming mass memory and socio-political experiences.

Research Gap

Spatial narratives have been widely examined in connection to power, resistance and identity. The autobiography *Cheegha* by Ghulam Qadir Daur has not been critically studied through a discourse-analysis lens. Existing studies on Waziristan mainly centers on its geopolitical implication, colonial history, and marginalization, often ignoring how natives' narratives conception of space as a point of lived experience, resistance and cultural identity. Van Dijk's Socio-Cognitive model (SCM) of Critical Discourse Analysis (CDA) is laying an undiscovered methodological method in the study of *Cheegha*. Moreover, no prominent researches on *Cheegha* have primarily been found. In addition, there is modest critical analysis on how *Cheegha* questions governing military and colonial representations of Waziristan done with spatial discourse. This study looks for to bridge these gaps by using SCM to investigate the cognitive and ideological dimensions of spatial representation in *Cheegha.*

Theoretical Framework

This study utilizes Van Dijk's SCM to analyze how Cheegha reconstructs memory via language selections and narrative frameworks. The work uses first-person narratives, historical. accounts and moving language to create an emotional bond between the author and the reader. the realities of Waziristan's residents. This linguistic conceptualization supports the resistance to the elimination of local histories, creation of memory as a discursive device of authorization (Van Dijk, 2014). Cheegha politics portrayal complies with Van Dijk's theory. language unit has a primal role in ideological view on borderline communities (Van Dijk, 2016). Critical Discourse Analysis provides a critical analysis into the use of language. construction explain power social relation, in particular, dominant narratives. delegitimize certain groups. In the autobiography Cheegha, the display of the Pashtun identity, displacement and resiliency offers counter-argument for creating geopolitical narratives. are usually presented by the prism of instability and terrorism (Mamdani,2004). In addition, the SCM of Van Dijk brings out the importance of cognitive formulation in discourse. presentation and reception. This novel depicts resistance displayed by the inhabitants of Waziristan, their communal cohesion and spatial independence associated with the cognitive schemas. questions the stereotypes in the region. From looking at the lexical choices and

intertextual references and metaphors Cheegha composes the reader's understanding of Waziristan, severing it off from itself. accepted colonial and post-colonial discourse notions (Van Dijk, 2014). This research utilizes the discursive study of Van Dijk's Socio-Cognitive Model of Critical Discourse Analysis to analyses the discursive development of space, memory, and resistance in Cheegha. This research highlights the importance of discourse in shaping ideological notions of Waziristan in an analysis. of the linguistic and cognitive strategies that the novel use.

Critical Discourse Analysis (CDA) has matured into an essential methodological model for investigation the compound connection among language, ideology and power, in speech communication. Teun Van Dijk's Socio-Cognitive model is known among CDA models for its concentration on the interaction between discourse structures, socio-political situation and cognitive processes (Van Dijk, 2008) The most important component of Van Dijk model is analysis of Text and Ideology. Van Dijk (2014) focuses on discourse construction, such as lexical selection, syntactic set up, and rhetorical plan of action, are essential in encryption of ideological significance. Cheegha, is the text in which language functions as a mechanism to get the spatial and historical point of view the people of Waziristan, attempting at the predominant picture that mark the region as marginalized and chaotic. The linguistic plan of action hired in the text, including metaphorical exhibition of displacement and resistance, plays an important role in defining counter-discourses that competes dominant interpretations of Pashtun identity. A central component of SCM is its focus on the cognitive procedure engaged in the process and incorporation of speech. This study utilizes Van Dijk's SCM to analyze how Cheegha employs discourse to reframe spatial and historical narratives, presenting an alternative representation of Waziristan. Theoretical understandings from SCM gives an outline for comprehending the part of language in facilitating power relations, building identity, and nurturing confrontation in sidelined communities. Ideology and Spatial Discourse in Cheegha is basically the description of space which plays integral role to understand the dichotomy of Waziristan both within and outside the text. Talking in terms of history, Waziristan has been portrayed as a lawless peripheral territory through colonial and postcolonial discourses, resilient to the state control (Ahmed, 2013). Yet, through the linguistic approaches hired in Cheegha, Daur challenges these leading depictions by showing Waziristan as a lived space filled with historical action and confrontation. The novel's address not only retrieves spatial narratives from hegemonic illustrations but also positions Waziristan within a framework of resistance against international and state interferences (Daur, 2009). Van Dijk (1998) states that discursive depictions of space are often related to power structures, determining how groups observe themselves and others. In Cheegha, the spatial discourse purposes as an ideological arena where narratives of autonomy and occupation challenge each other. The use of vivid descriptive language, personal testimonies and historical references, makes Waziristan as a lively space of flexibility rather than a passive border. This line up with Van Dijk's argument that discourse not only reproduces but also dynamically built social truths (Van Dijk, 2006). This matches with Foucault's (1980) notion of counter-memory, which challenges main historical narratives and offers alternate lookouts on history.

Literature Review

The role of memory in shaping individual's identities has been explored by many scholars in the context of Waziristan highlighting the intricate interplay between historical narratives, cultural identities constructions and memory (Khan 2014; Zaman 2018). Spatial narratives are instrumental in creating their literary portrayals of identity, displacement, and resistance. Cheegha serves to depict space as not only a physical backdrop but as a participating agent in configuring the social and political experiences within Waziristan. Utilizing Van Dijk's (2006) socio-cognitive model

(SCM) Of critical discourse analysis (CDA), this study probes into how space in Cheegha serves as a cognitive construct that shapes the representation of identity, historical memory and power. The scrutiny of spatial narratives in English literature has got importance as academics and scholars acknowledged the value of geography especially space in defining literary meaning (Tally, 2013; Westphal, 2011). Space is more than a physical position it carries historical, emotional and ideological significance, effecting the interaction of characters with their environments. Lefebvre's (1991) concludes the theory of the production of space gives a detailed account of how spatial construction is socially made through logical and material activities. Likewise, Soja (1996) certifies that space is a changing entity shaped by political struggles, historical events and collective mental representation. In Cheegha, Daur gives the idea of Waziristan as a disputed place, well-marked by colonial interference, state power, and resistance. This fits with the broader discourse of postcolonial spatiality, where the tale of marginalization and displacement appear as fundamental idea (Said, 1994). By examining these spatial representations by Van Dijk's SCM, it gets easier to analyze how the novel's language unit cognitively forms conceptualization of identity and space among both characters and readers.

Critical discourse analysis of Van Dijk's socio-cognitive model renders a husky theoretical account for examining how language makes a link between individual cognition and social structures (van Dijk, 2008). Dissimilar to conventional CDA formulation that centers exclusively on power dynamics within language, SCM gives a detailed account how mental models form and are formed by language. Mental models are cognitive manifestations that individuals and groups utilize to understand their actuality, influenced by governing narratives and ideological construction (van Dijk, 2014). This procedure matches with Wodak and Meyer's (2016) evidence that discourse uphold ideas through cognitive processes that form how people conceive space. The cognitive conceptualization also allows for an investigation of how spatial picture painted in Cheegha effect reader's notions and perceptions. All the narratives created through cognitive mappings gives the readers a better perception of space (Lynch, 1960).

A primal feature of spatial narratives in Cheegha is their dependence on joint memory. As Halbwachs (1992) argues that memory is a socially built process that has deeply ties with space. Different places across the globe carry deep connections with memory and the events happened in the past. This idea is apparent in Cheegha, in which Waziristan is pictured as both a contested piece of land and a historical homeland. The concept of mental mapping, as given by Lynch (1960), performs an important role in how individuals make and utilize space. In , the author being the main protagonist and his perceptual experience of Waziristan develop through his experiences of displacement, nostalgia and conflict. The novel represents spatial metaphors and a brief geographical account to make a mental map that indicates both individual and collective experiences. This analysis is best carried through van Dijk's SCM to find out spatial representations, cognitive processes that strengthen individuality and resistance. Moreover, Fang (2022) certifies that spatial substance is organized by spatial logic, where motion, geography of the area imparts to meaning-making. Cheegha uses a similar construction, where shifts in surroundings fit to shifts in ideological position. Daur's journeying across different places urban centers, rural Waziristan and sites of displacement shows wider socio-political efforts. These movements produce a spatial discourse in which space is represented as an element of oppression and emancipation. One of the most stunning aspects of Cheegha's spatial story is its representation of space as a locus of resistance. The notion that colonial and post-colonial sites are frequently characterized by struggle which produces a hierarchy in which nativeness is problematized and questioned is a point of the theory of Said (1994). Daur's portrayal of Waziristan corresponds with this vision, the novel emphasizes the history of resistance in the region to both colonial and state

intrusion. Argyre (2018) borrowing from Van Dijk (2018) argue that discourse do not only represent reality but also serve to construct resistance narrative.

Cheegha provides a broader challenge to the spatial discourse and the dominant state narrative about the inhabitants and the space of Waziristan as a lawless one. Alternatively, the novel asserts space as an active entity that incarnates historical efforts and cultural recoil. Chronotopic analysis, as formed by Bakhtin (1981), gives a firm support to Cheegha, s spatial discourse that challenges predominant state narratives.

Methods and Materials

A qualitative research design specifically utilizing the Socio-Cognitive Model of Van Dijk (2006) is used for this study. This method focuses on a systematic investigation of linguistic construction, cognition, and socio- political angle within Cheegha to reveal how discourse forms and strengthen ideological perspectives. Qualitative approach was chosen to alleviate an in-depth analysis of the novel, accenting the purpose of language in the construction of narratives related to space, identity, and resistance. Critical Discourse Analysis (CDA) serves as a methodological way for analyzing the discursive strategies that shape social representations, power relations, and cognitive processes (Van Dijk, 2008). The main data for this study consists of selected extracts from the novel that elaborate logical representations of socio-political realities of Waziristan. Passages from the text were chosen following purposive sampling for their applicability to the issues of displacement, spatial internal representation, and resistance. The Secondary data sources included scholarly writings and reports about Waziristan's political and historical environment for analysis (Ahmed, 2013; Mamdani, 2004).

Data Analysis adheres to Van Dijk's three-dimensional framework.

Textual Analysis: Analyzing linguistic structures, including vocabulary, syntax, and rhetorical devices, to discern ideological patterns within the text (Van Dijk, 2014).

Cognitive Analysis: Analysis of mental models built up in discourse and its impact on understanding the perspective of Waziristan and its residents (Van Dijk, 2009).

Socio-Political Context Analysis: Assessing the historical and political significance of the discourse in the novel, by focusing on its subversion of existing narratives (Van Dijk, 2016).

This search support moral and even keep intact the academic rigor from explicit textual analysis. The study relies on publicly approachable intellectual and literary works, hence eradicating direct human participation and avoiding ethical question. The study is based on Van Dijk's SCM to uncover the ideological basis of Cheegha, elaborating how linguistic unit works as an instrument for both resistance and social control. The outcome enriches the understanding of how marginalized and oppressed people use language to repossess spatial and historical narratives.

As mentioned earlier, the study employs Van Dijk's SCM of CDA to critically evaluate the textual, cognitive, and socio-political dimensions within the selected novel. Van Dijk's theory (combining discourse structures, cognitive schemas and social power) offers a complete model to explain how tribal identity, ideological conflict and cultural resistance are cognitively constructed and discursively performed in the text. As a unique insider's testimony, Cheegha does not just work as a memoir but an ideological artifact that builds and maintains tribal memory in the face of systemic wiping out. Language is the main carrier of ideology, according to Van Dijk. While in

Cheegha, it invokes Pashto, (Pakhto) terms, and performs the "us vs them" discourse, thus enacting a cognitive form of defense for tribal culture. Maintaining Pashtunwali and combating Arabization, Indianization, or Westernization, (Daur,2014, p.180–185) is a direct example of discourse cementing social boundaries. The text encodes an entire legal and moral order that is fundamentally tribal in its jurisprudence, using terms like Cheegha (the call), Nanawatey (unconditional surrender), and Badal (revenge). Such synonyms or lexicons are not only cultural but also ideological schemata written into discourses that shape the Pukhtun understanding of justice, honour and collective responsibility. Likewise, repeating the phrases: 'We too dream' and 'Like our fathers' is a clear example of Van Dijk's (1993) concept of ideological reproduction; reaffirming the beliefs of a group through ideologically purposeful structures of discourse. In Cheegha, narrative does the work of episodic memory, a key concept for Van Dijk. Anecdotes from private pasts (Baba's leadership in 1965 war (Daur,2014, p.49–53), learning English under the shadow of suspicion (Daur,2014, p.49–50), forced exile from Darpa Khel (Daur,2014, p.115–117)) are not private events, but modules of cognitive script for the community. These stories bear the imprint not just of the trauma but also the resilience of Waziristan identity. It's kind of storytelling creates a virtual collective mind that functions as a historical archive and a cultural ethic-transmitter. This convergence of narrative self with collective regard demonstrates how discourse can help maintain identity in times of crisis. Cheegha thus acts as a "discourse event" (Van Dijk), wherein the narrators over mind serve as a conduit for representing the group as a whole. The Cheegha itself - the tribal call to arms, proves a critical story telling device across the book. It is literal and figurative, a joint script and a call for solidarity. The description of how the whole Khel reacts to an individual call (Daur, 2014, p.110–116) illustrates the socio-cognitive role of narrative to engraft the response mechanism of a group into its cultural genome. Van Dijk would view this as mobilizing common mindsets, community readiness to behave according to culturally pre-coded norms. The Cheegha story is symbolic of the contribution of communication in orchestrating cognitive resources for group action, especially in times of crises. The text also exposes the manner in which ideology is imposed through language in discursive oppressive situations. The construction of the military and the mullahs "enemies of the people, worse than the British" (Daur,2014, p.115–117) are shown to illustrate Van Dijk's "ideological basis for power, control of the discourse". He describes how clerics declared him a heretic for studying English (Daur,2014 p.49–50), and how the state applies collective punishment under the FCR. These are no coincidence and are positioned as a battle in an ideological propaganda war for dominance of the narrative, for as Van Dijk writes, control of discourse is control of minds. At bottom, then, Cheegha is no mere nostalgia, nor simply of loss, but another, and clearly a meta-discursive resistance. In doing so, it disputes popular narratives of tribal backwardness and terrorism by foregrounding the moral, affective and philosophical complexity of tribal existence. In Van Dijk's socio-cognitive framework, it is clear that Cheegha exploits memory, language, and space to counter the erasures of modern state rhetoric and world geopolitics as they pertain to tribal identity. The very text is a gesture urging us to pay attention to the epistemology of a people at the peripheries-to conserve and appreciate it.

The analysis follows a structured tri-level approach: macro (social structures and ideologies), meso (mental models and cognitive processes), and micro (linguistic features and rhetorical strategies).

Macro-Level Analysis: Space, Power, and Ideological Representations

At the macro level, Cheegha constructs Waziristan as a historically and politically contested space. Daur's narrative reveals how colonial legacies and contemporary military interventions have shaped Waziristan's identity as a site of resistance and marginalization. The portrayal of

Waziristan as a "paradise destroyed" highlights the devastating socio-political consequences of militarization and displacement (Daur, 2009, p. 134). Van Dijk (1998) emphasizes that macrostructures in discourse encode ideological power. In Cheegha, spatial narratives depict Waziristan not as a peripheral territory but as an active agent of historical agency. The colonial and postcolonial depictions of Waziristan as unruly and lawless are challenged, offering a counter-narrative that reclaims the region's dignity and historical memory (Ahmed, 2013; Said, 1994). The text positions Waziristan as a space of collective struggle, where the geography itself becomes a repository of cultural identity and confrontation. This aligns with Lefebvre's (1991) proclamation that space is socially produced and politically contested.

Meso-Level Analysis: Mental Models and Cognitive Representations

At the meso level, Cheegha constructs cognitive models that shape readers' and characters' perceptions of identity, displacement, and belonging. The protagonist's emotional ties to spaces like Tochi Valley and the Hujra demonstrate how individual and collective memory intertwines with spatial experience. For example, the description of the Tochi Valley "the journey reflected the scars of exile and displacement" (Daur,2009, p.78) reflects Van Dijk's (2009) theory of mental models as frameworks through which individuals interpret social realities. The valley becomes a cognitive symbol of trauma and resilience. Similarly, communal spaces such as the Hujra serve not only as physical locations but also as cognitive anchors for preserving Pashtun cultural identity. Through acts of narrative recollection, Daur recalls a lost mental geography in which Waziristan was imagined not as a terrain of territory but as the body of collective memory and resistance against cultural memory loss (Halbwachs, 1992).

Micro-Level Analysis: Linguistic and Rhetorical Strategies

On a micro-level, Cheegha uses various language/rhetorical strategies to encode ideology. In this vein, Van Dijk (2014), among others, notes the importance of lexicalization, syntactic structures and rhetorical devices to embedding ideologies in discourse.

Lexical Choices: Words like "betrayed," "exile," and "call" are emotionally charged and underscore stories of displacement and resistance.

Metaphors and Personifications: Waziristan is personified, portrayed as a living entity "a mother," "a heart throbbing with screams" as an example of the profound symbiosis of the space-opera galaxy and the self.

Use of Pronouns: The strategic use of "we" and "our" creates a sense of shared identity and belonging among

Pashtun local people, while "they" identifies the external oppressors in line with Van Dijk's (2006) concept of in-group and out-group discursive approaches.

Repetition: "We were betrayed" and "Nobody can bring the peace through the war" repeat the mantra-like message of injustice and resilience that the song is seeking to convey. Phrase by phrase this language sustains cognitive framing guiding what readers understand of this fragment of Waziristan and its social and political experience.

Discussion and Findings

Spanning macro, meso and micro levels, the study finds that Cheegha employs spatial discourse, not simply to represent a geographical location, but to produce an ideological battlefield where resistance, identity and memory are constantly debated. Space in Cheegha is a dynamic entity imbued with historical consciousness, political agency, and emotional resonance.

Through the analysis it is clear that Cheegha tests the central geopolitical narratives and asserts the importance of Waziristan's identity from colonial and postcolonial misrepresentations. By finding out linguistic strategies to cognitive models and socio-political structures, this study evaluates the part of literature in shaping ideological marginalized spaces. The analysis also reveals that spatial discourse functions as an important dimension to structure Pashtun identity, collective memory and resistance. It is evident that Waziristan is represented not as a passive territory but as a living, contested entity infused with historical agency. At the macro level, Daur's portrayal of Waziristan challenges dominant colonial and postcolonial narratives that marginalize the region. Spatial depictions reclaim agency by positioning Waziristan as a site of historical resistance rather than chaos (Said, 1994). At the meso level, the narrative constructs cognitive models that emphasize resilience, solidarity, and cultural preservation. Spaces such as the Hujra and Tochi Valley serve as cognitive anchors for collective memory, reinforcing Pashtun identity in the face of displacement (Halbwachs, 1992). At the micro level, linguistic strategies such as lexicalization, metaphor, and pronoun usage solidify group identities and oppositional narratives. The strategic employment of "we" and "our" against "they" reflects Van Dijk's (2006) theories of in-group versus out-group discourse.

This study thus extends CDA scholarship by demonstrating how spatial narratives in indigenous autobiographical texts can resist hegemonic geopolitical constructions, contributing to broader understandings of postcolonial spatial theory and discourse studies.

Conclusion

The results of this study uncover the significance of spatial discourse and its function as a primal procedure by which memory, identity and resistance are made-up and changed. Waziristan is portrayed as an active, dynamic entity that embodied the united plan and historical efforts of its inhabitants. By integrating socio-political textual and cognitive analysis, the search high spot the critical role of native literature in reclaiming sidelined narratives and challenging predominant geopolitical framings. This adds to a wide knowledge of spatial justice, critical geography, and discourse theory within postcolonial contexts taking into consideration the limitations of this study are that it is focusing on only one text, making room for the need for comparative study across binary autobiographical works handling spatial resistance. Future studies can be carried out exploring the role of digital discourse platforms in forming spatial narratives or examine the linguistic interaction between Pashto and Urdu in resistance literature. Finally, this study affirms the importance of spatial language unit as a powerful agency for identity shaping, collective memory, and ideological opposition within marginalized social groups. Future studies should center on comparative analysis that look into Cheegha in relation to other autobiographical and postcolonial texts, with the aim of investigating how space is depicted in literature related to resistance. Digital Discourse Analysis can be used to find out how digital platforms on social media either help or question the narratives about space, resistance and identity, an elaborate investigation of the importance that linguistic characteristics of Pashto and Urdu languages play in resistance tales. Academics and scholars can get a finer perception of the socio-Cheegha and other

text having theme like to the broader discourses on critical geography, postcolonial literature and cognition.

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