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A Cognitive Grammar Analysis of Cultural Conflict, Identity, and Gendered Agency in Faïza Guène's *Men Don't Cry*



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Abstract

This study examines how language constructs cultural conflict, migrant identity, gender relations, and individual agency in Faïza Guène's *Men Don't Cry*. Using Langacker's Cognitive Grammar (CG), the study qualitatively analyses eleven purposively selected passages through construal, profiling, trajector-landmark alignment, grounding, reference-point relations, subjectivity/objectivity, force dynamics, and metaphorical expressions (Langacker, 2008). The findings show that Guène represents cultural conflict through competing perspectives on tradition, modernity, gender, religion, and family authority. Dounia's gradual shift from an affected participant to an active trajector reflects her growing autonomy, while metaphors of containment, movement, and force represent restriction and liberation. The study demonstrates that cultural conflict is constructed not only thematically but also through grammatical and cognitive patterns, contributing to cognitive stylistics and the study of migrant and gendered identity in contemporary fiction.

Keywords: Cognitive Grammar; cognitive stylistics; cultural conflict; migrant identity; gender; agency; cultural hybridity; *Men Don't Cry*

1. Introduction

Literary texts do not simply describe human experiences; they construct and present those experiences through particular linguistic and conceptual perspectives. Language enables writers to foreground certain people, actions, relationships, and cultural meanings while placing others in the background. This process becomes especially significant in literary works dealing with migration, cultural identity, gender, and generational conflict, where the same experience may be understood differently by different characters.

Faïza Guène's *Men Don't Cry* (2016) provides a significant context for examining these issues because the novel represents the experiences of an Algerian immigrant family negotiating cultural traditions and European social values. The characters' attitudes toward religion, gender, family authority, cultural belonging, and individual freedom are expressed through contrasting linguistic constructions. Cognitive Grammar, developed principally by Ronald Langacker, views grammar as an integral part of conceptualization and considers linguistic meaning in relation to how speakers construe situations (Langacker, 2008, p. 43).

From this perspective, expressions such as *disease*, *Arabic channel*, *sell-out*, *inside this house*, and *own my life* are not merely stylistic choices; they provide different conceptualizations of cultural influence, identity, restriction, and freedom. Therefore, this study used Cognitive Grammar to examine how

Guène constructed cultural identity, gender relations, cultural conflict, and individual agency through patterns of construal, profiling, participant alignment, perspective, force, and metaphorical conceptualization.

5. Statement of the Problem

Existing studies of Faïza Guène's fiction have extensively addressed migration, identity, gender, cultural hybridity, and generational conflict, particularly from cultural, sociological, postcolonial, and thematic perspectives (Matu, 2018; Kim, 2019; Arezki, 2022; Ardenghi, 2022). However, a clear linguistic and cognitive-grammatical gap remains. Little research has examined *Men Don't Cry* through Langacker's Cognitive Grammar to explain how specific linguistic structures construct cultural conflict and gendered agency. In particular, the roles of construal, profiling, figure-ground organization, trajector-landmark alignment, grounding, reference-point relations, subjectivity/objectivity, force dynamics, and metaphorical expressions have not been systematically examined in the novel. Existing research therefore explains what cultural and identity conflicts the novel represents, but gives less attention to how these conflicts are linguistically and cognitively constructed. The present study addresses this gap by applying CG to selected passages and demonstrating how grammatical and lexical choices construct cultural identity, family authority, gender relations, and Dounia's developing agency.

Methodology and Theoretical Framework

This qualitative study applies Langacker's Cognitive Grammar (CG) (2008) to eleven purposively selected passages from Faïza Guène's *Men Don't Cry* (2016), focusing on cultural conflict, gender, family authority, religious identity, and individual autonomy. The passages are analyzed at lexical, grammatical, semantic, and discourse levels using construal, profiling, figure-ground organization, trajector-landmark alignment, grounding, reference-point relations, subjectivity/objectivity, and force dynamics. The detail of the concepts of CG applying to the text can be seen in table 1.

Table 1

Concept	Academic Definition	Illustrative Example
Construal	The way a conceptualizer selects and presents an experience from a particular movement, perspective, with a specific focus or interpretation (Langacker, 2008).	<i>Dounia left home</i> construes her action as <i>Dounia escaped home</i> or construes it as freedom from restriction.
Profiling	The process by which a linguistic expression highlights profiles	<i>The father shouted</i> the father's

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Concept	Academic Definition	Illustrative Example
	a particular entity, relation, or action. aspect of a conceptual structure (Langacker, 2008).	
Figure-ground organization	The distinction between the element receiving primary attention (figure) and the supporting element against which it is understood (ground) (Langacker, 2008).	<i>Dounia stood beside her father</i> foregrounds Dounia as the figure and her father as the ground.
Trajector-landmark alignment	The asymmetric organization of participants in which the trajector is the primary focal participant and the landmark serves as a secondary reference point (Langacker, 2008).	In <i>Dounia challenged her father</i> , Dounia is the trajector and her father is the landmark.
Grounding	The linguistic process of relating an expression to the speech event, including its participants, time, and discourse context (Langacker, 2008).	<i>I disagree with you</i> grounds the utterance through the participants I and you .
Reference-point relations	A cognitive relationship in which one entity provides mental access to another entity within a conceptual domain (Langacker, 2008).	<i>Her father's rules controlled her life</i> uses her father as a reference point for understanding family authority.
Subjectivity	The construal of an experience from the conceptualizer's internal or personal perspective (Langacker, 2008).	<i>I feel trapped</i> presents the experience from the character's personal viewpoint.
Objectivity	The construal of an entity or experience as relatively independent of the conceptualizer's personal involvement (Langacker, 2008).	<i>These are the rules of our family</i> presents a cultural belief as an established reality.
Force dynamics	The conceptual representation of interaction involving force, resistance, pressure, or control	<i>Her father prevented her from leaving</i> represents familial

Concept	Academic Definition	Illustrative Example
Metaphorical expressions	between participants (Langacker, 2008).	control and resistance.
	Linguistic expressions that conceptualize one domain of experience in terms of another, often making abstract experiences more concrete (Langacker, 2008).	that <i>Dounia was trapped in her family social restriction</i> through the physical experience of imprisonment.

10. Data Analysis and Discussion

The selected passages from Faïza Guène's *Men Don't Cry* (2016) are analysed through the major principles of Cognitive Grammar (CG), particularly construal, profiling, figure-ground organization, trajector-landmark alignment, grounding, reference-point relations, subjectivity and objectivity, force dynamics, and metaphorical and image-schematic conceptualization. Cognitive Grammar views language as closely connected with conceptualization and argues that speakers can construe the same situation in different ways depending on their perspective and the aspects they choose to foreground (Langacker, 2008, p. 43). This perspective is particularly useful for examining how Guène represents cultural identity, generational conflict, gender expectations, family authority, and individual agency. The analysis shows that cultural conflict in the novel is constructed not only through what the characters say but also through the grammatical and conceptual ways in which their experiences are presented.

10.1 Construal and Cultural Conflict

Construal is a central concept in Cognitive Grammar because linguistic expressions reflect particular ways of viewing and conceptualizing an experience. Langacker (2008, p. 43) argues that meaning involves both conceptual content and the particular manner in which that content is construed. In *Men Don't Cry*, cultural experiences are repeatedly presented through competing perspectives. The father's pleasure when an Arabic television channel appears is expressed through the narrator's observation that "My father looked so pleased with himself when the first Arabic channel popped up on our screen" (Guène, 2016, p. 2). The father's emotional response construes Arabic television as a positive connection with cultural heritage rather than merely as entertainment. The subsequent reference to Morocco, Algeria, Tunisia, Egypt, Dubai, Yemen, Jordan, and Qatar expands this cultural space and conceptually brings geographically distant places into the

family's domestic environment.

In contrast, European cultural influence is construed negatively through the metaphor of illness. The parents describe Dounia's changing behaviour as "the kind of disease you can only catch in Europe" (Guène, 2016, p. 6). Through this construal, Europe becomes associated with contamination, while cultural change is conceptualized as an undesirable condition. The expression reflects the parents' perception that European society threatens established cultural values. Similarly, the discussion of Julie's mother demonstrates competing construals of female independence. Her employment and ability to drive are interpreted as signs of modernity by one character, while the father views the same behaviours negatively (Guène, 2016, p. 5). Thus, the novel presents cultural conflict as a difference in conceptualization: the same behaviour may be understood as freedom by one character and as moral decline by another. This contrast becomes particularly significant in Dounia's conflict with her family. Her father's description of her as a "lousy sell-out" (Guène, 2016, p. 9) construes her movement toward independence as betrayal of family and culture. Dounia, however, later declares, "I'm going to own my life and be free!" (Guène, 2016, p. 10). Her statement provides an alternative construal in which separation from family control is conceptualized as personal liberation. The contrasting construals therefore establish cultural identity as a contested conceptual space.

10.2 Profiling and the Construction of Identity

Profiling concerns the aspect of a conceptual structure that is placed in focus by a linguistic expression. Langacker (2008, pp. 67–70) explains that expressions direct attention toward particular entities or relationships within a larger conceptual base. Guène uses this process to make particular aspects of cultural and personal identity prominent.

The description of the father's reaction to Arabic television profiles his emotional response and simultaneously makes Arabic culture prominent through the expression "Arabic channel" (Guène, 2016, p. 2). Television consequently becomes associated with cultural memory and belonging. Similarly, Julie's mother is profiled through her actions: she "works in an office" and "drives a car" (Guène, 2016, p. 5). These transitive constructions foreground female participation in public life and consequently make female agency cognitively prominent.

Religious identity is also profiled through food. When the speaker emphasizes, "Plus, it's halal!" (Guène, 2016, p. 52), the adjective *halal* places Islamic identity at the centre of the interaction. Food is consequently conceptualized as more than a material object; it becomes a marker of cultural and religious belonging.

Profiling therefore allows the novel to connect apparently ordinary objects and activities with broader questions of identity.

Dounia's declaration that she will "own" her life further changes what is profiled in the representation of her identity (Guène, 2016, p. 10). Earlier passages tend to present her through the judgments and expectations of other family members. At this point, however, her own desires and decisions become prominent. The shift in profiling corresponds to a movement from externally defined identity toward self-defined identity.

10.3 Figure–Ground Organization and Cultural Belonging

Figure–ground organization provides another means through which Guène structures cultural experience. Within Cognitive Grammar, the figure is the element that receives greater attention, while the ground provides the conceptual background against which the figure is understood (Langacker, 2008, pp. 55–59). This relationship is evident in the representation of Dounia and her family.

In the conflict surrounding Dounia's behaviour, Dounia is repeatedly placed in the foreground while family expectations function as the cultural ground against which her actions are evaluated (Guène, 2016, pp. 9–10). Her identity is therefore constructed in relation to the expectations of her parents and wider cultural community. The Arabic television scene produces a similar relationship. The list of Arab countries provides a broad cultural ground surrounding the father's pleasure at accessing Arabic television (Guène, 2016, p. 2). The domestic television screen becomes a meeting point between the immediate physical environment and the wider cultural world.

The CONTAINER image schema further strengthens this figure–ground relationship. Dounia's reference to being "inside this house" places the house in the role of a bounded ground against which her desire for freedom is defined (Guène, 2016, p. 10). The contrast between being **inside** and being **free** conceptually organizes domestic space as a potential site of restriction. Similarly, Dounia's departure, described through her movement away while dragging a suitcase, foregrounds physical separation from the family environment (Guène, 2016, p. 10). Figure–ground organization thus contributes to the novel's representation of belonging, separation, and cultural boundaries.

10.4 Trajector–Landmark Alignment and Female Agency

Trajector–landmark alignment is particularly significant for analysing agency in the novel. In Cognitive Grammar, the trajector is the primary focal participant in a relational expression, while the landmark provides a secondary point of reference (Langacker, 2008, p. 70). Grammatical choices can therefore indicate

which participant receives primary conceptual prominence.

Dounia's statement, "I'm going to own my life and be free!" (Guène, 2016, p. 10), places the first-person pronoun / at the centre of the construction. Dounia functions as the primary trajector because she is presented as the person initiating and controlling the action. The verb *own* further establishes a relationship of control between Dounia and her life. Her grammatical position therefore reinforces the conceptualization of her as an autonomous individual. The same pattern can be observed in the representation of Julie's mother. The clauses "She works in an office and she drives a car" (Guène, 2016, p. 5) repeatedly position the woman as the primary participant in two independent activity relations. The grammatical organization consequently constructs her as active rather than passive. However, the father's subsequent criticism attempts to reinterpret this agency as irresponsible behaviour. The contrast illustrates how grammatical agency and cultural interpretation can interact.

The description of Dounia "dragging a suitcase" also places her as the trajector in a movement relationship (Guène, 2016, p. 10). Her movement is physically difficult, but she remains the participant who performs the action. The grammatical representation therefore combines physical effort with emerging autonomy.

10.5 Grounding and Interpersonal Identity

Grounding connects linguistic expressions with the speech event, including the speaker, hearer, time, and interpersonal situation (Langacker, 2008, pp. 259–296). Pronouns and other deictic expressions are especially important because they position characters in relation to one another.

The use of first-person forms in Dounia's declaration, "I'm going to own my life and be free!" (Guène, 2016, p. 10), grounds the statement directly in her personal consciousness. The identity claim is consequently presented from Dounia's own perspective rather than through the interpretations of her family. The first-person perspective is significant because it marks a movement toward self-definition.

In contrast, the father's repeated use of second-person forms during his interrogation "Where were you? Have you seen what time it is?" places Dounia directly within his controlling discourse (Guène, 2016, p. 3). The interactional grounding establishes a power relationship between the person questioning and the person being questioned.

Possessive expressions also contribute to interpersonal grounding. References to "my father" and "our parents" establish family relationships as important components of the narrator's conceptualization of identity (Guène, 2016, pp. 2, 9). Through such expressions, identity is grounded not only in individual

characteristics but also in kinship and collective belonging.

10.6 Reference-Point Relations and Cultural Categorization

Reference-point relations explain how one cognitively prominent entity provides access to another entity or conceptual domain. This process is particularly useful for analysing ethnic and cultural categorization in *Men Don't Cry*.

The statement "you're Arab" (Guène, 2016, p. 93) illustrates how an ethnic category can function as a reference point for interpreting an individual's identity. The person's individuality is accessed through a broader cultural category. The label therefore activates a network of assumptions about ethnicity, nationality, religion, and cultural behaviour.

The father's relationship with Arabic television similarly provides access to a larger cultural domain (Guène, 2016, p. 2). The television channel functions as a reference point through which the family reconnects with Arab geographical and cultural identities. Likewise, Julie's mother becomes a reference point for discussions of modern femininity because her employment and driving are used to conceptualize what a "modern" woman represents (Guène, 2016, p. 5). The father's question, "Do you think your name is Christine?" (Guène, 2016, p. 3), establishes another reference-point relation. The name *Christine* evokes an alternative cultural identity and implicitly contrasts it with Dounia's existing identity. The naming practice therefore becomes a means of negotiating cultural belonging.

10.7 Subjectivity and Cultural Judgement

Subjectivity is central to the novel because many statements reflect individual perspectives rather than objective descriptions. Cognitive Grammar recognizes that speakers can construct scenes from different viewing arrangements, and expressions can therefore reveal the conceptualizer's position (Langacker, 2008, pp. 73–78).

The clearest instance occurs in the statement, "In his eyes, a waitress was a prostitute" (Guène, 2016, p. 7). The phrase *in his eyes* explicitly identifies the father as the conceptualizer. The description consequently represents his personal judgement rather than an objective characterization of waitresses. The linguistic construction exposes the cultural and gender assumptions underlying his perception.

The parents' description of Dounia's behaviour as a "disease" similarly represents their subjective interpretation (Guène, 2016, p. 6). Their conceptualization reflects their anxiety concerning European cultural influence. Likewise, calling Dounia a "lousy sell-out" (Guène, 2016, p. 9) expresses a value judgement based on the family's expectations concerning loyalty and cultural

conformity.

The narrator's reaction to Dounia's wine and cigarette also illustrates subjective construal. The statement that he was "shocked" presents the scene through the perspective of a child whose understanding has been shaped by family and cultural norms (Guène, 2016, p. 8). Subjectivity therefore operates at several levels in the novel, showing that cultural meaning depends heavily on the position and experience of the conceptualizer.

10.8 Force Dynamics and Family Authority

Force dynamics provides a useful cognitive account of the novel's representation of authority, resistance, and control. It describes interactions involving force, resistance, blockage, and movement and can be applied to social situations in which one participant attempts to influence another's behaviour.

The father's interrogation of Dounia creates a strong verbal force relationship (Guène, 2016, p. 3). His questions and warnings position him as the source of social pressure, while Dounia becomes the person expected to respond. The relationship is therefore not simply conversational; it represents an attempt to regulate behaviour.

The father's physical restraint of the narrator is an even more direct representation of force. When he prevents the narrator from helping Dounia by placing his hand on his shoulder, physical force becomes a manifestation of paternal authority (Guène, 2016, p. 10). The physical action reinforces the wider cultural power structure represented throughout the scene.

The commands directed toward Dounia—"Go on, do it then, and clear off"—also encode verbal force (Guène, 2016, p. 9). The imperative forms attempt to determine Dounia's behaviour. Her eventual departure can consequently be interpreted as resistance to the force imposed by the family. This opposition between external control and individual resistance is central to the construction of Dounia's agency.

10.9 Metaphorical and Image-Schematic Conceptualization

The novel frequently uses concrete physical experiences to conceptualize abstract cultural and psychological conditions. Such expressions can be examined through image schemas such as **CONTAINER, PATH, FORCE, and SOURCE-PATH-GOAL**.

The expression "disease you can only catch in Europe" conceptualizes cultural influence through the embodied experience of illness (Guène, 2016, p. 6). The verbs and nouns associated with illness transform cultural change into a condition that can enter an individual from an external source. Europe is consequently conceptualized as the source of cultural contamination.

Similarly, "A new world beckoned" conceptualizes access to Arabic culture through a movement-oriented PATH schema (Guène, 2016, p. 2). The expression transforms cultural reconnection into an imagined journey toward another world. The physical metaphor makes an abstract relationship with cultural heritage cognitively accessible.

The phrase "lock me up inside this house" activates the CONTAINER schema (Guène, 2016, p. 10). The house is conceptualized as a bounded space, while Dounia's identity and freedom are represented in terms of being either inside or outside that boundary. The spatial relationship therefore becomes a metaphor for family control.

The image of Dounia dragging a heavy suitcase also combines PATH and FORCE schemas (Guène, 2016, p. 10). Her physical movement represents departure, while the apparent weight of the suitcase conceptualizes the emotional burden associated with leaving the family. The physical and emotional dimensions are therefore integrated through embodied conceptualization.

10.10 Cognitive-Grammatical Interpretation

The analysis demonstrates that Guène constructs cultural identity and conflict through systematic patterns of conceptualization. Construal shows that characters interpret the same social experiences differently according to their cultural perspectives. Profiling demonstrates how particular people, actions, and cultural markers are made prominent. Figure-ground organization establishes relationships between individuals and the cultural environments against which they are understood. Trajectory-landmark alignment reveals changing patterns of agency, particularly in the representation of Dounia and other female characters.

Similarly, grounding demonstrates how characters position themselves through first- and second-person expressions, while reference-point relations show how ethnic, familial, and cultural categories become cognitive access points for identity. Subjectivity reveals the culturally shaped viewpoints behind apparently factual statements, particularly in the father's judgements concerning women and European influence. Force dynamics conceptualizes family authority through verbal and physical control, while metaphorical and image-schematic expressions transform abstract experiences of culture, restriction, movement, and freedom into concrete spatial and bodily experiences.

The Cognitive Grammar analysis indicates that Dounia's identity is constructed as a process of continuous negotiation between family expectations, cultural belonging, gender norms, and individual autonomy. Her movement from

being the object of family evaluation to becoming the conceptual and grammatical centre of her own decisions is particularly significant. Her declaration, "I'm going to own my life and be free!" (Guène, 2016, p. 10), represents the strongest linguistic expression of this transformation. From a Cognitive Grammar perspective, the change is reflected through shifts in construal, profiling, trajector–landmark alignment, perspective, and force relations (Langacker, 2008, pp. 43, 67–78). Thus, Guène's linguistic choices do not merely describe cultural conflict; they actively construct the conceptual opposition between tradition and modernity, collective identity and individual identity, authority and resistance, and restriction and freedom.

The analysis of *Men Don't Cry* represents cultural identity as a process of continuous conceptual negotiation. The characters do not simply possess fixed Algerian or French identities. Instead, their identities emerge through repeated interactions among language, memory, family, religion, gender, geography, and social experience. The analysis also shows that Guène uses grammatical and lexical choices to construct cultural conflict rather than merely describe it. Construal presents the same behaviours differently according to cultural perspectives, while profiling and trajector–landmark alignment reveal changing patterns of attention and agency. Subjectivity exposes the parents' culturally shaped judgments, whereas reference-point relations show how ethnic and family categories influence identity. Force dynamics and metaphorical expressions, particularly the CONTAINER and PATH schemas, represent family authority, restriction, movement, and freedom (Langacker, 2008; Harrison, 2017).

11. Findings

The analysis found that Cognitive Grammar provided a useful framework for explaining how *Men Don't Cry* constructs cultural identity and conflict through linguistic choices. Construal revealed that the characters interpreted similar social experiences from different cultural and personal perspectives. European influence, for instance, was construed by the parents as a form of cultural "disease," whereas individual freedom was construed by Dounia as a positive form of self-development. These competing construals demonstrated that cultural conflict emerged from different ways of conceptualizing the same experience.

The analysis also found that profiling played an important role in making particular cultural and social features prominent. Arabic television, halal food, female employment, and Dounia's declaration of independence were linguistically profiled as significant aspects of cultural and personal identity. Figure–ground organization further showed how Dounia was frequently

positioned against the background of family expectations and cultural traditions.

The findings also demonstrated that trajector–landmark alignment was particularly useful for analysing agency. Dounia was initially represented through the actions, judgments, and expectations of other characters, but later linguistic constructions increasingly positioned her as the primary participant in her own actions. Her declaration, “I’m going to own my life and be free!” (Guène, 2016, p. 10), represented a clear shift toward self-directed agency.

Furthermore, subjectivity revealed that many apparently factual statements in the novel represented culturally shaped personal judgments. The father’s statement that “a waitress was a prostitute” is explicitly introduced through the phrase “In his eyes” (Guène, 2016, p. 7), making his personal perspective visible. Reference-point relations showed how ethnic and cultural categories such as *Arab*, *Christine*, and *Arabic* functioned as cognitive points through which broader assumptions about identity were accessed.

The analysis further found that force dynamics represented family authority, control, resistance, and freedom. The father’s interrogation, commands, physical restraint, and Dounia’s resistance created a conceptual opposition between external control and individual agency. Finally, the analysis showed that metaphorical and image-schematic expressions, particularly the CONTAINER, PATH, FORCE, and contamination-related conceptualizations, transformed abstract cultural experiences into concrete spatial, physical, and bodily experiences.

Overall, the findings demonstrated that Guène constructed Dounia’s identity as a process of negotiation between cultural belonging and individual autonomy. The linguistic movement from external evaluation to self-positioning reflected her gradual development from a culturally controlled daughter into an individual who claimed greater authority over her own life.

Conclusion

The study concluded that Cognitive Grammar provided an effective framework for analysing the relationship between language, cognition, cultural identity, and agency in Faïza Guène’s *Men Don’t Cry*. The analysis demonstrated that cultural conflict was constructed through different ways of conceptualizing social experiences rather than simply through explicit disagreement between characters. Construal revealed competing cultural perspectives, while profiling and figure–ground organization showed which aspects of identity and experience were made prominent. Trajector–landmark alignment highlighted changing patterns of agency, particularly in the representation of Dounia, while grounding and reference-point relations demonstrated how individual

identities were connected with family, ethnic, and cultural categories.

The analysis further showed that subjectivity was important in revealing culturally shaped judgments about women, European society, and individual behaviour. Force dynamics conceptualized family relationships in terms of authority, restriction, resistance, and control. Similarly, metaphorical and image-schematic expressions such as disease, inside, movement, and freedom transformed abstract experiences of cultural conflict and identity into concrete conceptual structures. Most importantly, the analysis demonstrated that Dounia's linguistic representation changed from being largely controlled and evaluated by others to becoming increasingly centred on her own choices and actions. Her statement, "I'm going to own my life and be free!" (Guène, 2016, p. 10), represented the culmination of this shift.

Thus, the study concluded that *Men Don't Cry* constructs identity as dynamic, relational, and continuously negotiated. Guène's linguistic choices reveal the tension between cultural tradition and modernity, collective expectations and individual choice, family authority and personal freedom. Cognitive Grammar therefore offered a valuable linguistic and cognitive perspective for understanding how these tensions were encoded in the novel. The study ultimately demonstrated that literary meaning is not produced by thematic content alone but also through the ways in which language structures attention, perspective, agency, and conceptualization (Langacker, 2008).

Authors' Contributions

1. **Javeria ⁽¹⁾**: Principal author; literature review, data collection, data analysis, and manuscript drafting.
2. **Aziz Ullah Khan ⁽²⁾**: Conceptualization, development of the theoretical framework, research supervision, critical analysis, and manuscript revision.
3. **Aisha Sardar ⁽³⁾**: Corresponding author; data analysis, interpretation of findings, literature review, and manuscript editing.

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