

**Ministry of Higher Education
And Scientific Research
University of Babylon
College of Education for
Human Sciences
Department of English**



A CRITICAL STYLISTIC ANALYSIS OF DIASPORA IN SELECTED ENGLISH NOVELS

A Dissertation

Submitted to the Council of the College of Education for Human Sciences,
University of Babylon in a Partial Fulfillment of the Requirements for the
Doctoral Degree of Philosophy in Education/ English Language and
Linguistics/ Linguistics

BY

Omar Osama Nashaat Izzat

Supervised by

Asst. Prof. Hussain Hameed Ma'yuuf (PhD)

May, 2023 A.D.

Shawal, 1444 A.H

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

الَّذِينَ أُخْرِجُوا مِنْ دِيَارِهِمْ بِغَيْرِ حَقٍّ إِلَّا أَنْ
 يَقُولُوا رَبُّنَا اللَّهُ ۗ وَلَوْلَا دَفْعُ اللَّهِ النَّاسَ بَعْضَهُمْ
 بِبَعْضٍ لَهْجَمَتْ صَوَامِعُ وَبِيَعٌ وَصَلَوَاتٌ وَمَسَاجِدُ يُذْكَرُ
 فِيهَا اسْمُ اللَّهِ كَثِيرًا ۗ وَلَيَنْصُرَنَّ اللَّهُ مَنْ يَنْصُرُهُ
 ۗ إِنَّ اللَّهَ لَقَوِيٌّ عَزِيزٌ

صَدَقَ اللَّهُ الْعَظِيمِ
 (الحج : 40)

***In the name of Allah, the Most Compassionate,
 the Most Merciful***

They are ' those who have been expelled from their homes for no reason other than proclaiming: "Our Lord is Allah." Had Allah not repelled 'the aggression of' some people by means of others, destruction would have surely claimed monasteries, churches, synagogues, and mosques in which Allah's Name is often mentioned. Allah will certainly help those who stand up for Him. Allah is truly All-Powerful, Almighty.

(Khattab, 2016: p.599)

The Supervisor's Declaration

I certify that this dissertation entitled "**A Critical Stylistic Analysis of Diaspora in Selected English Novels** " has been conducted by **Omar Osama Nashaat Izzat** under my supervision at the College of Education for Human Sciences, University of Babylon, in a partial fulfillment of the requirements for the Doctoral degree of Philosophy in English Language and Linguistics.

Signature:

Supervisor: Asst. Prof. Hussain Hameed Ma'yuuf (PhD)

Date: / / 2023

In view of the available recommendations, I forward this dissertation for debate by the Examining Committee.

Signature:

Name: Asst. Prof. Hussain Hameed Ma'yuuf (PhD)

Head of the Department

Date: / / 2023

The Examining Committee's Declaration

We certify that we have read this dissertation which is entitled '**A Critical Stylistic Analysis of Diaspora in Selected English Novels**' conducted by Omar Osama Nashaat Izzat and, as Examining Committee, we examined the student in its content, and that in our opinion it is adequate as a dissertation for the Doctoral degree of Philosophy in Education/ English Language and Linguistics (with an Excellence Estimation).

Signature:

Name: Prof. Qasim Obayes Al-Azzawi
(PhD)

Date: / / 2023

(Chairman)

Signature:

Name: Prof. Hussein Musa Kadhim
(PhD)

Date: / / 2023

(Member)

Signature:

Name: Prof. Salih Mahdi Adai (PhD)

Date: / / 2023

(Member)

Signature:

Name: Asst. Prof. Wafaa Mokhlos
Faisal (PhD)

Date: / / 2023

(Member)

Signature:

Name: Asst. Prof. Nasaem Mehdi Al-
Aadili (PhD)

Date: / / 2023

(Member)

Signature:

Name: Asst. Prof. Hussain Hameed
Ha'yuuf (PhD)

Date: / / 2023

(Member and Supervisor)

Approved by the Council of the College of Education for Human Sciences.

Signature:

Name: Prof. Ali Abdul Fattah Al-Haj Farhood (PhD)

Acting Dean of the College of Education for Human Sciences.

Date: / / 2023

Dedication
To
My Father
My Mother
My Lovely Family

Omar

ACKNOWLEDGEMENTS

First and foremost, I want to express my appreciation and praise to Allah, the Most Gracious and the Most Merciful, Who give us knowledge.

I now have the opportunity to express my thanks and acknowledgement for everyone who supported me through PhD course.

My supervisor, Asst. Prof. Hussein Hameed Ma'yuuf (PhD) deserves particular words of thanks for his wise counsel, insightful criticism, unending patience, and astute observations. His excellent direction, counsel, and motivating remarks have aided in completing this study.

All of my PhD professors, including Prof. Riyadh Tariq Al-Ameedi (PhD), Prof. Ahmed Sahib Mubarak (PhD), Prof. Qasim Abbas (PhD), Prof. Qassim Obayes (PhD), Prof. Salih Mahdi Al-Mamoory (PhD) and Asst. Prof. Wafaa Mokhlos (PhD) deserve my sincere gratitude.

Words could never adequately express my gratitude to them.

ABSTRACT

Diaspora communities include various groups of individuals like expellees, political refugees, alien residents, immigrants, and ethnic minorities. In the studies of diaspora, yet, there is a tendency to focus on the cultural and social aspects of diaspora, while overlooking the role of language in shaping identity, belonging, and community formation. To bridge this gap, the current study analyzes diasporic concept from a Critical Stylistic perspective to understand how stylistic choices in literature reflect and shape the experiences and identities of diasporic communities. Jeffries model (2010) examines the language and stylistic devices used by diasporic authors to explore ideologies of displacement, identity, and cultural hybridity. Thus, the study aims to identify the CS tools utilised in these two diasporic novels and the most and least frequently employed. Explore an ideology or ideologies behind the two diasporic novels. Recognise diaspora types utilised in these two novels. Identify the functions of diaspora sought by the authors. In consensus with aims, it is hypothesised that: Diaspora demands various critical stylistic tools. Consequently, five tools employed (i.e., naming and describing, equating and contrasting, prioritising, negating, and hypothesising) are used with different percentages. Oppression and Nostalgia are the most dominant ideologies in 'Salt Houses'. Regarding 'We Need Names', deprivation and oppression are the dominant ideologies. In '*Salt Houses*' and '*We Need Names*', the authors employ the political and trade diasporas to reflect the Palestinian and African diasporic cases. Diaspora is used to achieve specific functions in the novels selected, namely political and social effects. To verify these hypotheses, the researcher adopts Jeffries' (2010) critical stylistic framework using only five tools that are more relevant to the data selected. The researcher adopts the following procedures: Surveying the related literature on critical stylistics, critical discourse analysis and diaspora. Analysing two English novels following Jeffries model (2010) to answer the questions and verify

hypotheses. Calculating the analysis results in statistical tables representing the frequency of occurrences and percentages, i.e. the analyses are presented with qualitative and quantitative results. Discussing the findings of the analysis of the selected novels. Presenting conclusions, recommendations and suggestions for further studies. The study is limited to the critical stylistic analysis of two novels. These two novels are Bulawayo's 'We Need New Names, published in 2013, and Hala Alyan's 'Salt House' published in 2017. The researcher adopts Jeffries's (2010) Critical Stylistics framework to conduct the analysis. The analysis conducted has drawn many conclusions. One significant conclusion reports that all the five essential critical stylistic tools are employed to reflect diaspora. Regarding ideology, nostalgia is the dominant ideology in the "Salt Houses" novel indicating that the Palestinians feel nostalgic for their homeland more than other ideologies. Moreover, the dominant ideology in the second novel, "We Need New Names", is deprivation which causes the African people to flee their homeland and search for another. Concerning types of diasporas, political and trade diaspora, the diaspora of Palestinians forced to escape their nation and move to another in quest of peace, has been noted as the most prevalent type of diaspora.

TABLE OF CONTENTS		
Section	Title	Page
	QURANIC VERSE	II
	THE SUPERVISOR'S DECLARATION	III
	THE EXAMINING COMMITTEE'S DECLARATION	IV
	DEDICATION	V
	ACKNOWLEDGMENTS	VI
	ABSTRACT	VII
	TABLE OF CONTENTS	IX
	LIST OF TABLES	XIII
	LIST OF FIGURES	XIV
	LIST OF ABBREVIATIONS	XV
CHAPTER ONE		
INTRODUCTION		
1.1	Introductory Remarks	1
1.2	The Problem	1
1.3	The Aims	3
1.4	The Hypotheses	3
1.5	The Procedures	4
1.6	The Limits	4
1.7	The Values	5
CHAPTER TWO		
LITERATURE REVIEW		
2.1	Introductory Remarks	6
2.2	The Concept of Diaspora	6
2.2.1	Types of Diaspora	8
2.3	Style and Stylistics	9

2.4	Ideology and Power	12
2.5	Critical Stylistics	14
2.6	Critical Stylistic Tools	16
2.6.1	Naming and Describing	17
2.6.1.1	Linguistic Model of Naming and Describing	17
2.6.1.1.1	Noun Modification	18
2.6.1.1.2	Nominalisation	18
2.6.1.1.3	Ideological Effects of Naming and Describing	19
2.6.2	Representing Actions/ Events/ States	20
2.6.2.1	The Linguistic Model of Representing Actions/Events/States	20
2.6.2.1.1	Ideological Effects of Representing Actions/ Events/ States	21
2.6.3	Equating and Contrasting	21
2.6.3.1	The Linguistic Model for Equating and Contrasting	22
2.6.3.2	Ideological Effects of Equating and Contrasting	23
2.6.4	Exemplifying and Enumerating	25
2.6.4.1	The Linguistic Model of Exemplifying and Enumerating	25
2.6.4.2	Ideological Effects of Exemplifying and Enumerating	26
2.6.5	Prioritising	27
2.6.5.1	The Linguistic model of Prioritizing	27
2.6.5.2	Ideological Effects of Prioritising	31
2.6.6	Implying and Assuming	31
2.6.6.1	The Linguistic model of Implying and Assuming	32
2.6.6.2	Ideological Effects of Implying and Assuming	33
2.6.7	Negating	34

2.6.7.1	The Linguistic Model of Negating	34
2.6.7.2	Ideological Effects of Negating	35
2.6.8	Hypothesising	35
2.6.8.1	The Linguistic Model of Hypothesizing	36
2.6.8.2	Ideological Effects of Hypothesising	37
2.6.9	Presenting Other's Speech and Thought	37
2.6.9.1	The Linguistic Model of Presenting Other's Speech and Thoughts	37
2.6.9.2	Ideological Effects of Presenting Other's Speech and Thoughts	38
2.7	Previous Studies	40
2.7.1	Mustafa and Khalil (2019)	40
2.7.2	Ahmed and Abbas (2019)	40
2.7.3	Hussein and Hussein (2021)	40
2.7.4	Oseni and Odebiyi (2021)	41
2.7.5	Adewale and Ayomo (2021)	41
2.7.6	Miguel C. Morán-Lanier (2021)	41
2.7.7	Gergely Szabó (2022)	43
CHAPTER THREE		
METHODOLOGY		
3.1	Introductory Remarks	44
3.2	Research Design	44
3.3	Data Selection and Description	45
3.4	The Model of Analysis	47
3.5	The Procedures of Analysis	49
CHAPTER FOUR		
DATA ANALYSIS, RESULTS AND DISCUSSION		
4.1	Introductory Remarks	50

4.2	The Qualitative Analysis	50
4.2.1	The Analysis of 'Salt Houses' by Hala Alyan	50
4.2.2	The Analysis of "We Need New Names" by NoViolet Bulawayo	135
4.3	The Quantitative Analysis: Results and Discussion	184
4.3.1	Quantitative Analysis of Critical Stylistic Tools	185
4.3.2	Quantitative Analysis of Ideologies	189
4.3.3	Types and Functions of Diaspora	193
CHAPTER FIVE		
CONCLUSIONS, RECOMMENDATIONS, AND SUGGESTIONS		
FOR FURTHER STUDIES		
5.1	Introductory Remarks	198
5.2	Conclusions	198
5.3	Recommendations	202
5.4	Suggestions for Further Studies	202
	References	204
	Abstract in Arabic	

LIST OF TABLES		
Table	Title	Page
2.1	Equating Triggers	23
2.2	Contrasting Triggers	24
2.3	Clause Types Examples	28
2.4	Optional Additional Clause Types	28
2.5	Short's Speech Representation	38
2.6	Formal Features of Speech Representation	39
3.1	Novels Selected	46
4.1	The CS Tools and Percentages in 'Salt Houses'	185
4.2	The CS Tools in 'We Need New Names'	187
4.3	Ideologies in 'Salt Houses'	189
4.4	Ideologies in 'We Need New Names'	191

LIST OF FIGURES		
Figure	Title	Page
2.1	Major Domain in Jeffries's Critical Stylistics	16
2.2	Prioritising by Subordination	30
2.3	Prioritising by Main Clause	30
3.1	The Model of Analysis	48
4.1	Critical stylistic Tools Percentages in 'Salt Houses'	187
4.2	Critical stylistic Tools Percentages in 'We Need New Names'	189
4.3	Percentages of Ideologies in 'Salt Houses'	191
4.4	Percentages of Ideologies in 'We Need New Names'	193
4.5	View of the CS Tools in the Selected Novels	195
4.6	View of the Ideologies in the Selected Novels	196

List of Abbreviations	
Abbreviation	Full Form
CDA	Critical Discourse Analysis
CR	Circumstantial Relations
CS	Critical Stylistics
DS	Direct speech
DST	Deictic Shift Theory
FIS	Free direct speech
IR	Intensive Relations
IS	Indirect speech
MAE	Mental Action Event
MAI	Mental Action Intention
MAS	Mental Action Supervention
MC	Mental Cognition
MP	Mental Perception
MR	Mental Reaction
NRS	Narrator's report of speech
NRSA	Narrator's report of speech act
P	Predicate
PR	Possessive Relations
S	Subject
SFL	Systemic Functional Linguistics
SP	Subject and predicate
SPA	Subject, predicate and adverbial
SPAA	Subject, predicate, adverbial and adverbial
SPC	Subject, predicate and complement
SPCA	Subject, predicate, complement and adverbial

SPO	Subject, predicate and Object
SPOA	Subject, predicate, object and adverbial
SPOAA	Subject, predicate, object, adverbial and adverbial
SPOC	Subject, predicate, object and complement
SPOCA	Subject, predicate, object, complement and adverbial
SPOO	Subject, predicate, indirect object and direct object
SPOOA	Subject, predicate, indirect object, direct object and adverbial

CHAPTER ONE

INTRODUCTION

1.1 Introductory Remarks

This chapter thoroughly introduces the work conducted in the current study. Firstly, the chapter opens an eye to the problem addressed in the present study. Secondly, it sheds light on and elucidates the study's aims, hypotheses, and limits. Furthermore, the procedures followed, and the value expected are laid forth.

1.2 The Problem

Prior to the early 1990s, most depictions of diaspora emphasised its calamitous beginnings and unfavourable consequences. In contemporary discourse, the term 'diaspora' and its derivative 'diaspora community' are frequently employed as metaphorical labels for various groups of individuals, including but not limited to expatriates, expellees, political refugees, alien residents, immigrants, and ethnic and racial minorities (Safran, 1991: 83). Adachi (2020) explicates that this sense of unity and shared identity among diasporic community members is promoted by language. Political and social ideologies influence the formation and reformation of language, and these ideologies' influence can be observed in how a diaspora perceives its connection with its place of origin. Language ideologies serve as a vehicle for the diaspora to express its sense of nationalism (Woolard & Schieffelin, 1994).

Diasporic communities, however, often face the challenge of negotiating their identities in a multicultural environment, power dynamics, and social issues. Thus, it is a rationale to investigate the diasporic discourse to understand how linguistic devices are used by diasporic authors to construct and represent

identities, convey emotions and experiences, and comment on social issues. To the researcher's knowledge, studies of the diaspora in linguistics are relatively few and mainly restricted to the sociolinguistic field. Those studies like Orbán's (2018), Cole's (2021), and Szabó's (2022) examined different diasporic communities through questionnaires and phonetic analysis rather than texts.

The current study investigates diaspora in literary discourse from a critical stylistic perspective to bridge this gap. Critical stylistic analysis, in particular, allows researchers to explore how authors use stylistic devices to construct and represent diasporic ideologies and identities. This understanding can contribute to broader discussions on identity formation and cultural hybridity. Jeffries (2010) proposes the critical stylistics (henceforth, CS) framework to analyse textual meaning encoded by selecting stylistic and linguistic features incorporated within a text. Jeffries elaborates that making a linguistic choice is inherently imbued with ideological implications and can be utilised for ideological manipulation. In this respect, the researcher investigates two novels representing Palestinian and African diasporic communities to investigate the language ideologies of the diaspora.

The study attempts to answer the following questions:

1. What is/are the critical stylistic tool(s) utilised in diasporic novels under analysis?
2. What is/are the critical stylistic sub-tool(s) utilised in diasporic novels under analysis?
3. What is the ideology or ideologies underlying the analysed novels?
4. What are the types of diasporas utilised by authors to identify diaspora?
5. What is (are) the function(s) of diaspora sought by the authors?
6. What are the differences and similarities between Bulawayo and Alyan's

novels in terms of CS tools employed, ideologies reflected, and types and functions of diaspora utilised?

1.3 The Aims

The present study aims at:

1. Identifying the CS tools utilised in these two diasporic novels and the most and least frequently employed.
2. Classifying the CS sub-tools utilised in these two diasporic novels and the most and least frequently employed.
3. Finding out an ideology or ideologies behind the two diasporic novels.
4. Recognising diaspora types utilised in these two novels.
5. Pinpointing the functions of diaspora sought by the authors.
6. Specifying similarities and differences between the authors concerning CS tool, ideologies reflected, and types and functions of diaspora utilised.

1.4 The Hypotheses

It is hypothesised that:

1. Diaspora demands a variety of CS tools. Consequently, all the CS tools available (i.e., naming, describing, equating, contrasting, prioritising, negating, and hypothesizing) are used with different percentages.
2. Diaspora demands a variety of CS sub-tools. Consequently, all the CS tools available (i.e., pre and post noun modification, nominalization, simple negating, exploiting information structure, transformation, subordination) are used with different percentages.
3. Oppression and Nostalgia are the most dominant ideologies in '*Salt Houses*'. Regarding '*We Need Names*' novels, deprivation and oppression are the dominant ideologies.

4. In ‘Salt Houses’ and ‘We Need Names’, the authors tend to employ the political diaspora to reflect the Palestinian case and trade diasporic to reflect African case.
5. Diaspora is used to achieve specific functions in the novels selected, namely political and social effects.
6. Regarding CS tools, both authors use the same tools but with different frequencies. Regarding ideology, both authors share the ideology of oppression. Concerning the type and function of diaspora, in ‘We Need New Names’ the author employs trade type of diaspora to achieve social function but in ‘Salt Houses’ the author employs political diaspora for political functions.

1.5 The Procedures

The study adopts the following procedures:

1. Surveying the related literature on critical stylistics, and diaspora.
2. Analysing two American novels following Jeffries model (2010) to answer the questions and verify hypotheses.
3. Calculating the results of analysis in statistical tables representing the frequency of occurrences and percentages, i.e. qualitative and quantitative analysis.
4. Discussing the findings of the analysis of the selected novels to show the points of similarities and differences in the two selected American novels.
5. Presenting conclusions, recommendations and suggestions for further studies.

1.6 The Limits

The study is limited to the critical stylistic analysis of two novels. These two novels are Bulawayo's ‘*We Need New Names*’ published in 2013 (132 pages), and

Hala Alyan's *'Salt House'* published in 2017 (325 pages). The researcher adopts Jeffries's (2010) critical stylistics framework to conduct the analysis.

1.7 The Values

Hopefully, this study will give several benefits to other researchers interested in diasporic literature. These benefits might include the following:

1. Analyzing the stylistic choices in diasporic literature, researchers can gain a deeper understanding of the emotions, struggles, and triumphs of these diasporic communities.
2. By examining the language and critical stylistic tools used by diasporic authors, researchers can uncover hidden meanings, ideologies, and social commentary embedded in the texts.
3. Stylistic analysis adds depth and nuance to literary scholarship by focusing on the formal aspects of the text. By examining the linguistic choices, narrative structures, and rhetorical devices employed by diasporic authors, researchers can contribute to the field of literary criticism and expand our understanding of diasporic literature as a distinct genre.
4. Stylistic analysis of diasporic literature can provide valuable insights for scholars in the fields of diaspora studies and cultural studies. It can contribute to theoretical frameworks and methodologies used to study diasporic communities and their cultural productions, ultimately enriching our understanding of migration, globalization, and transnationalism.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introductory Remarks

This chapter initiates by reviewing the literature on the concept of diaspora, its types, and functions as the primary concept in the study. To linguistically investigate the concept of diaspora, the researcher adopts the Critical Stylistic (CS) approach. Accordingly, the concept of style and stylistics along with the linguistic approaches to stylistics will be presented to have an overview on approaches available and justify the researcher's selection. Since CS is the framework adopted for the analysis and it is activated through systemic functional linguistics, an account on SFL will be introduced and the CS tools will be explained in details after. Ideology and power will be accounted for because they represent main concerns of critical linguistic studies including the current one. Finally, some related studies will be reviewed to examine the novelty and contribution of the current study.

2.2 The Concept of Diaspora

'Diaspora', as a term, mainly refers to Jewish migration out of Palestine when the Babylonians deport them. Nowadays, the term covers a wide range of domains such as immigrants, racial and ethnic minorities, political refugees, expellees, etc. Safran (1991) suggests that Palestinians apply the term 'Diaspora' for themselves since 1948, and, in addition, black people, who force to leave their countries and settle in another, apply the concept of diaspora for themselves. Accordingly, the term is used as a metaphor to refer to people who depart from their homeland and feel in connection to it.

Sheffer (1986) defines modern diaspora as ethnic groups who deport or migrate from their countries and feel strongly connected with their homeland. There are four principles to define the term 'diaspora': obligatory dispersal, cultural and historical memory of dispersal, and the capability of people to get over it over time (Chaliand & Rageau, 1991).

Cohen (1997) suggests other diaspora types, resulting in different circumstances. These types are victim dispersal, imperial and labour dispersal, and trade and cultural dispersal. He notices these diasporas may interact and overlap, leading to the character's makeover over time.

Benjamin (1968) argues that diaspora is a social phenomenon based on a group of elements such as memory, history, identity, dreams, etc, and all these help constructs the diaspora ideology. Consequently, diaspora reflects the feeling of displaced people with a sense of uniqueness and connection to their homeland. He suggests that links to the homeland should be robust to fight the psychological effects of forgetting and distancing.

There is a link between diaspora and some theoretical issues. First, the ethnic issue is based on the assumption that ethnic minorities seek to share their identities in the new countries. This type of ideology is not permitted in the 1950s. The beginning of the 1970s witnessed a change in the policies of countries that accept immigrants. These countries started to permit immigrants to practice their ethnic customs (Kearney, 1995).

Diaspora is connected to the issues of 'globalisation and transnationalism'. Tololian (1991, pp. 3-7) argues that "diasporas are the exemplary communities of the transnational moment". Diaspora is someone who lives in a place and has a solid connection to another one. In the 1990s, immigrants were somehow free of their homeland's cultural ties. There is a journey from and to their homelands.

Such activities fix the relationship between immigrants and their homelands concerning the cultural effects (Shuval, 1998).

Three parts participate in diaspora: diasporic people, homeland, and host society. Esman (1986) argues that diasporic people start to influence the political system of their homeland and deliver economic support and military backup.

2.2.1 Types of Diaspora

Diaspora helps those settled in an environment with limited chances for progression, marginalisation, and political and social discrimination to have the sense of their original society. This is achieved by recovering their traditions and identity.

The idea of ‘getting back home’ is used to support ethnic cohesion, make diasporic life easier, and believe in utopia.

Clifford (1994) argues that diasporic language is mainly utilised by deported individuals who strongly connect with their homeland. Those individuals who do not experience dispersion will recall the dispersal origins of his/her people. Diasporic individuals who have historic heritages out of the host countries will have a sense of disadvantages and oppression.

In the 1990s, many diaspora typologies emerged based on specific diasporic characteristics. Medam (1993) suggests different types of diasporas based on the level of cohesiveness, such as “crystalised dispersion” and “fluid dispersion”, for example, Chinese diasporas. Bruneau (1995) suggests other diasporic typologies based on an organisation of diaspora, such as political dispersion (e.g., Palestinians), religious dispersion (e.g., Jews), and entrepreneurial dispersion (e.g., Chinese). Sheffer (1993) proposes two types of diasporas; stateless dispersion (e.g., Palestinians) and state-based dispersion (e.g., Jews). On the other hand, Cohen (1997) suggests different types of diasporas based on some observations such as Imperial dispersion (e.g. British), Labor dispersion (e.g.

Indians), cultural dispersion (e.g. Caribbean) and trade dispersion (e.g. Chinese and Lebanese). Cohen states, "Diasporas are positioned somewhere in a nation-state in a physical sense, but travelling in an astral or spiritual sense that falls outside the nation-state's space/ time zone".

2.3 Style and Stylistics

Etymologically, The Oxford English Dictionary introduces the term 'style' as derived from the Latin word 'stilus', which means "a stake or pale, pointed instrument for writing, oral or written style" (1989). Nevertheless, the meaning of 'style' has been extended noticeably. It is used in various aspects related to genres, groups, literature, music, and art production, such as painting, dance, and writing styles. It is also related to fashion and a way of life, such as lifestyle, dress style, and hairstyle. In addition, it refers to someone with no further qualifications, such as someone with style. Accordingly, all these units are related to action performance. It makes us believe that 'style' is the manner or the way of performing actions. The groups of people or individuals who do the actions or the items they produce.

In literary works, the term "style" is not concerned with the writing process but is usually concerned with whether the literary work is written with a particular type of pen, pencil, or printed. According to Walton (1987), style is determined by the author's choices or decisions on how the work will be composed. Style as a term is conceptualized differently from different perspectives. These different conceptualisations of style are elaborated in the following points:

Style is defined as an option. It means that the author writes his/her literary work in a manner that deviates from the norms. Havranek (1964) argues that in literary style, linguistic approaches focus on linguistic choices embedded in the levels of language, such as morphological, phonological, syntactic, and semantic. Accordingly, some linguistic patterns are considered stylistic components of

literary works if they deviate from the norms. Eco (2005) suggests. The alternative is the method of deploying narrative frameworks, depicting people, and expressing points of view.

The term 'style' comprises two aspects: recurrence and originality. Recurrence indicates that the linguistic features are repeated several times in the literary work; otherwise, they cannot be regarded as a stylistic element differentiating a particular author's work from another. While originality means that the linguistic features manifest in the literary work are considered a stylistic feature only if they deviate from the norms that stand against the standard way. Ullmann (1957) clarifies that synonymy, in its broadest meaning, is at the heart of the whole issue with the style. Danto (1981, p. 197) argues that "we may ... reserve the term style for this show, as what remains of a representation when we subtract its content". Accordingly, Brooks and Robert (1950: 694) report that:

"This term is usually used concerning the poet's manner of choosing, ordering, and arranging words. However, of course, when one asks on what grounds certain words are chosen and ordered, one is raising the whole problem of form. In its larger sense, style is essential the same thing as form".

Style is the art of distinguishing between form and content. It means that the role of style is to contribute to the meaning of the literary work, and the choice of specific linguistic features should affect the work to give a unique taste and style for each literary work type and author. Beardsley (1987) believes that stylistic aspects and, by extension, style as a whole, composed of stylistic features, are inextricably linked to meaning. Thus, texts that differ in style cannot be synonymous; however, if there are texts that differ in linguistic form and yet are synonymous, they do not differ in style since only differences in form result in differences in meaning can be considered stylistic differences.

Style has been considered as a signature. Certain stylistic aspects are signatures for an individual author, a movement, or a specific period. Goodman (1975) argues that style features aid in answering the questions ‘who, when, and where?’.

The concept of the signature has led to the idea that style is a fingerprint that allows readers to identify the author from his writing style and his/ her use of language. The idea of signature suggests that in every period, certain linguistic variations prevail more than others, and some of these become a signature for a specific author to reflect his writing. Carroll and Gibson (2016: 199) clarify that:

“Based on computer – assisted analysis, it could be revealed, for example, that the crime novel “The Cuchoo’s Calling” which was published under the name of Robert Galbraith, was written by J. K. Rowling. The program compared the novel with other texts by Rowling, focusing on four variables: word–length distribution: the use of common words like ‘the’ and ‘of’; recurring word pairing and groups of four adjacent characters, words, or part of words”.

According to this analysis, it is possible to find the individual stylistic features that recognise the style of J. K. Rowling. The analysis proves the success and the usefulness of computer – based analysis in forensic linguistics.

Wollheim (1995) suggests a difference between individual style and general style. The general style mainly deals with global style, while the individual style is mainly concerned with the author’s style, and this type is not learned, but the author creates it. Wollheim (1995) comments that a painter's mentality is altered by style.. Accordingly, the individual style has to do with psychological reality. Robinson (1985, p. 230) argues that literary style is a:

“Way of doing certain things, such as describing or characterising a setting, delineating character, treating or presenting a theme, and commenting on the action. Moreover, the author’s way of describing, delineating, commenting

and so on is typically an expression of (some features of) her personality, character, mind or sensibility”.

Style is not a random aspect of literature but an influential element. The style, according to Robinson, shifts the discussion to the psychological one instead of the aesthetic. Nevertheless, his view is still blurred.

Another view that shows the relationship between style and personality is suggested by Arthur Danto 1981. Danto (1981) elaborates that recognising a style is not a straightforward taxonomic process. Learning a style is comparable to learning a person's touch or personality. If one can consider this view, then one cannot write different pieces of literary works and cannot change his/her style from time to time. Danto’s point of view suggests that the individual stylistic aspect does not reflect the author’s personality, but instead, it reflects the author’s biography.

Verdonk (2002, p.3) states, "Stylistics is the study of style in language." Stylistics focuses mainly on language varieties under certain factors, such as the author, the context, and the period. Accordingly, stylistics is the identification of linguistic elements in literature.

2.4 Ideology and Power

Hasan (1989, p. 126) defines ideology as “a socially constructed system of ideas which appears as if inevitable”. According to Thompson (1990), Destutt de Tracy coined the term ideology during the French Revolution. Liu (2003) argues that ideology connects power and meaning in society. Griffin (2006) suggests that ideology is the ability of human beings to deliberate and find justification for doing something. According to Eagleton (1991) and Brookfield (2005), ideology reflects certain groups' ideas but not the ideas of the whole society. Brookfield (2005) argues that a group of beliefs and values reflects the personal mentality and is accepted by the majority.

On the other hand, Eagleton (1991) suggests that ideology is a group of ideas that reflects the features of specific social groups. Blommaert (2006) explains that Sapirian and Worfian linguistic anthropology gave rise to language ideologies, representing deeply ingrained metalinguistic conceptions of language and its uses. Sapirian and Worfian linguistic anthropology gave rise to language ideologies, which represent deeply ingrained metalinguistic conceptions of language and its uses. Moreover, Woolard (1998, p. 27) suggests that:

“A research focus on language ideology makes a promising bridge between linguistic and social theory. In spite of the traditional difficulties posed by the ideology concept, it allows us to relate the microculture of communicative action to political, economic considerations of power and social inequality, to confront macrosocial constraints on language behavior, and to connect discourse with lived experience”.

Bakhtin (1981) suggests that language is not a system of grammatical rules but is understood ideologically as a worldview. Accordingly, ideology is the relationship between language and the social system. Ideology consists of a term so-called ‘interpellation’. The term was invented by Althusser in 1970 and addresses how ideology becomes natural and normal in society. Van Dijk (2001) clarifies that ideology constructs the foundation of the system of beliefs for particular social groups. The ideology is mainly social. Ideologies are not personal, but their uses are personal. The ideology is not mainly negative but positive as well.

Critical discourse analysis focuses on two aspects, i.e., power and dominance. According to Van Dijk (1993), dominance is gained through language. On the other hand, Atawneh (2009) suggests that power is mainly concerned with inequality between social groups.

Norman Fairclough (1989) suggests that two features show the relationship between language and power, i.e., power in and behind discourse. Power in discourse focuses on the domination of certain groups over others, for example, the domination of majorities over minorities and whites over blacks. He shows a close relation between requests and power as “the right to request someone to do something often derives from having power”. Fairclough clarifies that power in discourse contains hidden power represented by mass media discourse. This type of discourse has a hidden power because the type of power enacted is blurred.

On the other hand, the power behind discourse refers to a covert result of power, speech as a social institution is built and maintained (Fairclough, 1989). The first dimension of this type is standardisation. It refers to the use of standard language. The standard language is the correct form, and others are not. The standard language is valuable because it is the passcode for good jobs and social positions in local societies. There is a kind of schizophrenia concerning the standard language. It is supposed to be the national language but remains a classical dialect. The second dimension is the formality. It is characteristic of highly regarded cultural norms and discourses (Fairclough, 1989).

2.5 Critical Stylistics

Stylistics is inspired mainly by critical linguistics and discourse analysis in particular. Critical Discourse Analysis and Critical Linguistics are closely connected. Critical Linguistics is initiated by Roger Fowler and his followers (Gunther Kress, Robert Hodge, and Tony Trew). They focus on dealing with how ideologies and power are manifest in language. The most prominent advocate is Norman Fairclough initiated Critical Discourse Analysis. Most of the work in critical discourse analysis is based on M. Halliday’s framework, i.e., Systemic Functional Linguistics. Halliday’s framework is based on ‘linguistic constructivism’, which claims that The Hallidayan approach to language is particularly well-suited to studies of how social meanings are created through

language because of its emphasis on how language constructs, or construes rather than represents meaning and its claim that all texts, through their linguistic choices, realise contextual factors such as register, genre, and ideology (Norgaard, Busse & Montoro, 2010).

The other core issue in discourse analysis is the concept of naturalisation which claims that ideologies in certain texts become natural in a community. Jeffries (2010, p. 9) gives an example of the concept of naturalisation of ideologies as follows:

“The idea that children should be looked after and are not required to work 13-hour days in factories is now a prevalent ideology that has been naturalised in the United Kingdom for many years, and as a result, seems to us to be self-evident. However, this ideology would perhaps be surprising for Victorian families who relied on children’s wages and those in the developing world who do so today”.

Fowler was the first scholar in critical stylistics. He deals with different aspects of language, such as context and text, world, and meaning. Burton (1982) deals with feminist issues such as powerlessness in Sylvia Plath’s novels using Halliday’s transitivity. Simpson (1993) conducts many analyses of ideological and psychological viewpoints in literary texts, as when an author or speaker settles on a specific tone or approach, they are implicitly privileging some interpretations over others. The goal is to analyse a text closely to see how its stylistic choices affect its meaning. Simpson utilises some models in his analyses, such as modality and transitivity. Eventually, Jeffries (2010), in her book *Critical Stylistics*, integrates stylistics and critical discourse analysis and focuses on the manifestation of linguistic features in constructing social meaning.

2.6 Critical Stylistic Tools

Critical stylistics was initiated by Lesley Jeffries in 2010, and she is inspired by three significant domains: Critical Linguistics, Functional Linguistics, and Critical Discourse Analysis. These domains are clarified in the following table:

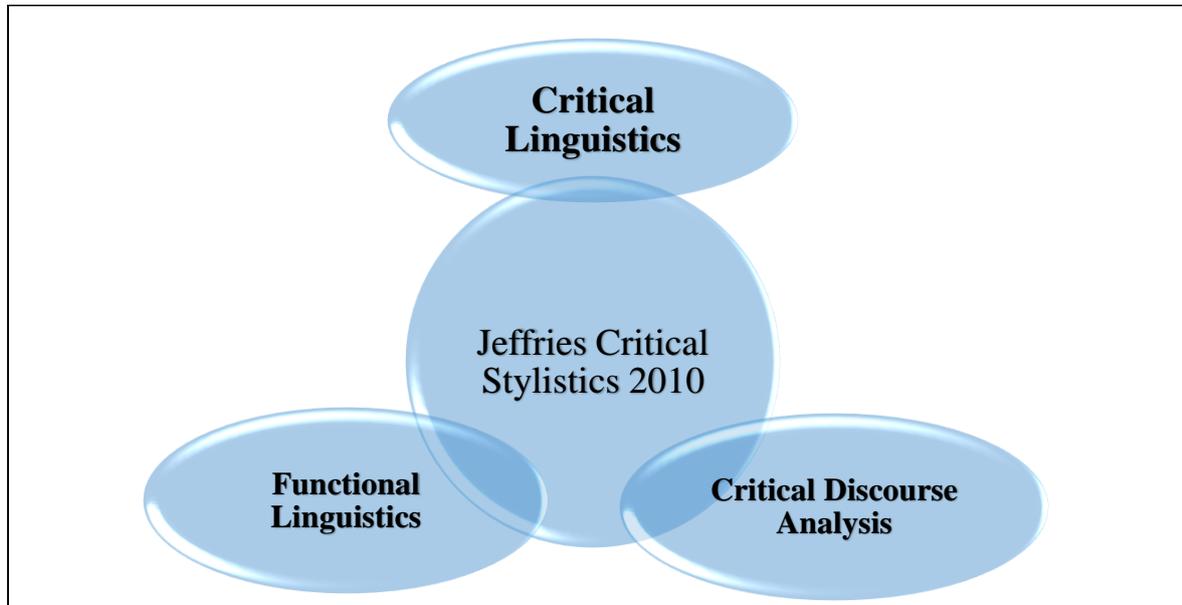


Figure (2.1)

Major Domains in Jeffries's Critical Stylistics

According to Halliday's Ideational Metafunctions, critical stylistics mainly concerns textual meaning. According to Halliday (1994), a language is a set of related linguistic resources that allow speakers to convey a certain meaning to one another. Jeffries suggests that textual meaning is determined by the stylistic options hidden in the text. Jeffries and McIntyre (2010) provide a framework combining stylistic text analysis with CDA ideology awareness. to discover the text's hidden meaning. The tools present by Lesley Jeffries are not new but a collection of tools from Fairclough (1989), Fowler (1991), and Simpson (1993), besides some new tools initiated by Jeffries. According to Lesley Jeffries (2010, p. 15), initiating these tools overwhelms “the lack of form-function mapping in CDA and Critical Linguistics”. With this in mind, Jeffries's goal is to provide the

reader with a clear set of analytical tools to use in carrying out a critical examination of texts, to expose or reveal the underlying ideologies of the texts (Jeffries, 2010).

2.6.1 Naming and Describing

(Lexical Semantics, Generative Linguistics, Derivational Morphology)

Jeffries (2010, p.17) says that naming refers to using two or more names for the same referent. For example,

1. **‘Lisa Heywood’ may be named ‘my sister’ and ‘the best singer in the school.’**

Jeffries (2010) suggests three ways naming constructs certain ideologies in the text. These three ways are pre-modification, post-modification, and nominalisation.

2.6.1.1 Linguistic Model of Naming and Describing

English sentences comprise two main parts, noun phrases, and verb phrases. The noun phrase consists of entities and the verb phrase consists of actions and processes. The nominal group in noun phrases functions as the subject or the object of the verb. Semantically, it is either the ‘actor’ or the ‘goal’. The nominal group in the sentence can be pre-modified (adjective) and post-modified (or relative clause). The elongated element is regarded as a naming tool. These tools will likely describe and identify the entity rather than show their relations. According to Jeffries (2010, p. 20), naming is:

“A broad descriptive term covering several linguistic practices, including: the choice of a noun to indicate a referent, the construction of a noun phrase with modifiers to determine further the nature of the referent and the decision to use a ‘name’ rather than, for example, express as a (verbal) process”.

1. Noun Modification

Jeffries (2010) suggests that the nominal elements are the core of naming and describing. These elements mark entities that exist. The proposition in the sentence can be regarded as an assertion, i.e., it shows the relation between sentence elements such as thing, place and person. The verb phrase is vital to show the relationship between nominal elements. The sentence,

2. 'Janie ate the last biscuit'

Two nominal elements appear in the example, '**Janie**' and 'last biscuit'. This simple sentence assures a certain relationship between the two elements of 'eating' (i.e., the proposition). Exploring the truth in the sentence for ideological effects by inserting the action within nominal construction will no longer be an assertion but assuming. For example, 'Janie's eating of the last biscuit was a scandal in her father's eye'. The example shifts the attention from eating to a scandal. Accordingly, according to the nominal' structure of English clauses, Jeffries (2010) clarifies that nominals in English clauses are more stable than the verbal element or any other clausal element. To put it another way, the nominal elements of English clauses and sentences 'package up' the item named by that nominal element, and the reader or hearer is not prompted to wonder about the connection between the various components.

2. Nominalisation

According to Fairclough (1989: 51), nominalisation "is expressed as a noun as if it were an entity. One effect of this grammatical form is that crucial aspects of the process are left unspecified".

It is mentioned above that packaging ideology can be achieved by noun modification. There is another way of achieving ideology in the head noun itself. Jeffries (2010) argues that if the function of the nominal elements is to name the

participants, we expect that the head noun refers to person, thing, and place, and the verb phrase refers to the process and action. For example,

3. ‘**The British invaded Iraq**’,

the nominalisation process will change this sentence into a noun phrase, for example, ‘**The invasion of Iraq by the British**’. The sentence becomes a noun phrase and is assumed to be completed in another way, for example, ‘**was a mistake**’. The process of nominalisation is the same when using the passive voice. For example,

4. ‘**Iraq was invaded by the British**’.

Syntactically, discarding the actor will result in the nominalisation process, ‘the invasion of Iraq’. Consequently, Jeffries (2010) suggests that since nominalisation is a morphological process that runs counter to the simplest form-function relationships in English, it is often a crucial decision during the text's creation process.

2.6.1.2 Ideological Effects of Naming and Describing

The examples, as mentioned earlier and details, give a general view that the noun is the core of naming and describing. The choice of nouns refers to entities to achieve the ideological effect of naming and describing. The noun works in an environment so-called noun phrase that is pre-modified or post-modified. In the process of nominalisation, the ideology of naming and describing is achieved by changing the verb into a noun. Jeffries (2010) identifies that the noun achieves the naming process.

The noun phrase is an essential part of the sentence to explain what happens ideologically. Jeffries (2010) suggests that the analysis of naming is not to present an opinion but the analysis by being named. The process of making something exist is so-called ‘reification’.

2.6.2 Representing Actions/ Events/ States: Ideational Meaning

Jeffries (2010) argues that the speaker or the author has the will to select his/her own words to achieve his/her goal. This process consists of selecting lexical verbs that depict the situation he/she wants.

2.6.2.1 Linguistic Model of Representing Actions/ Events/ States

Jeffries (2010) argues that language has a relation that makes it stable. This relation is form and function. In order to make the meaning be displayed, the form and function relation is flexible. Halliday model of transitivity is the best representative of this tool. The verbs are described as being either ‘transitive’ (takes an object) or ‘intransitive’ (does not take an object). Halliday considers the ‘verb’ as central to the clause. The transitivity model classifies lexical verbs into material actions, verbalisation, mental, and relational processes.

Material actions refer to an action that is happened. These types of actions can be divided into four main sub-divisions as Material Action Intentional (MAI), Material Action Supervention (MAS) and Material Action Events (MAE). Material Action Intentional refers to the actions that perform intentionally and by conscious human beings. Material Action Supervention refers to actions performed unintentionally by conscious human beings. Material Action Events refer to the utilisation of verbs with inanimate actors.

The verbalisation process is similar to Material actions and refers to using verbs to describe actions. The mental process refers to what is going on inside the mind of human beings. Mental processes consist of three types; mental cognition (MC), mental perception (MP), and mental reaction (MR). Mental cognition refers to using cognitive verbs such as realising, knowing, thinking, etc. Mental perception refers to using perception verbs such as feeling, hearing, sensing, etc. Mental reaction refers to using verbs of reaction such as hating, liking, etc. Relational process refers to using verbs to show the relations between Carriers and

Attributes. The relational process consists of three types; intensive relations (RI), using the verb to be. Circumstantial relations (RC), the use of copula and verbs of movement; and possessive relations (RP), which refers to the use of ‘have.’

2.6.2.2 Ideological Effects of Representing Actions/ Events/ States

Jeffries (2010) Halliday’s transitivity system is used to discover how the author depicts the world in his/her text, but readers are familiar with what is used beyond the text. For example, when saying:

5. **‘I lost my heart’,**

The reader knows that this metaphor shows a strong attraction for something or someone. The non-metaphorical words are also easily to be understood.

The other issue this model deals with is the intersection between categories, or some verbs are flexible within the categories of transitivity. For example, the verbs ‘feel’ are used within mental reaction and mental perception but can be used within material action intention ‘I felt along the wall for the light switch’.

The main goal is not to develop transitivity but to use it as a model in the analysis. A problem with this model is the intersection of categories for certain verbs. The verb ‘agree’ is used with the three categories mentioned earlier, which depends on the context.

2.6.3 Equating and Contrasting: Lexical Semantics

The English language is rich with synonyms compared with other languages, but lexical semanticists have argued that English has no identical words. Even the synonyms have different meanings, such as ‘raise’ and ‘rise’ are different. The former is MAI + goal e.g.

6. **“she raised her hand in greeting”,**

and the latter expresses Event action + inanimate subject e.g.

7. **“the stocks rose”**

or MAI + no Goal e.g.

8. “**I rose from the chair**”

Jeffries (2010) argues that if the role of the text is to build an imaginary world that depicts the real one, then the authors should tell us what the equivalents are and what the contrast is inside the text.

Linguists and dictionary makers suggest that there is a semantic connection between some lexical elements called antonyms. Accordingly, the antonyms ‘small’ and ‘large’, ‘sell’ and ‘buy’ share the same meaning concerning size and transactions but differ “in extent and direction of transfer of goods respectively” (p. 52). For the antonyms, the case is similar. The syntactic frame for synonyms and antonyms: ‘It was X, not Y’ (opposition) and ‘It was X, Y’ (equivalence). For example,

9. “**It was car-maintenance, not cake-decorating**”

10. “**IT was fury, incompetence.**”

The reader's role is to set up a context to apply these phrases to the suitable referent, and the most suitable situation is for someone angry.

2.6.3.1 The Linguistic Model of Equating and Contrasting

The most important aspects that show these types of relationships are so-called ‘syntactic triggers.’ Jeffries (2010) argues that contrasting triggers are more than equating. Equating triggers include noun phrases apposition, intensive relational transitivity, and parallel structures. For example,

11. “**High immigration is dangerous. High immigration is our children’s future**”.

These two sentences indicate parallel structures where they have subject + be + Complement.

It has been noticed that the interpretive strategies used in understanding metaphor are the same when used to interpret equating. In addition, simile and metaphor are regarded as syntactic triggers for equating; for example:

12. “**This government is like a poodle”.**

The sentence has the same structure as the previous example, i.e., SVC.

There is no perfect model to include all triggers. On the contrary, the construction of contrast is very complex. For equating, ‘X is Y’ is common, but in the construction of contrasting, ‘X, not Y’ is common.

2.6.3.2 Ideological Effects of Equating and Contrasting

Jeffries (2007, 2009) suggests the following triggers that illustrate equating and contrasting:

Table (2.1)
Equating Triggers

Types of Equivalence	Potential X-Y Constructions
Intensive relational equivalence	X is Y; X seems Y X became Y X appears Y Z made X Y Z thinks X Y Z cause X to be Y
Appositional equivalence	X, Y, (Z)
Metaphorical equivalence	X is Y The X of Y X is like Y

Table (2.2)
Contrasting Triggers

Types of Triggers	X-Y Construction	Examples
Negated opposition	X, not Y	Home not dry
Transitional opposition	Turn X into Y	Turn water into wine
Comparative opposition	More X than Y	More stupid than evil
Replacive opposition	X instead of Y	Gold instead of yellow
Concessive opposition	Despite X, Y	Despite her anger, she danced
Explicit opposition	X, by contrast with Y	Steel, by contrast with water
Parallelism	He liked X. she liked Y	He liked beer. She liked wine
Contrastive	X, but Y	She was young but ugly

Jeffries (2010) argues that some subcategories can reveal contrast in the text, such as complementaries, gradable antonyms, converses, and reversive or directional opposition. Complementaries is a subcategory for contrast and suggests that ‘if you are not X, you must be Y.’ for example, if you are not with us, you are against us. Gradable antonyms refer to using intensifiers and comparative and superlative forms. For example, ‘very hot’ and ‘quite rich’. Converses refer to mutually dependent words, for example, ‘husband’ and ‘wife’, ‘buying’ and ‘selling’. Directional opposition refers to words that have an opposite action to each other. For example, ‘arrive’ and ‘depart’, ‘pack’ and ‘unpack’.

The contrasting approach is regarded as a cognitive one and was developed by Croft and Cruse (2004). Jeffries (2010) suggests that to understand contrasting,

one must identify the conventional contrast and how it is linguistically identified. Mettinger (1994) clarifies that few structural semanticists have paid much attention to non-systemic semantic opposition. However, any conceptual approach to investigating meaning relationships would do well to investigate this area.

The textual construction of contrast is regarded as a method eliciting ideological effects of the literary work for readers. Jeffries (2007, p. 102) says that:

“One of the most important things a text can do, locally, is to create sense relations such as synonymy or antonymy between lexical items. This will have meaning for that text in the first instance but may have repercussions beyond the scope of the text if similar sense relations are repeated or if the text has a powerful effect, as some advertisements, for example, do”.

2.6.4 Exemplifying and Enumerating: Text Linguistics

Jeffries (2010) argues that there is a result of meaning, which is ambiguity, because of the unclear borders between exemplifying and enumerating. For example,

13. “**The whole household turned out to welcome us: Mum, Dad, Uncle Sam and the twins”.**

The example is the best description of this tool.

2.6.4.1 Linguistic Model of Exemplifying and Enumerating

Jeffries (2010) suggests that there are some linguistic markers to identify the function of these two tools. Exemplifying is represented using certain markers such as to exemplify, for instance, and like. For example,

14. “**you may feel unwell. For example, you may have a headache or suffer from fainting episodes”.**

Accordingly, Jeffries (2010) states that if exemplifying can be depicted by using these markers, i.e., for example, like, for instance, and to exemplify, this is not common in enumerating. The enumerating issue consists of listing all members using two, three, four, etc. Beard (2000, p. 38) lists of three-part indicate completeness:

“Whatever the nature of the speech act, political speech or casual conversation, the three-part list is attractive to the speaker and listener because it is embedded in certain cultures as giving a sense of unity and completeness: ‘on your marks, get set, go!’ is the traditional way to start a race; omit either of the first two components and the runners are unlikely to respond”.

2.6.4.2 Ideological Effects of Exemplifying and Enumerating

Jeffries (2010) states that these two tools (exemplifying and enumerating) are easily identified. When there is a list, the reader will not be misled. The ideological effect of exemplifying and enumerating is the intersection of semantic and structural features with exemplification. For example, ‘It is thus to improve long-term facial contours, for example, by augmenting the cheekbones, the chin, the jaw-line or any other area that lacks definition’.

Jeffries (2007, p. 123) states that exemplifying list finishes with a ‘catch-all category’ to include everything which is not mentioned:

“The reader considering facial surgery may read this list and check off the different areas of the face concerning her own. The final item in the list makes it more likely that each reader will relate to the text personally, as they work out which parts of their face might come under this description”.

Accordingly, the main ideological difference between exemplifying and enumerating is the idea of completeness and incompleteness of category members.

2.6.5 Prioritising (Generative Linguistics)

Jeffries (2010) suggests that prioritising involves mainly: exploiting information structure, subordination, and transformation in English. Information structure is placed at the clause's final position and carries new information. For example:

15. “**Simon saw a new car on his neighbor’s drive”.**

Transformation is mainly associated with Noam Chomsky (1957) and grammar. Some of its insights are adopted in critical stylistics when using passive and active forms. For example,

16. “**The government reduced unemployment benefit”,**

17. “**Unemployment benefit was reduced (by the government)”.**

The difference between the two examples is the concentration on the information structure at the final position. The English language can have more than one subordinate clause or phrase for subordination.

2.6.5.1 Linguistic Model of Prioritising

There are three ways of prioritising, i.e., exploiting the information structure, subordination, and transformation. Jeffries (2010) argues that despite treating these elements as separate, they sometimes overlap. The function of prioritising is that the reader has many options to construct sentences. The choice to include certain information has to do with ideology. When analysing information structure, the analyst should elicit the main clause and the last element. There are seven clause types as follows:

Table (2.3)
Clause Types Examples

Clause Types	Example			
SP	The sun (S)	shone (P)		
SPO	They (S)	packed (P)	the car (O)	
SPC	It (S)	was (P)	full (C)	
SPA	The luggage (S)	was (P)	in the boot (A)	
SPOA	I (S)	took (P)	all my books (O)	to Cornwall (A)
SPOO	My mother (S)	sent (P)	me (O)	a cheque (O)
SPOC	I (S)	made (P)	me (O)	solvent (C)

One can notice that the final part of these sentences is the focus. The adverbial elements are obligatory, but any additional ones will not change the focus as follows:

Table (2.4)
Optional Additional Clause Types

Clause Type	Example			
SPA	The sun (S)	shone (P)	brightly (A)	
SPOA	They (S)	packed (P)	the car (O)	at midnight (A)
SPCA	It (S)	was (P)	full (C)	by the half (A)
SPAA	The luggage (S)	was (P)	in the boot (A)	When they left (A)

SPOAA	I (S)	took (P)	all my books (O)	to Cornwall (A)
SPOOA	My mother (S)	sent (P)	me (O)	a cheque (O)
SPOCA	It (S)	made (P)	me (O)	solvent (C)

The focus in the information structure can be altered by the process of ‘fronting’. Jeffries (2006) defines fronting as moving the main clause to the front position of the sentence to be the theme. For example,

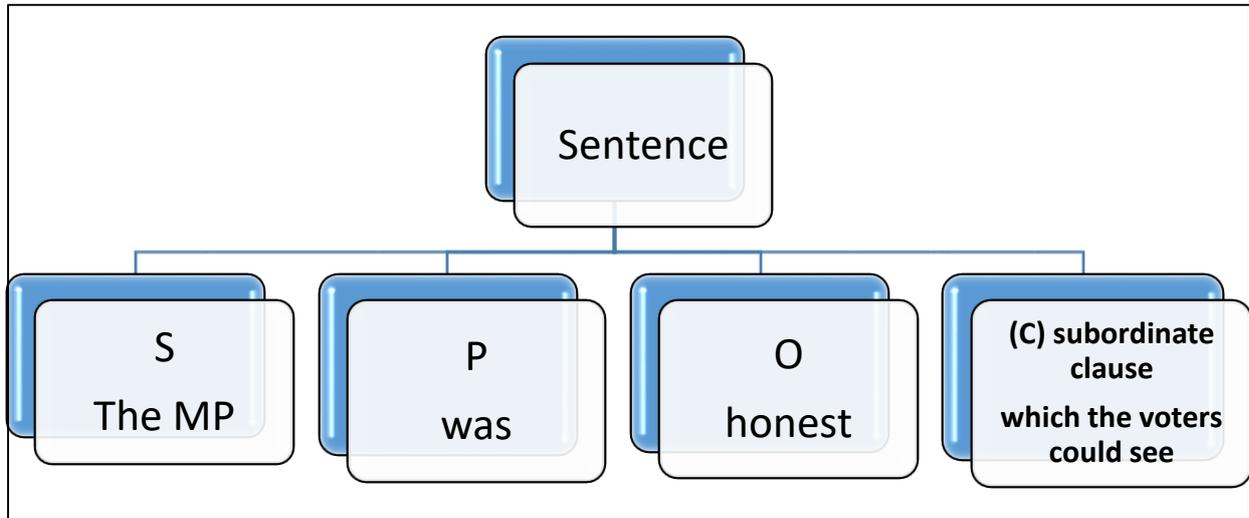
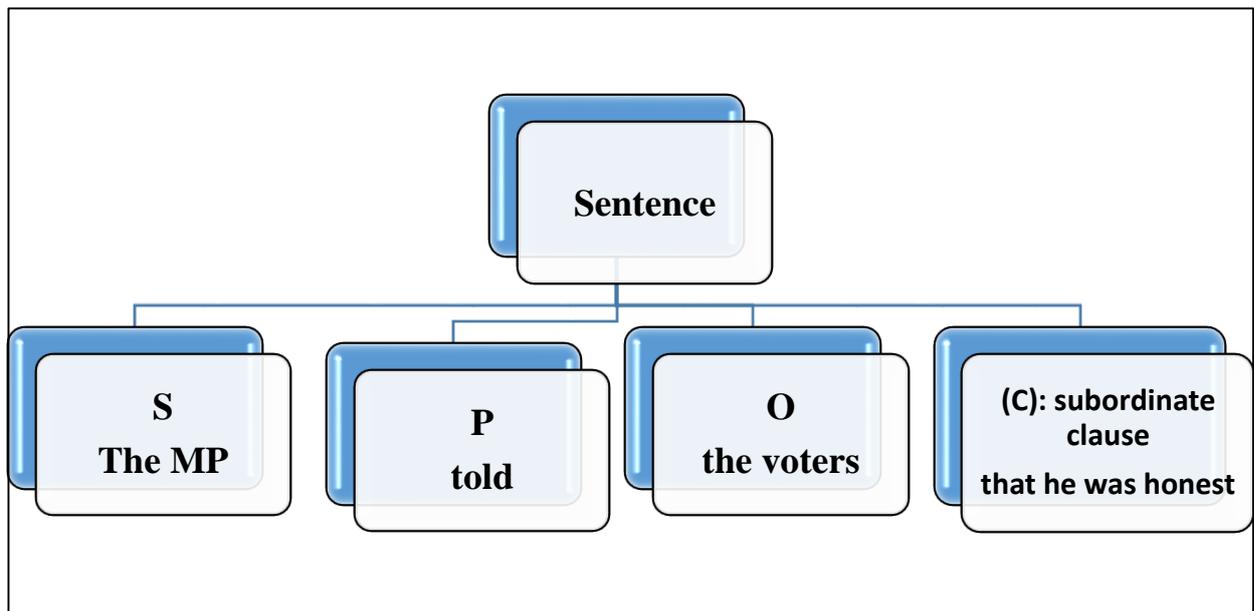
18. **“In the boot was the luggage when they left”.**

Chomsky, in 1965 altered the way of thinking from a structural to a dynamic one. He suggests that grammar occurs in the speaker's mind, generated by rules. The most common set of these rules is the transformation of active into passive. Here, the subject in the active statement becomes optional and not an obligatory element. For example,

19. **“The government accepted the law on detention” will be “The law on detention was accepted by the government”.**

The other element which achieves prioritising is subordination. Jeffries (2010, p. 86) argues that placing an item at “a higher syntactic level” indicates the importance of this item and makes it subject to question. For example,

20. **“The MP was honest, which the voters could see”, and “The MP told the voters that he was honest”.**

Figure (2.2)*Prioritising by Subordination***Figure (2.3)***Prioritising by Main Clause*

Producers of the text conduct this process when they do not want their issue or idea to be questioned thoroughly by shifting it to the sentence's main clause.

2.6.5.2 Ideological Effects of Prioritising

As mentioned above, prioritising can be achieved through exploiting information structure, transformation, and subordination. The main ideological effects of prioritising are that putting an element in the main clause means it is essential, and text producers do not want the subject to be under investigation. Jeffries (2010: 88) gives an example:

21. **“Senator McCain gave Americans specifics on how he will work to increase jobs, establish energy independence, and lower health care costs, while Barack Obama showed he could not give Americans the straight talk and straight answers they deserve”.**

There are two parallel clauses, one with McCain and Barack Obama, but one is a main clause, and the other is subordinate. In the main clause, McCain is Senator, but Obama is not. The verb phrase in the main clause, ‘gave,’ is positive, while in the subordinate clause, it is ‘was unable’, which is negative. Accordingly, the level of subordination determines the importance of information structure.

2.6.6 Implying and Assuming

These tools are mainly pragmatics. Jeffries (2010) states that pragmatics deals with implicitness rather than explicitness, in which the use of implication to indicate ideology is more common. The speakers’ implication or assumption is compelling, and such ideologies are not placed in the main clause, making them less subject to questioning. For example,

22. **“The selfish tendencies of Thatcher’s politics have not diminished in the Blair years.”**

The presupposition is the consequence of using the definite article in the noun phrase and factive verbs such as ‘realise’.

2.6.6.1 Linguistic Model of Implying and Assuming

Jeffries (2010) argues that readers can recognise the ideologies using the notions of implication or assumption. Presupposition refers to the assumptions which are found in the text. Presupposition is regarded as a concept within semantics, but since the text itself does not encode it, it is still within pragmatics. Accordingly, there are two types of presupposition; logical and existential. The existential presupposition is not manipulative. For example,

23. **“The Prime Minister we applauded turns out to be the Headmaster from Hell!”.**

Jeffries (2010) states that existential presupposition results from a definite noun phrase. It means that these noun phrases have determiners such as (the), demonstratives (those, these, that, this), and possessives (their, your, its, her, his, our, my).

Logical presupposition is hard to be recognised than an existential presupposition. There are some triggers for this type, firstly; the changing state of affairs, for example,

24. **“you have stopped snoring since you lost weight”.**

Secondly, the use of factive verbs such as discover, regret, understand, realise., followed by a subordinate clause, for example,

25. **“They understand that they have lost the battle”.**

Thirdly, the use of cleft-sentence to change the information focus. The use of a dummy subject to place the actual contents in the subordinate clause, For example,

26. **“It was Jamie that broke your vase”.**

Fourthly, the use of iterative vocabularies, for example,

27. **“He lied about his income again”.**

These triggers are mostly adverbs such as (more, any, yet) adjectives such as (another) or main verbs such as (revisit, reassess, and rewrite). The final trigger is using comparative forms, for example:

28. **“Your dog is as ugly as a pit bull terrier”.**

For implicature, it was proposed by Paul Grice in 1975 as cooperative maxims of interaction. Jeffries (2010, p. 98) states that, according to Grice, these maxims are:

“Maxim of Quantity (information): make your contribution informative. The maxim of relation (relevance): be relevant. The maxim of manner (clarity): be brief, avoid ambiguity and the maxim of quality (truth): do not say what you believe to be false”.

For example, the violation of quality maxims will result in lying if the hearer is unaware, but if s/he is aware, the result will not be true.

29. **The Honourable Gentleman in question is a monkey and should answer the question.**

The speaker and the hearer know it is not true, but the person is like a monkey, i.e., troublesome or cheeky.

2.6.6.2 Ideological Effects of Implying and Assuming

Jeffries (2010) suggests that the ideological effects of implicature and presupposition differ according to the context. The most common ideology is to impact the reader because these hidden meanings will make them less open to enquiry.

30. **“President Bush regrets his legacy as the man who wanted war”.**

The listener regards the use of factual verbs as true and accurate.

31. **“Stephen King: Another British currency crisis – it is enough to make you feel nostalgic”.**

Using iterative adjectives indicates the existential presupposition that the currency crisis is not the first. While presupposition is easily identified and its ideology is clear, implicature is not straightforward because they do not depend on triggers but on Grice's maxims.

32. “The government needs to put in place meaningful policies to urgently reduce emissions – and to act on them immediately”.

The reader/listener will understand the surface meaning, which is that the government should act and simultaneously process implicature, a criticism of the government for its hopeless policies.

2.6.7 Negating: Morph-syntax

Jeffries (2010) argues that negating as a critical stylistic tool is used conceptually and not just negating the verb. Negation has some power of persuasion. It makes the speaker create an imaginary replica of reality.

33. “The defendant says he did not go round to the victim’s house in the early hours after drinking in a local bar. He did not shout loudly at her window and did not force the door to the house before attacking her”.

Negation is utilised to permit text creators to manipulate the listeners’ imagination.

2.6.7.1 Linguistic Model of Negating

Jeffries (2006) states that negating is a grammatical feature. Negating can be achieved by adding a particle to auxiliary verbs.

34. “The Military Police haven’t admitted their mistakes”.

Negation can be achieved using pronouns such as (nothing, nobody, no one, none) or adjectives (no):

35. “Nobody joined my political party”.

Some words are inherently negative such as absent, lack, refuse, omit, absent, etc. Other words are easier to find those that have morphological negation such as undecided, anti-depressant, incomplete, etc.

36. **“The government is undecided about almost everything”.**

The hearer interpretation is that the government is waiting for decisive actions. Accordingly, negation can be achieved semantically, morphologically and syntactically.

2.6.7.2 Ideological Effects of Negation

Jeffries (2010) argues that the impact of negation in the language is common. The most important effect of language on readers and listeners is to force them to think uniquely.

37. **“Scientists warn that there may be no ice at North Pole this summer”.**

This example draws readers’ attention to climate change and makes them think seriously. To think of the North Pole with no ice is unusual, and the negation here has a vital effect on readers to imagine such a situation.

38. **“Nobody has to be vile in order to do business these days; collaboration with employees, dialogue with customers, respect for the environment, transparency of deals – these are the keys to success”.**

In this example, the depiction of business is ‘vile,’ which no longer exists. The negation is connected with ‘these days’ to make the reader consider the difference between the negative past and the positive present.

2.6.8 Hypothesising: Syntax

Modality is the hypothetical copy of reality. Halliday (1985) introduces modality widely used in critical analytical approaches. Jeffries (2010) states that hypothesising mainly concerns modality and its effect on ideology.

39. “The government **might change** its mind on the 42-day limit on detention”.

Modality is easily identified because it explicitly identifies the author's point of view. Modality is a critical tool in conceptual analysis. It is embedded in the speaker's point of view. Simpson (1993, p. 47) defines modality as follows:

“Modality refers broadly to a speaker's attitude towards or opinion about, the truth of a proposition expressed by a sentence. It also extends to their attitude towards the situation or event described by a sentence. Modality is, therefore, a major exponent of the interpersonal function of language”.

2.6.8.1 Linguistic Model of Hypothesising

Modality is represented by modal verbs such as might, may, can, could, etc. Modal verbs function in two ways; they express likelihood or unlikelihood.

40. “She **might come**”

This example indicates doubt of her coming but expresses certainty in:

41. “I am **sure** she will come”

The other type is divided into two; obligation and desire (deontic and bulimic modality).

42. “You **should take** more exercise”.

43. “I wish you **would phone** your mother”.

Modality has a certain impact on constructing an alternative conceptual situation in the hearer's mind.

Jeffries (2010) suggests that besides the two types of modality, the speaker can express his/her point of view using lexical verbs of evaluation. For example,

44. “**I hate** the increasing surveillance in Britain”.

In this example, there is an obvious meaning of ‘dislike’ using the word ‘hate’, which refers to the speaker's point of view.

2.6.8.2 Ideological Effects of Hypothesising

According to Jeffries (2010), modality is an alternative world created by text producers to express certainties, preferences, and likelihood, and the focus is on evaluative and persuasive opinions to imagine various possibilities.

Modality is divided into deontic (obligation), bulimic (desire), and epistemic (certainty and doubt). Authors produce these types, and the listeners and hearers recognise them.

45. “This law ought to be repealed”.

The ideological effects of modality are context and content dependent. Thus, the ideology in hypothesising is more explicit and easy to find. The dispute on the law may force one of the participants to produce this example. Accordingly, the hidden ideology in this law is that it is bad even if it is not debated yet.

2.6.9 Presenting Others’ Speech and Thought: Syntax

Leech and Short (1981) present the model of speech and thought concerning literary fiction. Jeffries (2010) states that the ability to reveal others’ words and thoughts is manipulative. While some texts faithfully report some words of others, there are always gaps between the original speech and the reported one. It might have been noticed that some people conflict with each other politically or personally and argue that their words are taken out of context. This means their words are modified and changed, so the listeners do not know what comes before or afterwards.

2.6.9.1 The Linguistic Model for Presenting Others’ Speech and Thoughts

The best linguistic model to represent this type of tool is proposed by Short (1996). Jeffries (2010) suggests that the foundation of this model is the differences between reported and unreported speech. The reported speech

represents the direct presentation of the original speech, while the unreported speech represents the close copy version of the original speech.

46. "**He said, 'I am innocent'**".

47. "**He said that he was innocent'**".

The model of speech and thought has been amended several times by some scholars such as Leech and Short (1981, 2007) and Semino and Short (2004) to be as follows:

Table (2.5)

Short's (1996, p. 293) Speech Representation

Types of Speech Representation	Example
Narrator's Report of Speech (NRS)	He spoke
Narrator's Report of speech act (NRSA)	He apologised
Indirect speech (IS)	He said that he was terribly sorry
Free indirect speech (FIS)	He was terribly sorry
Direct speech (DS)	He said, 'I'm terribly sorry.'

The model is arranged from the least faithful speech to the faithful one at the bottom. There are two main effects of this model. Firstly, the narrator will have a range of interpretations of the original speech. Indirect speech is ubiquitous in everyday language and allows for slanting because it is unnoticed. The second effect is that the listeners are aware of the gap between the original speech and the reported one and can conclude that the reporter is uncertain about what is said.

2.6.9.2 The Ideological Effects of Presenting Others' Speech and Thoughts

Jeffries (2010) states that when analysing any text, it should consider the content, the context, and the manner of thought and speech representation. The use of

connotatively loaded words results in slanting in the report of the others. Accordingly, the listener or the reader will consider it a breach of honesty. Jeffries (2010) suggests some formal features for speech representation that can carry ideological meanings as follows:

Table (2.6)

Formal Features of Speech Representation

Type of Speech Representation	Features	Example
NRS	Verbalisation process (shout, talk, speak)	“They discussed the situation in Tibet”.
NRSA	Verbalisation process (deny, accuse, apologise)	“She apologised for the mess”.
IS	Reported clause followed by a subordinate.	“She declared that she would stand as a candidate for the Presidency”.
FIS	The representation of the original speech	“She would stand as a candidate for the Presidency”.
DS	Direct speech	“She declared ‘I will stand as a candidate for the Presidency

2.7 Previous Studies

2.7.1 Mustafa and Khalil (2019)

Their study entitled **“Order and Chaos in Young Adult Science Fiction: A Critical Stylistic Analysis”** concerns radical changes and challenges in the world. The study tackles the Themes of chaos and order and how these themes are conveyed to young adults using critical stylistic tools. The study utilises particular stylistic tools, 'negating' for its dominance in such discourse and to discover the hidden ideology behind such use. The study concludes that 'negating' represents most of the ideologies used and is associated with satisfaction, ignorance, fortitude, security, denial, etc.

2.7.2 Ahmed and Abbas (2019)

In their study entitled **“Critical Stylistic Analysis of the Concept of Extremism in DeLillo’s Falling Man (2007), ”** Ahmed and Abbas deal with extremist attacks after 9/11. Accordingly, their study focuses on the ideology of extremism and how it is embedded within the text. The study examines the novel **“Falling Man (2007)”** by Don DeLillo. The author depicts the suffering resulting from the 9/11 attacks. The study concludes that the author of the novel adopts certain tools to tackle extremism by focusing on aggressive attitudes lie behind and he seeks to connect extremism to Muslims and the Islamic religion. The researchers imply Jeffries's (2010) tools to reveal the hidden ideology of extremism.

2.7.3 Hussein and Hussein (2021)

In the study **“Speaking Loudly: Critical Stylistic Analysis of Selected Soliloquies in Hamlet”**, the researchers seek to apply the model of Jeffries (2010) using certain tools such as exemplifying and enumerating, representing actions/events/ states and hypothesising. Such tools are applied because they represent what soliloquists say. The paper concludes that most of Shakespeare’s

language is loaded with ideologies with different functions. In addition, the repetition of these tools shows how such ideologies are embedded inside the texts.

2.7.4 Oseni and Odebiyi (2021)

The study entitles “**A Critical Stylistic Analysis of Naming and Describing in Nigeria Budget Speeches**” deals with budget speeches by governors of Nigeria. The data consist of (12) speeches addressed by the governors of Nigeria. The analysis uses the Jeffries model (2010) to discover hidden ideology. The study shows that speech producers adopt some linguistic features to express their ideologies by using naming and describing. The study finds that positive naming is widely utilised to consider positive attitudes toward the country's financial situation.

2.7.5 Adewale and Ayomo (2021)

In their study “**Critical Stylistic Analysis of Political Consciousness in Morountodum**”, the researchers investigate political consciousness in Morountodum using Jeffries's critical stylistic analysis model (2010) to reveal the embedded ideologies in the text. The study puts (14) texts for analysis. The study uses critical stylistic tools such as naming and describing, representing actions/ events/ states and others' speech and thoughts. The study demonstrates that such tools are used for labelling, rebellion, and criticism of political corruption. The study concludes that the author utilises representing, naming, and describing tools more than other tools to label the situation and corruption in the country.

2.7.6 Miguel C. Morán-Lanier (2021)

His doctoral dissertation entitled "**Language Management in Diaspora: Tu'un Nda'vi, Spanish, English, Constricted Agency, and Social Capital in Oaxacan Indigenous Diasporic Community**" in 2021 focuses on indigenous Mexicans' struggles to communicate in diasporic settings and speak little to no

Spanish or English, making it difficult for them to find work, receive help in their schooling, or receive medical treatment. Due to discriminatory practices, inadequate safety training, and language hurdles, indigenous parents must deal with bias and discrimination regarding their children's educational experiences. This may result in language difficulties, a lack of expertise, or time constraints. With this dissertation, he hopes to contribute to the growing body of knowledge and research on the challenges faced by adult minority-language speakers who want to meet their language-learning needs in their diasporic communities. He presents an enlarged model of social capital that may be used to recognize, comprehend, and evaluate a community's capacity for adaptation in the context of its diaspora. The four males also disclosed a complicated set of linguistic needs, including a desire to learn literacy in the oral form of Tu'un Nda'vi; they were unaware of any speakers of this language in their community. The desire to learn English was stated by two of the men who could speak Spanish fluently. Even though the four males showed a significant interest in learning Tu'un Davi, their priorities for learning English and Tu'un Nda'vi were contingent on how well-versed they were in Spanish. He introduces the interconnected ideas of constrained agency and functional resources, as well as the idea of sacrifice as an alternative to choose, and their impact on the conditional language-learning and literacy prioritization for the group's men within their situated diasporic contexts. He also provides an ontological framework for constrained agency to define the idea concerning other types of agency and to situate it within a more comprehensive ontology of human agency. The results of his dissertation's discussion of the dynamics of language-learning prioritization in the diaspora could have repercussions for decolonizing the creation of multiliteracy programs for Indigenous communities and preserving first languages in the diaspora through projects that are community- and community-based research.

2.7.7 Gergely Szabó (2022)

Diasporas are seeing a revival in the twenty-first century. In particular, the language concern. Gergely Szabó's dissertation entitled "**A critical sociolinguistic study of diasporization among Hungarians in Catalonia**" in 2022 focuses on cutting-edge human movement and communication methods.

This thesis is based on an extensive study of a people, the Hungarians in Catalonia, focusing on language and identity's role in late modernity. Additionally, the thesis presents a methodological strategy referred to as cooperation since it was carried out following the goals and objectives of Diasporic groups. It represents an ethnographically informed methodology, a social constructivist approach to social categories, and critical views toward authority. This study used several methods for gathering data, including observation, elicitation, and documentation.

The chronotopic analysis of the participant narratives on dispersion revealed that participants with a long history in Catalonia generally showed more loyalty to Catalonia or Spain. At the same time, the newcomers tended to treat the time and space surrounding their transnational mobility as more flexible than before. The analysis of boundary management revealed that the Castilian language served as an anonymous language for everyone. In contrast, Catalan was still regarded as an authentic language of the Catalan people and could not become the voice of a Hungarian diasporic subject without political commitment and the accumulation of cultural capital.

CHAPTER THREE

METHODOLOGY

3.1 Introductory Remarks

The main focus of this chapter is to demonstrate the research methodology employed in the current study. The chapter begins by explaining the linguistic genre concerned, which pertains to literary language. Subsequently, the research design and the process of selecting, and describing data will be explicated. The subsequent sections aim to present a biographical overview of the authors of the novels under analysis and a brief synopsis of each novel. Finally, the present chapter presents the adopted model in the analysis.

3.2 Method of Analysis

The present study employs a mixed-method approach, utilising qualitative and quantitative research methods to synthesize the data. Tashakkori and Teddlie (2008) define mixed methods as research studies grounded in the pragmatist paradigm and incorporating both qualitative and quantitative approaches across various stages of the research process.

According to Denzin and Lincoln (1994), qualitative research examines phenomena within their natural settings, aiming to interpret and comprehend the meanings that individuals attribute to them. Qualitative research is subject to situational constraints, whereby the social context plays a pivotal role in ascertaining the significance of social activities (Neuman, 2014). Using statistical procedures based on numerical measurements of specific characteristics of phenomena that other researchers can easily reproduce is a defining feature of quantitative research (King et al., 1994). According to Williams (2007), the

quantitative approach involves gathering data that can be statistically analysed to validate or refute alternative knowledge claims.

The qualitative aspects of the current study comprise the analysis of diasporic ideologies underlying selected novels' discourse. That is to interpret the use of language by diasporic societies. The quantitative analysis counts the frequency of CS tools used in the extracts to reflect diasporic ideologies. The quantitative account bolsters, supplements, and strengthens the qualitative work by providing additional value through more prominent, profound, fuller, or more complex answers to the research questions.

3.4 Data Selection and Description

The current study is concerned with the critical stylistic analysis of two contemporary American novels regarding diasporic ideologies reflected by linguistic choices. The two novels were not immediately selected. Instead, more than ten novels were skimmed by appealing to some criteria listed below:

1. The novels should be written by native speakers to gain authentic English data.
2. Both authors should be of the same gender to avoid any influence of gender differences on the analysis results.
3. Both novels should belong to the contemporary literature to cope with modern and nowadays use of language without any influence of older era on language.
4. Novels are addressing different social groups of diasporas to examine different styles, if found, of the diaspora in different diasporic contexts.
5. Novels should be well-known works with an inclusive, moral, and sophisticated diaspora theme and language that thoroughly reflect the diaspora ideology.

Appealing to the abovementioned criteria, the researcher has filtered the novels into two contemporary and award-winning novels representing typical diasporic communities. These novels are depicted in Table (3.1):

Table (3.1)
Novels Selected

<i>Novels</i>	<i>Author</i>	<i>Publishing Date</i>	<i>Awards Received</i>
'We Need New Names'	NoViolet Bulawayo	2013	Man Booker Prize (2013); 'The Guardian First Book Award (2013); 'The Barnes & Noble Discover Award finalist (2013); 'Etisalat Prize for Literature (2013); 'Hemingway Foundation/ PEN Award (2013); 'Los Angeles Times Book Prize (2013)
'Salt Houses'	Hala Alyan	2017	Goodreads Choice Award for Historical Fiction 2017 nominee); Arab American Book Award for Fiction (2018); Aspen Words Literary Prize (2018); Dayton Literary Peace Prize for Fiction (2018).

Notably, 15 extracts from each novel will be analysed to represent the diaspora discourse in the selected novels. Biographical accounts and a brief synopsis of these novels, along with their authors, will be presented as follows:

3.5 The Model of Analysis

This study adopts Critical Stylistic Analysis focusing mainly on Jeffries' model (2010). However, only five CS tools are employed in the analysis due to their frequent and common use compared to the rest, as evidenced by the data skimming. Those tools are: Naming and describing, equating and contrasting, prioritizing, negating, and hypothesising. As explained in (cf., 2.7), each tool can be recognised by specific linguistic models serving as triggers for CS tools in discourse. However, those linguistic triggers or models will be clarified in the figure of the analytical model but will not be counted numerically. They are mentioned to attain and highlight the objectivity of the analysis following particular linguistic markers rather than subjective elicitation.

Ideology, types and functions of diaspora will be derived by drawing on the CS tools employed in the diasporic discourse.

The following figure will shortly display the tools adopted and their manifesting linguistic devices.

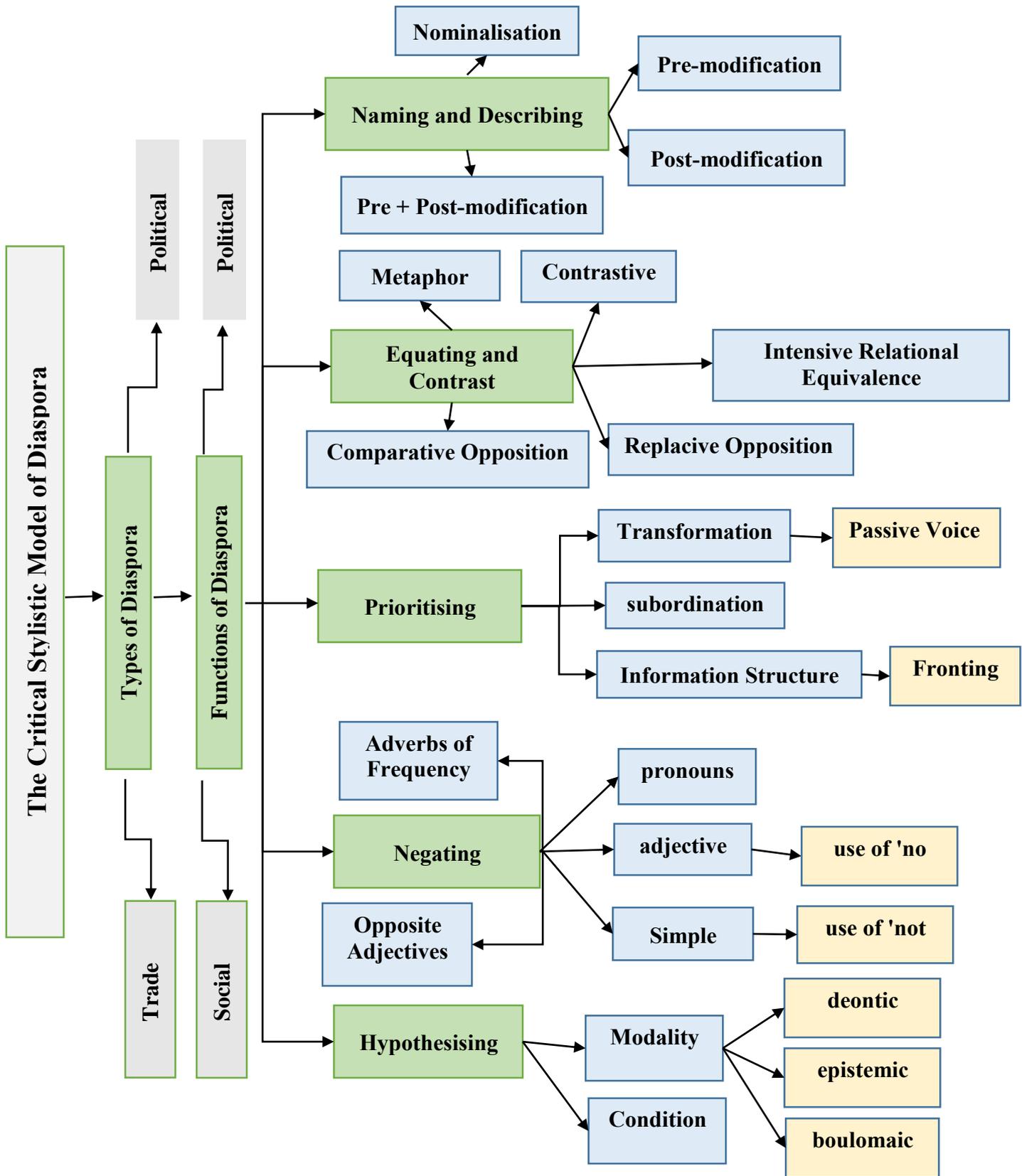


Figure (3.1)
The Model of Analysis

3.6 The Procedures of Analysis

In order to achieve the aims of the current study, the analytic procedures entails several steps.

1. After selecting the novels, 15 extracts from each novel are identified as the most representative diaspora pieces.
2. Those extracts are analysed qualitatively following Jeffries model (2010) (see 3.5) to determine the meanings and ideologies underlying those extracts.
3. After analysing the extracts recognising the CS tools, and clarifying the linguistic devices that realise these tools in discourse, the researcher counts the frequency and percentages of these tools in the extracts analysed to carry out the quantitative analysis surveying numerical results.
4. Based on the qualitative analysis, the researcher identifies types of diaspora reflected in the extracts by each author. Furthermore, the researcher recognises the function(s) of the diaspora utilised by each author.
5. Depending on the qualitative and quantitative analyses of the extracts, the researcher discusses the results in coping with the research questions to provide comprehensive answers.

CHAPTER FOUR

DATA ANALYSIS, RESULTS AND DISCUSSION

4.1. Introductory Remarks

This chapter introduces the practical aspect of the study. It involves the qualitative analysis of selected extracts. Furthermore, the second section surveys the numerical results of quantitative analysis. Additionally, these results are compared and discussed to answer the research questions.

4.2 The Qualitative Analysis

4.2.1 The Analysis of 'Salt Houses' by Hala Alyan (2017)

Extract (1)

“From a distance the house appears unaltered, the doorway framed by trees. Only upon closer inspection do signs of neglect become apparent — the untrimmed hedges, the windows streaky with dust, a slackness to the doorknob, which turns too easily in Mustafa's hand. When Salma first announced she was moving to Amman, no one believed it. Each other that Mustafa and Alia teased her about abandoning her post, privately assuring she'd never leave. Even now, a year after she'd packed suitcase after suitcase with her belongings and moved into a small house near her sister, Mustafa still half expects her to return. With Salma gone, the house is his. He has inherited his living mother's rooms and garden and at times is filled with childish resentment, as though given a beautiful trinket that he cannot touch without its breaking.

He walks through the foyer, the sitting room, pauses to unbutton his dress shirt and toss it on the couch. "They want us to crumple. To surrender," he mutters absently as he enters the kitchen. *Crumple* sounds odd, reminds him

of paper. "They want us to yield." Better. The kitchen counters are scattered with newspapers, a bowl of pears — his favorite — and cellophane bags of bread and crackers. A jar of pickles sits atop one of honey; there is a grayish plant he never remembers to water on the windowsill above the sink. "You know she only left because she thinks it'll jolt you into marriage,"

"Alia said to him once, inciting one of their rapid-fire arguments. He was insulted by the accusation because he knew it to be true. Every week his mother sighs on the telephone. "I worry about you in that house by yourself. Without a wife, a nice woman to cook you meals, keep you happy. *Habibi*, you are so alone." (Alyan, 2017, p. 26)

1. Negating

In this extract, the author utilises negating by the use of the **pronoun** "*no one believed it*". When the mother, Salma, decides to move to Amman, they do not believe her. They do not believe and imagine moving from their country and staying in another one. Their roots in this country are powerful and profound. They do not want to leave their friends, their home and city. The pronoun 'no one' indicates the rejection of the idea and disbelief in what she says. Their patriotism is extreme.

The other example of negating is represented by the following; "*Mustafa and Alia teased her about abandoning her post, privately assuring she'd never leave*". The word 'never' indicates confusion and a negative aspect of their mother's move. Salma's mother worries about her son because she left him without a wife. The use of 'without' indicates negating and refers to the idea of confusion and loneliness.

2. Naming and Describing

Another tool the author adopts in this extract is 'naming and describing'. The author chooses certain vocabularies that refer to and describe the referent. The author describes the status of the house when its residents abandon it. The noun'

signs' is post-modified by the prepositional phrase 'to neglect' refers to the house's abandoned and ignored condition. The noun 'hedges' is pre-modified by the adjective 'untrimmed', 'the windows' is post-modified by the adjective 'streaky', and the noun 'slackness' is post-modified by the prepositional phrase 'to the doorknob'. The use of this pre and post-modifiers is to describe the situation in which the house is abandoned, neglected and ignored, to depict the situation of migration and the result of such an act.

The author uses another description of the house filled with 'childish resentment' to indicate and depict the vivid and energetic atmosphere that filled the house before being abandoned. The author uses the pre-modified phrase 'the greyish plant' to represent and depict the abandoned house and what it looks like after its residents neglect and ignore it. Ultimately, his mother, Salma, worries about her son Mustafa whom she left without a wife. The author uses a pre-modified phrase, 'a beautiful wife,' to refer to her lonely son whom she left behind with no wife to care for.

3. Equating and Contrasting

The author adopts equating to express diaspora. She uses the adjectives "unaltered" and "untrimmed" to indicate that the house is unchanged; it is a sign of the slackness and static situation of this house since Salma's move. Another example of equating is apparent in the statements "the house is his" and "Habibi, you are so alone." These statements imply that with the travelling of his mother, Salma, he becomes home alone. He inherits everything but is left lonely and without a wife who takes care of his household chores. The idea of loneliness indicates the confusion and dizziness in their lives.

4. Prioritising

The author achieves prioritising in three ways. The first is the exploitation of information structure as follows: "With Salma gone, the house is his," "from a

distance, the house appears unaltered," and "every week his mother sighs on the telephone." Using the "fronting" technique, the author exploits the structure to prioritise and highlight the fronting section in these examples. The author wants the reader to imagine standing away from the house and staring. The house is abandoned, neglected, and unclean. The author wants to imagine the result of immigration. With the immigration of Salma, everything is standing still. The condition of the house is getting worse. She was the one who gave life to the house and those who lived in it. The author moves the adverb of time to the front part to show the frequent calls of the mother to her son, and she worries about him being alone without a wife. The idea of scattering families haunts them all.

The second way of prioritising is through subordination, as in the following two examples: "which turns too easily in Mustafa's hand" and "that she would never leave." Subordination gives additional information about the topic. The use of subordination makes the statements less susceptible to question or argument. The author utilises the subordinate clauses to inform the reader that they cannot imagine the house without their mother. The house looks empty, inactive, slack, and ignored. The subordination gives a better example of the diasporic state of the family.

The third way of achieving prioritising is through transformation, i.e., the transformation of a statement from active to passive. The following examples represent the transformation of active sentences into passive: "The kitchen counters are scattered with newspapers" and "he was insulted by the accusation." The use of transformation is to highlight the object of the sentence and hide the doer. The ideology behind this emphasises the action rather than the actor. The action of scattering becomes essential and reflects the confusing and diasporic situation the family is passing through. The author depicts the image of a neglected kitchen, with everything scattered, untidy, and chaotic.

Extract (2)

“Steam rises as water rushes from the faucet. Alia drops her nightgown on the bathroom floor. She kneels at the lip of the bathtub, grazes the water with her fingertip, winces. The water is always hot, too hot. Splotches of mold have begun to appear on the yellow curtain — Widad picked it out, saying the color would be cheery — even though they've lived in the house, Atef and she, less than four months.

Standing beneath the water, Alia keeps her eyes on the small window directly in front of the shower. Beyond it, several inches of Kuwait City are visible — the parking lot of their compound, the other villas, a swath of sidewalk. The relentlessly blue sky. She shampoos her hair then shuts her eyes and steps backward into the stream, the water plugging her ears. For a moment she is submerged, without breath. She stands under the water until her lungs ache. Afterward, she soaps her body; the thick Kuwait *saboun* is coarse, drying her skin out. She rubs it in circles over her torso, remembering as she always does the white, silky jasmine soap she used in Nablus.

The steam trails her as she steps out of the tub. Atop the toilet is a cabinet, towels folded in neat stacks. She chooses a mint-colored one, her favorite, and wraps it tightly around herself.” (Alyan, 2017, p. 48)

1. Naming and Describing

The extract tells about the condition of Salma's daughter, Alia, and her husband, Atef, when they moved to Kuwait City in 1967. There are some examples of naming and describing in this extract. The first type is the use of "nominalisation" in the following examples: "standing," "saying," and "remembering." The transformation from verb form to noun form is the shift from process to more abstract form. This type of transformation requires more details and information about the sentence. Alia is standing in the bathroom, looking through the window at the city view. She is unfamiliar with the city and remembers the soap she uses

in Nablus. The nostalgia is high. She remembers everything in her country and the things she used to do. The other types of naming and describing are pre- and post-modification. The author uses some examples, such as "several inches of Kuwait City," "a swath of sidewalk," "the relentlessly blue sky," and "the white silky jasmine soap," to show the diasporic feelings and status of her life in the new city. She is describing the city of Kuwait, the tiles of the sidewalk, and the sky as cruel, as if she is comparing life in this city to the life where she was born in Nablus as "silky white jasmine," white, smooth, with a jasmine smell.

2. Prioritising

The author continues to use certain critical stylistic tools to reflect the ideology behind these lines. Prioritising is one of these tools. The author uses examples of "prioritising," such as

- 'standing beneath the water, Alia keeps her eyes ...'.
- 'Beyond it, several inches of Kuwait City was invisible'.
- 'for a moment, she is submerged'.

The author uses two types of "prioritising," which are "exploiting information structure" and "transformation." The author utilises "fronting" to highlight and depict the situation she is living in, as if she is standing under the water without breathing. She is suffocating, low-spirited, and desperate. The author uses "transformation," or passive voice, to hide the doer or initiator of the action and focus on the agent, the character. The character is drowning under the water because she is forced to move and flee to another country. Despite the connection between her country and the country she flees to, she is still eager for her home and always remembers all the beautiful and tiny details about her homeland.

3. Equating and Contrasting

The author adopts another critical stylistic tool, "equating and contrasting," to create a sense of relations. In this extract, the most common use is the utilisation

of "intensive relational transitivity," such as "The water is always hot, too hot," and "She is submerged." This tool is vital because it gives the reader a chance to think about the referent and to make a kind of comparison between the two statuses. In these examples, the character compares the two conditions she lives in. The first is her homeland, and the second is her targeted country. First, she considers the water "hot," unlike the water she used to shower with. She is making another example of equating by using intensive relational transitivity when she is submerged under the water. She wants to compare herself to the drowning person who feels desperate for his or her life and commits suicide.

Extract (3)

“From the beginning, the trip was a disaster. Alia used that word over and over in conversations with her mother, with Atef, with her friends; she would become ashamed of speaking so lightly.

"It's been a harsh spring," Widad had said in the Kuwait airport.

But Alia was unprepared for the airlessness that hit her when they stepped outside. She felt ambushed. Alia registered shock before heat. It was dazzling. She hadn't known the sun could blaze with such violence, that air could be so blistering that even inhaling seemed an Olympian task. So absolute was the heat that, in mere seconds, she couldn't recall a time without it. She was unable to find relief anywhere. During that long month of June, she often dreamed of icy lakes, of walking into an enormous refrigerator the color of lilacs. She busied herself with the task of cheering up her sister, getting settled into Widad and Ghazi's large but somber villa in a compound of ex-pat Arab families, mostly professors and engineers and doctors. Ghazi himself is an engineer, working long hours at a firm in the city's center. Alia had met him twice before, once at her sister's wedding when she was very young and again five years ago when Ghazi and Widad visited Nablus. She liked him well enough” (Alyan, 2017, p. 51)

1. Naming and Describing

The extract tells the story of Alia's daughter and her husband, Atef, fleeing to Kuwait. The author uses some examples of naming and describing to depict their condition and feelings in this country. Here are some examples of pre- and post-modification, such as the "long month of June," the "icy lake," the "enormous refrigerator," and a compound of ex-pat Arab families. The author wants to describe the situation they are passing through using "long month" to say that a month for them in Kuwait is very long, like an icy lake or a huge refrigerator. The time has been freezing since they fled to Kuwait. They lost the sense of time, and everything was standing still. In Kuwait, there is a compound of Arab refugees, including doctors, engineers, and professors, who fled their country because of wars. The situation in Kuwait is not suitable for them. It seems they are nostalgic for their country. They are not coping with anything. The author moves to another type of description, "nominalisation," to give more details and information about the ex-pat family. Examples of nominalisation are "blistering" and "inhaling." The author describes the air outside the house as an Olympic task. They are hardly breathing. They breathe in and out with lots of energy. They are suffocating. The author wants to convey that they are unfamiliar with that country's atmosphere and lifestyle. Everything is odd for them. The country they fled to is not similar to their homeland. They are strangers.

2. Prioritising

Prioritising is another tool adopted by the author. The author introduces some examples to refer to the use of "exploiting the information structure" and the use of subordination, such as "from the beginning, the trip was a disaster" and "the airlessness that hit her when they stepped outside." In the first example, there is an exploitation of the information structure through the use of "fronting." The use of fronting has a certain function, highlighting the basic information and making the reader aware of this piece of information. In the first example, the author

wants the reader to know that the trip is terrible from the beginning, so she uses fronting to draw the reader's attention to the period when the trip is terrible.

The other type of prioritising is the use of "subordination." The use of subordination is to give more details and to make the information unsusceptible to debate. Some examples of that clause and the when clause illustrate subordination. The author wants to add to and clarify the situation in which the couples are stuck inside by saying that whenever they try to go outside, they are shocked by the lack of air outside as if they are in an ambush. The weather is not suitable for them. The weather is so hot that they cannot bear it.

3. Negating

Another tool adopted by the author is "negating." Negating creates a sense of an imaginary world and draws the reader's attention to seek out reality. The example that illustrates the use of "negating" is "she hadn't known the sun could blaze with such violence." In this example, "negating" is used to create an imaginary world. The author describes the atmosphere of the country they fled to as "hell." The heat beats violently, and those who go out hardly breathe. Once again, the weather and the country are not suitable for them. They want to get back to their homeland and enjoy the weather.

4. Hypothesising

The text producer hypothesises to create a scenario that meets the author's viewpoint. The author uses some examples of "hypothesising" to create a hypothetical atmosphere that achieves the author's ideology. Here are some examples of "hypothesising": "she would be ashamed of speaking so lightly," "the sun could blaze with such violence," and "she couldn't recall a time without it." The author created a scenario for the weather in Kuwait. The family cannot acclimate to the heat. The weather is not the same as the weather in their homeland. They are suffocating and cannot live like this. The author creates the

sense of a diasporic family that their normal life and is forced to live in a country unsuitable for them and suffers greatly. does not live

5. Equating and Contrasting

Equivalence and opposition are the author's other tools to reflect her ideology. The main ideological effects of these two tools are to parallel or contrast things to reveal the ideology behind them. The author uses some equivalent structures, such as "the trip was a disaster," "she would become ashamed of speaking so lightly," and "it was dazzling." The author wants to depict the trip to Kuwait as a catastrophe. They do not expect the heat of the sun to be like that. The weather is burning, and they live in a country where they do not belong. As a result, she speaks so aggressively and cannot control herself because she is on the edge. She uses the word "disaster" all the time with her family members to describe the trip and show her inner feelings.

The author utilises some examples of opposition to reveal the diasporic feelings inside her characters. The examples are as follows: "Alia was unprepared for the airlessness that hit her," "she was unable to find relief anywhere," and "... into Widad and Ghazi's large but sombre villa." The author wants to convey that Alia could not find rest in the place where she lives. She could not find rest anywhere in this country. There is a contrast between her country and the country she fled to. Her condition is not ready for the weather and the heat outside. She stays with her sister Widad in a massive house that is gloomy. There is a contradiction between her small, happy, and vivid house in Nablus and this big, gloomy house in Kuwait. The result of these conditions makes her feel uncomfortable and nervous all the time.

Extract (4)

"She kept her body still. It had never occurred to her before how similar they looked, the two men. To each other, and to the men in uniforms. Once they

were broken down into parts, she could see how those parts could be ignored or hated — grimy faces, dark eyes, beards. On the fifth day of the war, President Nasser’s face was drawn and somber as he told Alia and the rest of the world it was over. The Arabs had lost. Reels of Israeli soldiers pointing their rifles at truckfuls of captured Arab soldiers played repeatedly. The prisoners held their hands up, looking childlike and absurd without their weapons, just sweaty men, the same men who had played war as children in neighbourhoods just like Alia’s. Then, as now, the captured did not speak and kept their heads bowed; the victors ran around waving their guns, imaginary or real, heavenward, spraying celebratory bullets to the sky. Widad peeled potatoes during Nasser’s resignation speech and the reels of captures. After the images of grinning Israelis looped around for the fourth time, Ghazi rose and clicked off the television. “Well,” he said to the blackened screen grimly. “Well.” Nobody said Mustafa’s name or Atef’s. Clearly, there were more capture sites, dozens, maybe hundreds more.

Furthermore, the dead bodies, the piles of corpses feasted on by flies, stacked in the desert — the camera had whizzed by them, Alia’s eyes neither fast nor willing enough to scan for faces. She sat in the yard for hours that evening. The June night was muggy and hot, but she did not move. Above her head, the sky was clear; stars like salt tumbled onto a tablecloth. She tried to count them but finally gave up. Atef had warned that no one would want to come to a party. *Everyone with Arab blood is mourning.* But the guests arrive with flowers and trays of sweets. Many of the women wear iridescent dresses.” (Alyan, 2017, p. 63)

1. Naming and Describing

The author starts by describing the situation when the family watches the speech of President Nasser. The author uses many examples to illustrate the Palestinian war against Israel, such as “reels of Israeli soldiers pointing their rifles at truckfuls

of captured Arab soldiers." In this example, the author uses pre- and post-modification to illustrate the situation of a war where the Arab soldiers lost the war, many of them were captured, and the Israeli soldiers were playing over and over. The situation shows that many Israeli soldiers are more potent than Arab soldiers. It also indicates that no one helped Egypt in its war against Israel. The soldiers have "grimy faces, dark eyes, and beards." The author wants to convey that war puts the faces of the two belligerent countries into the mud and nothing else but dirty faces and captured people. "Imaginary or real, heavenward, spraying celebratory bullets to the sky," the author uses pre- and post-modification to illustrate the situation of war between the shock of the Arabs and the joy of the Israelis. The Israeli soldiers were firing bullets into the sky, celebrating their victory. The family members are shocked, dizzy, and confused and cannot imagine what happened.

The author uses other examples of describing to illustrate the condition of the Palestinian family, such as Nasser's resignation speech, "the reels of captures," "the image of grinning Israelis," "the blackened screen," "the dead bodies," and "the piles of corpses." These examples illustrate the results of war, i.e., disappointments, resignations, captives, dead bodies, and corpses. They are feeling diasporic for their previous lives and homeland. Everything reminds them of the horrible war in their country. The only one who is benefiting from this is Israel. The Israeli soldiers have a devilish smile. This devilish smile resembles the wicked victory over Arabs in the Arab world.

The author finished the extract with, "Everyone with Arab blood is mourning." The family feels awful about what is happening to the Arabs, and they say that every Arab person should feel sorry for the unfair war against Arabs. This is a diasporic quote.

2. Negating

In this extract, the author adopts three types of negation. Firstly, she uses a simple type of negating by adding "not" to the auxiliary verb "did," such as "the captured didn't speak" and "she didn't move." The ideology behind this is to capture the readers' attention to the miserable situation of the Arab soldiers and the humiliation of Israeli soldiers.

The other type of negation adopted by the author is the use of frequency adverbs such as "It had never occurred to her before how similar they looked." This type is used to show the continuity of something. The ideology behind this is to show the family they have never been in this situation or scene. Everything is strange and even unbelievable for them.

The third type of negating is using pronouns such as "no one would want to come to a party." The focus is on the doer of the action. The author wants to say that because of what happened, no one will attend any party because they feel sorry and in pain. The negation has an implied ideology that addresses the Arab world. The message is that Arabs should wake up, fight for unity, and know their enemies.

3. Prioritising

It is the other tool the author adopts through fronting, subordination, and transformation. Here are some examples of fronting: "On the fifth day of the war, President Nasser's face was drawn and somber," and "Above her head, the sky was clear." The first example focuses on the fifth day of the war. It seems that the war is disappointing because, from the fifth day on, the victory is on the side of Israel. In the second example, the focus is on what is above Alia's head, which is the sky full of stars. She starts to count the stars because she cannot sleep. The place, the news, and everything cause her pain and, as a result, insomnia.

The other type of prioritising is subordination, as in the following sentence: “The same men who had played were children in the neighbourhood just like Alia’s, and Atef had warned that no one would want to come to a party.” The scene of captured Arab soldiers reminds her of old times when they used to play war in their childhood. They used to play war as a game, but now it is real. The dream becomes real but in an ugly reality. She has discovered that this war differs from the one they used to play. She discovered it was ugly and aggressive and did not represent her childhood innocence. The second example represents the subordination that carries the meaning. Atef says that no Arabs will celebrate any parties because of the war. Every Arab feels sorry and is in grief because of the war. This represents the unified soul of the Arabs.

4. Equating and Contrasting

The other tool adopted by the author is the use of equating—metaphorical equivalence—through the following examples: “the prisoners held their hands up, looking childlike and absurd,” “the same men who had played were as children in neighborhoods,” and “above her head, the sky was clear, stars like salt.” In the first two examples, using a simile to compare Arab soldiers to children playing the war scene, Alia could not imagine the result of war, and she thinks that the scene of captured soldiers is like a child's game. She remembers her childhood when she played war games with her neighbours. Her childish, innocent dream of war crashed against reality. The scene for her is unbearable.

The author uses another equating, intensive relational equivalence in the following examples: “President Nasser’s face was drawn and somber, and everyone with Arab blood is mourning.” The two examples represent the situation in which Arabs and Egyptians, in particular, are defeated. The Egyptian president, Nasser, is in grief for the loss and declares his resignation. The Arabs generally feel sorry and in pain for what is happening in the Arab world.

The author adopts another tool, which is contrast, through the use of "but" to contrast two different events, as in the following examples: "the June night was muggy and hot, but she didn't move," and "she tried to count them, but finally she gave up." In the first example, despite June's hot and humid night, Alia couldn't move because of the sadness she lives in. The humidity situation requires the person to move to get fresh and cool air, but in Alia's situation, it is different. Alia does not like the country or the coming news about Egypt. The whole situation is chaotic. In the second example, the unified souls of Arabs make them feel the pain of what happened during the Egyptian war against Israel. Accordingly, everyone carrying Arab blood is crying and heartbroken about the Egyptians.

5. Hypothesising

This tool is used to express certainty, possibility, and desire. The author adopts certain examples to illustrate hypotheses: "Once they were broken down into parts, she could see how those parts could be ignored or hated," and Atef warned that no one would want to come to a party. The hypothetical scenario created by the author is the hatred that could arise in the hearts of civilians against the intruders or the occupiers. Alia is filled with hatred towards those who fight against Egyptians. Despite being Palestinian, she feels unified with other Arab people and hates Israelis who invaded her country and now intruded on another Arab country. The scene makes Alia feel confused about whether to hate or ignore them.

The second example talks about the same scene. Atef, Alia's husband, raises the possibility that no one will celebrate because of the war against Egypt. Atef focuses on those people who have Arab blood in their bodies, referring to those who have patriotism. The scene triggers in readers' minds the idea that Arabs should be unified and fight for each other because their future is the same as Palestine and Egypt's.

Extract (5)

“peacocks. Scattered men. What kind of leader promises victory with *scattered men*? An Arab republic. Ha! Look at this — some American money and here’s Israel’s shiny new toys. What do we have? Flags, songs, dreams. They’re going to obliterate us.” His enormous body trembled with the force of his words.

Fury rose in Alia’s throat each time Ghazi spoke. Swallowing was a measured task. Alia had grown up with angry men — Mustafa, his schoolmates, her uncles, all crowding for protests swathed with Palestinian flags, shouting at gatherings late into the night. And now war had come, snatches of it harvested in Widad and Ghazi’s living room. But it was wrong, horribly wrong. The newscasters spoke of an Arab victory, but no crest of Arab military was approaching, no waving of the green, red, black, and white flags. Alia’s packed suitcase remained upright in Widad’s guest bedroom like an eager child. She would not be returning home. On the third day, tanks rolled into the Old City. Although none of them could have known it, Mustafa and Atef were arrested soon after when the Israelis entered Nablus during a sweep of young men affiliated with the mosque. As the fourth day came and went, the Sinai Peninsula fell to the wrong men. The tanks razing through Gaza, Jerusalem, the Golan Heights — even Nablus, even Nablus — and the jets screeching over the Mediterranean, they had not Arabic lettering on their sides but chalky six-tipped stars. *The Israelis were winning*. Moreover, for Alia, who had believed the Arabs would conquer, and whose only concern was keeping the men she loved on the sidelines, the sweeping victory was inconceivable. “It’s gone. Palestine is gone. The *fools*. They saved nothing,” Ghazi said on the sixth day as the sun rose to reveal bodies tossed in ditches. Alia listened dully now. When she dialled, the telephone lines still rang. By sunset that day, Alia was no longer startled at

the televised images of dropped bombs, the debris clouds swelling out into frothy edges like something edible.” (Alyan, 2017, p. 61)

1. Naming and Describing

There are some examples where the author continues to describe the situation in which the Palestinian family passes through. The author uses "swallowing," "angry men," "Palestinian flags," "a sweeping of young men affiliated with the mosque," "the sweeping victory," "the televised images of dropped bombs," "the debris clouds," and "frothy edges." The author uses nominalisation in "swallowing" to indicate the anger Alia experiences because of the bad news and their situation. She grew up with angry men. Accordingly, she has the features of anger, and her dire circumstances ignite this anger inside. The author focuses on her patriotic aim, which is Palestine. She uses the pre-modification "Palestinian flag" to focus on the issue of Palestine and to show people's fury about what was in Palestine.

In the other example, the author post-modifies the noun "a sweep of young men affiliated with the mosque" to describe the Israeli intention of the invasion: Islam and Muslims. Israelis are chasing and arresting people in mosques in a direct message to Muslims that the main target is Islam. The author says that "the sweeping victory" is unbelievable. She uses pre-modification to clarify that the victory Arabs talk about is false because Israel won the war, and Palestine is gone. She used to believe in Arab media, but now that she sees everything with her eyes, everything has changed. She sees Israeli soldiers arresting Mustafa and Aref and those who attend mosques. Thus, she believes that everything has disappeared. Alia does not want to continue watching the news. The author uses pre- and post-modification, "televised images of dropped bombs," "debris clouds," and "frothy edges" to describe the situation of war. The TV is busy televising the ongoing war between Palestine and Israel. The scenes of bombings

and clouds of smoke fill the sky. This scene is so cruel to Alia's mind. She wants peace in her homeland.

The author uses names in this text: “Old City” and “The Fools.” The Old City refers to her homeland, "Nablus." Nablus is one of the ancient cities in Palestine. It has a strategic location. Moreover, it falls under the occupation of Israelis. If Palestine is the heart of the Arab world, then Nablus is the heart of Palestine. The author uses “the fools” to refer to the Arabs and Palestinians who defend Palestine from Israeli invasion. Arabs and the Palestinian army talk about sweeping victories against Israelis, but reality shows the opposite. The Arab media is deceiving people. Every piece of news on TV assures that Israel will win. Accordingly, the author uses this vocabulary to refer to Arabs who fool people.

2. Negating

Negating in the text is achieved as follows: “She would not be returning home,” “they had no Arabic lettering on their sides,” “the sweeping victory was inconceivable,” “they saved nothing,” and “Alia no longer startled at the televised images of dropped bombs.”

The first example is negating by using the particle "not," as in “She would not be returning home.” The author wants to make the reader imagine another home for Alia. Because of the war, Alia will not be able to return home. She has to search for another. The reader should consider seriously that the homeland has gone, and the family should search for another country to flee. In the next example, “they had no Arabic lettering on their sides,” the author wants the reader to imagine the situation of the air jet roaming the Mediterranean Sea. These jets, the reader imagines, are for Arabs, but the reality is that they are not. They are the Israelis' jets. Palestinians think the jets are Arabic but have noticed six-tipped stars on the wings. Accordingly, they feel disappointed with what they have seen. The author

wants the reader to imagine a new scenario for the Israel invasion. How will the country be after the sweeping invasion of Palestine?

The author uses another way of negating the pronoun "nothing," as in the following example: "They saved nothing." The author wants the reader to imagine that Arab sweeping victories are false. Arabs save nothing. They did nothing for Palestine. No victory on the land or in the air is achieved. The author wants to convey to the reader that they must acclimate to the new situation and imagine the country in the hands of the invaders. The other example of negating using a pronoun is "Alia is no longer startled at the televised images of dropped bombs." A person can imagine a situation where his/her country is under attack and bombing. It is not very good. The author wants to depict the inappropriate situation where bombings and raids are conducted in one's country. The scenario is unimaginable. Alia could not see Israeli air jets bombing her country. So many people had been killed. The negating depicts the unaffordable situation the country, in general, and the family, in particular, are passing through. By using negating, the author wants to portray awful war scenes and how people could not afford bloody events anymore.

3. Prioritising

Prioritising is another tool the author adopts to draw readers' attention to the most important events. The author uses fronting in order to highlight the significant issue at the beginning of the sentence, as follows: "And now the war had come," "on the third day, tanks rolled into the Old City," "as the fourth day came and went, the Sinai Peninsula fell to the wrong men," and "by the sunset that day, Alia no longer startled at the televised images of dropped bombs." The author starts with "and now..." to show that the war has begun at this moment. The event of which most people are afraid becomes inevitable and begins now. In addition, the author wants to shed light on essential parts, such as in the following example, "on the third day," which means that Israel's victory is so easy that on the third

day, the tanks enter the old city of Nablus. No fierce resistance is available. The sweeping Arab victory is false. The bitter reality is that the war is easy for Israel. The author wants to say that on the fourth day of the war, tanks entered the cities of Gaza, Quds, the Golan Heights, and Nablus. They have lived in the Arab dream that they can defeat Israel, but the dream fades away.

The author continues to use fronting as in the following example; *“By the sunset that day, Alia no longer startled at the televised images of dropped bombs”*. The author wants to tell the reader that everything has changed by sunset. Alia was optimistic in the morning, but at night, she became pessimistic. They receive the news that the Israeli army has taken control of Nablus and other cities. The scenes of bombings and images of dead people make her avoid seeing such scenes on television. For Alia, it is a short time for the change.

The author wants to shed light on the victims of the Israeli invasion. The author uses a transformation to hide the doer and focus on the victims. The following example illustrates the use of transformation (passive voice): “Mustafa and Atef were arrested soon after, when the Israelis entered Nablus, during a sweep of young men affiliated with the mosque.” Mustafa, Atef, and the people who attend mosques are the main targets of the Israelis. The author wants to tell the reader that the main reason for Israel's invasion is Islam and Muslims. Young Muslims are the only type of people that cause pain for Israel.

The author adopts subordination in the following examples: “And for Alia, who had believed the Arabs would conquer and whose only concern was keeping the men she loved on the sidelines, the sweeping victory was inconceivable,” “Ghazi said on the sixth day as the sun rose to reveal bodies tossed in ditches,” and “when she dialled, the telephone lines still rang.” By using subordination, the author wants to make his statement unquestionable. In the first example, Alia could not believe that Arabs did sweeping victories because she believed that Arabs could win the battle against Israelis and keep her men safe, but reality reveals something

else. The reality shows that these things are illusions that Arabs implant in the minds of their people.

In the second example, the author wants to confirm the ugly truth about the war against Israel by saying that on the sixth day, when the sun rises, it reveals dead bodies dumped in the ditches. The scene reveals the ugliness of war. Nothing is left but dead bodies and devastated buildings. The author wants to deliver a message within war's darkness. The scene is blurred, but when morning comes, every war crime floats to the surface. The author continues to depict the war situation when she talks about Alia. When she calls her family, the phone rings but no one answers. Everyone escapes the cruelty of war. No one stays home. Everyone is searching for a safe zone. The war destroys everything beautiful in their country. They are searching for their country. They want their country back. Their diasporic feelings reveal their inner status.

4. Equating and Contrasting

The author utilises equating and contrasting in the following examples: "Swallowing was a measured task," "Alia's packed suitcase remained in Widad's guest bedroom, upright, like an eager child," and "Alia no longer startled at the televised images of dropped bombs, the debris clouds swelling out into a frothy edge, like something edible."

The author utilises equating in the form of intensive relational equivalence in the following example: "Swallowing was a measured task." Swallowing for Alia becomes very difficult because of the bad news they are receiving about the ongoing war in Palestine. She becomes distraught and angry, and this status makes her swallowing difficult. The author equates the swallowing process to sluggishness to show the amount of anger and hatred toward Israelis.

The other form of equating that the author adopts is metaphorical equivalence. It is the use of "like" to equate x to y. The following examples illustrate the use of

metaphorical equivalence: “Alia’s packed suitcase remained in Widad’s guest bedroom, upright, like an eager child,” and “Alia no longer startled at the televised images of dropped bombs, the debris clouds swelling out into frothy edges, like something edible.” In the first example, Alia is equated to an eager child when she packs her suitcase because she wants to return home. Nevertheless, reality struck her. Her eagerness at the beginning turns into disappointment after knowing that Israel is advancing deep in her country.

The author continues to illustrate that Alia suffers from The second example equates the dropped bombs and debris clouds with something edible. The scene of bombs and debris has become something normal on television. She has no desire to look at the television again. These scenes no longer become an interesting topic for her. The scenes of such disgusting events no longer become something good to eat as a metaphor for something that interests her.

5. Hypothesising

Modality is another tool the author adopted to achieve his point of view. Modality is expressed in the following examples: “She would not be returning home” and “Although none of them could have known it, Mustafa and Atef were arrested soon after.”

In the first example, the author wants to achieve her point of view: that after the war, Alia would not be able to return home because of the destruction caused by this war. Alia would not be able to get home because it was destroyed, and she could not see the scene of destruction haunting her city. The author wants to deliver a message that war destroys everything, not even the buildings but the soul of people.

The second example illustrates another point of view of the author. The author wants to say that the reason for the war is religious. The main reason is Islam. Israelis started to sweep the cities they took control of. The main reason for such

action is to eliminate Islam and arrest those who attend mosques. The author delivers a message to all Arab countries: ‘Your destiny will be the same as Palestine’s’. Thus, Arabs should not stand still because an inevitable war is coming.

Extract (6)

“We’ll be happy here.” Atef’s voice breaks. He sounds desperate. “The people are kind; my work is good. We’re near your sister and it’s safe, no one will bother us here. It’s a little bare, I know, and the heat can be hard, but after a few years we’ll be settled. We can start a new life. In Amman, it’s the same people, the old neighbors, the people we grew up with. How can we return to that? How can we look at them without remembering” — he lets out a sound, laughter or a sob, into her hair — “what we lost.” Alia turns to face him. His expression is frenzied. As she looks into his imploring eyes, a truth alights: All is lost. There will be no Amman. *He believes Kuwait will save him*, she realises. *Us*. “Go in the summers,” he pleads. “You could go every summer.” The finality of it steals her breath. Since Atef’s return, she has lived what feels like centuries, reimagining their lives, one fantasy after another of untying the war from themselves, shaking it out like sand from hair. It hadn’t occurred to her before this moment that there might be something waiting for her in Kuwait, years with their summers and mornings and birthdays stretched out in front of her. Watching her husband’s face, Alia feels something deep and instinctive within tell her this will be their life. “Yes,” she manages. “In the summers.” She excuses herself to the bathroom and leans against the sink. The porcelain is smooth and cool, and she places both hands flat upon it. She sees Atef’s frantic eyes. From the other room, the women’s voices begin to call out the new year. Alia flees the house.

Outside, she moves quickly down the pathway of the compound, past the cars out front, the palm trees skeining above her, toward the small hut. Foreign, lilting music is playing inside, punctuated by laughter. Alia knocks on the door, lightly at first, then pounding, until, at last, she hears the sound of a lock unclicking and the door swings open.” (Alyan, 2017, p. 70)

1. Naming and Describing

There are several examples of descriptions in this text. The author uses the following examples to represent pre-modification of the noun: “a new life,” “the same people,” “the old neighbor,” “imploring eyes,” “a truth alights,” “frantic eyes,” and “foreign, lilting music.” The author wants to depict the Palestinian family searching for their old neighbours, friends, and the same older people they used to live within Nablus. Despite the new place, they have nostalgic and diasporic feelings for their homeland and people (Amman).

The family decides to leave Amman and they decide to go to Kuwait. Alia looks into her husband’s angry eyes because they can’t decide where to go and feel dizzy. He feels frenzy about their situation when the truth appears that everything has been lost. They lost everything. They lost their house, family and homeland. They are in a chaotic situation, a search for themselves and a search for their identity. They lost their identity because of the war. Their facial expressions reveal their disappointing status.

The author continues to give examples of describing by using nominalisation as in the following examples: “How can we look at them without remembering?” and “Watching her husband’s face, Alia feels something deep and instinctive within tell her this will be their life”.

In the abovementioned examples, the author uses the sub-tool of nominalisation in order to make the action an entity. The word “remembering” represents an entity in the real world. ‘remembering’ becomes an entity that reminds them of

their old neighbour, friends and family. It becomes something inevitable, something they cannot avoid. This example represents the situation they experience now as reality and not a dream.

In the second example, ‘watching’ becomes an entity, not just a process. Alia always looks at her husband’s face glowing because of anger. She is searching for a solution, but her husband's face looks disappointed and sends a message that this chaotic environment will be their new life. Their life is changing from bad to worse. The example gives the idea of searching for identity and the inner struggle between diasporic feelings and cruel reality. They cannot cope with this anymore. They are searching for salvation and a saviour to save them from chaos and to get them back to the old days, friends, neighbours and homeland.

2. Negating

The author uses some examples of negating as follows: “We’re near your sister and it’s safe, no one will bother us here”, “There will be no Amman”, and “It hadn’t occurred to her before this moment that there might be something waiting for her in Kuwait ...”.

In the first example, the author uses the negative pronoun ‘no one’ to manipulate readers' imaginations. The family is searching for their souls and identity. Atef tells Alia that in Amman, there is nothing to worry about. They try to forget everything and convince themselves that the new place is safe for them. No Israelis will bother us and arrest us. Here in Amman, no more arresting, torturing, bombs and wars. The new place is a haven for them. The ideology behind this is to search for their scattered identity and searching for their lost home.

In the second example, the author utilises negation in the form of the adjective ‘no Amman’. Alia and Atef are still searching for a haven for them, searching for their identity and for a home that is close to theirs. They are searching for a country with the same people as the people of Nablus. The negation creates an

imaginary scenario: there is another country (Kuwait), better than Amman, where they can live their temporary life in good condition.

The author uses simple negation in the third example by adding the particle 'not'. There is another scene created by negation which is her life in Kuwait. Alia has to cope with the new life in Kuwait. She could not imagine that another country was waiting for her. She could not imagine leaving Nablus and living in another country. The ideology behind this is the solid diasporic feelings towards their homeland and people.

3. Prioritising

Prioritising is achieved using the first sub-tool, 'exploiting information structure'. This tool is achieved through the following examples: "In Amman, it's the same people, the old neighbors, the people we grew up with", "From the other room, the women's voice begin to call out the new year. Alia flees the house" and "Outside, she moves quickly down the pathway of the compound, past the cars out front, the palm trees skeining above her, toward the small hut".

In the first example, the author violates the structure using the fronting "In Amman" concept. It sheds light on the place first as they search for a country similar to their homeland. "Amman" is fronted to indicate that it is the closest country to their homeland. The people are the same as their old neighbours and those they grow up with.

In the second and the third examples, the author uses fronting with adjectival to refer to spatial status. "from another room" and "outside" The place for them is as crucial as their homeland. They are distracted and handcuffed. The ideology behind this is the concept of citizenship and patriotism. Their souls are rooted in their homeland. No other place can compensate them. Every other place is scary and mysterious for them, and they could not imagine living in it.

The other sub-tool utilised by the author is ‘transformation’. In the following examples, transformation is achieved by using passive voice.

In the first example, the author uses the passive voice to hide the doer and focus on an object. The author wants the reader to focus on the condition of Atef’s family, how they feel distracted by the war and their decision to go to another country. In Kuwait, the weather is sweltering, the place is not theirs, and they cannot cope with this initially, but in a few years, they might be able to settle.

In the second example, the author wants to make the reader pay attention to the inner feelings of Atef’s family. The author wants to make the reader see when people leave their country and live in a chaotic situation where they do not know what to do. Atef and his wife cannot decide and are constantly changing their decisions. They do not want to leave the country, but they have to. The ideology behind this is deportation. Families are forced to leave their country searching for a better one but are caught in the middle. They were caught in the middle of the war. They do not want to leave, but they have to.

4. Equating and Contrasting

Equating and contrasting in this text is achieved through the following examples: *“He sounds desperate”*, *“The people are kind; my work is good”*, *“In Amman, it’s the same people, the old neighbors”*, *“He believes Kuwait will save him”*, *“Since Atef’s return, she has lived what feels like centuries”*, *“one fantasy after another of untying the war from themselves, shaking it out like sand from hair”* and *“the heat can be hard, but after a few years we’ll be settled”*.

Equating is achieved through sub-tools such as intensive relational equivalence, such as: *“He sounds desperate”*. In this example, Atef is equated to desperate. He is desperate because of the war in his country and is forced to flee to another. The author wants to make a comparison between Atef and his psychological status. He is helpless and disappointed. He does not know what to do. His diasporic

feelings, emotions and facial expressions are obvious. The ideology behind this is depression and disappointment. He feels desperate because he is helpless and cannot do anything to save his country and his family from the war.

The following examples represent another sub-tool of equating, such as “The people are kind; my work is good” and “In Amman, it’s the same people, the old neighbors”. These examples represent parallelism. The author uses parallel structures for certain purposes. She wants to tell the reader that Atef and his wife are searching for the same older people, friends, and neighbours in the new country. The author wants the reader to notice that the people of Nablus are kind and live stable lives. The ideology behind this is the search for homeland and national and social identity. They could not imagine living in a different country with different people. They want their people who are kind and their homeland back.

In addition, equating is achieved through another metaphorical equivalence sub-tool as in the following examples: “*one fantasy after another of untying the war from themselves, shaking it out like sand from hair*” and “*Since Atef’s return, she has lived what feels like centuries*”. In the abovementioned examples, the author uses a metaphor in which getting rid of war’s idea is compared to shaking sand from hair. The author wants to make the reader imagine the scene where someone gets rid of annoying, bad and harmful ideas by shaking one's head from the sand. The author depicts the scenario of a family who wants to escape the ideas of war that haunt their minds. These ideas hurt them all, and they want to escape them.

The other example depicts the idea of slow-time passing. The dizziness and wondering make time pass so slowly. Accordingly, the return of Atef is compared to centuries of absence. The author depicts the sufferings and hardships they pass through. It is a difficult time. Time passes slowly, their suffering increases, and they still feel helpless and handcuffed. The ideology behind this is the hardship they are in. The depiction of psychological suffering they are facing.

5. Hypothesising

Hypothesising is achieved by the use of modality as in the following examples: *“We can start a new life”, “How can we return to that?”* and *“how can we look at them without remembering?”*.

In the abovementioned examples, the author uses an epistemic type of modality to express doubt about the future of this family. They have doubts about starting a new life. They cannot imagine starting a new life in a different country where everything is different. They are searching for ways to return to their normal life, and even if they start a new life, they cannot prevent themselves from remembering their old times, childhood, friends and neighbours whom they can see in people's eyes. The ideology behind this is the creation of imaginary scenarios about their homeland and the possibility of returning to old times, people and neighbors.

Extract (7)

“But now, in the first hour of the new year, the city is ghostlike, almost tender. As they drive past the banks and the university, the buildings seem welcoming. Alia is comforted by the lights of the mosque, the surreal quality of the streets. Emptied, the city is feminine.

Ajit drives past the city center, past the roads where the royals live. The globes of palace turrets rise into the night sky, lit from within, grotesquely beautiful. Inside, Alia imagines, servants are clearing massive tables, silver bowls of rice and camel meat and fruit, the princes and princesses lounging in airy, gilded rooms.

When Alia first arrived, Widad told her stories about the Bedouin, how a mere thirty, forty years ago, none of this had existed, none of the villa compounds or courtyards or even the pearl-hued mosques.

Men, women, children — all had traveled from dune to dune, enveloped in linen cloth as armor against the sun, walked the scalding sand for days. Some royals had servants who carried their dwellings on aching backs until they arrived at an oasis — lustrous fabrics swelling into tents beneath the trees. The miraculous trees. When they prayed, Widad said, they did so by the slant of the sun, no muezzin audible for miles. If there was no spare water, they did their ablutions with sand, rubbing their wrists and feet with handfuls of the clear, rough grains.

As the car moves to the city outskirts, Alia thinks of the palaces. For the younger generation, nothing is lost. But the elders — Alia feels a pang of sorrow for the older generation, the men and women who still remember the desert before all the construction. It reminds her of the aunts and uncles in Nablus who spoke of a Palestine before the big war, before soldiers and exodus. Easier, she thinks, to remember nothing, to enter a world already changed, than have it transform before your eyes. In the palaces, the grandparents must sit in their extravagant rooms, remembering sand.”

(Alyan, 2017, p. 74)

1. Naming and Describing

The tool of describing is achieved through pre and post-noun modification. The pre-noun modification is achieved through the following examples; “the lights of the mosque”, “the globes of palace turrets”, “the surreal quality of the streets”, “the night sky”, “grotesquely beautiful”, “massive tables”, “airy, gilded rooms”, “the pearl-hued mosques”, “linen cloth”, “aching backs”, “lustrous fabrics”, “The miraculous trees”, “clear, rough grains”, “the big war” and “extravagant rooms”.

In these examples, the author wants to describe Kuwait's luxurious life and how it differs from the character's original homeland. Alia and her husband are astonished by the lights of the mosques and the architecture, the beautiful buildings and palaces which make the sky glow at night. They are astonished by

the big tables, spacy rooms and classy clothes. They want to convey that Kuwait's people live extravagant and luxurious life. They do not want to believe Kuwait was a desert during their grandparents' time.

On the other hand, they depict the life of servants who works for the people in Kuwait. The servants carry bags and luggage at the back with pain. The ideology behind this is the diaspora that most visitors have in Kuwait. The people are searching for their identity and home to live peacefully.

In addition, describing is achieved through the use of post-modification and both sub-tools; per and post, as in the following examples; “the slant of the sun”, “silver bowls of rice”, “the scalding sand for days” and “a pang of sorrow for the older generation”.

The author continues to describe the life of royals in Kuwait. They eat rice in silver bowls, representing their luxurious life. The author shifts to describe the boiling weather under the sun. Men and women travel under the boiling sun and escape to the blessing trees when they feel tired or want to pray. Alia feels sorry not for the younger generation but the old ones because they do not witness such places. They remember only the desert of Kuwait. The situation reminds Alia of her relatives before the war. The ideology behind this is the nostalgic feelings for the past. They have nostalgia for their homes and past in Nablus.

2. Negating

Negating is another tool adopted by the author, and it is achieved in the following examples; “none of this had existed”, “none of the villa compounds or courtyards or even the pearl-hued mosques”, “no muezzin audible for miles”, “if there was no spare water ...”, “for the younger generation, nothing is lost” and “to remember nothing, to enter a world already changed”.

In the abovementioned examples, negating represents in two ways: using pronouns “none” and “nothing”. The author wants to manipulate the readers’

imagination. The author wants the reader to imagine Kuwait as a desert. She gives the readers another scenario which is the old one in Kuwait. Kuwait was desert during the 80s, but now it is different. None of the mosques, palaces and villas existed before. This beautiful scene is recent. The old generation does not witness such change; the younger generation sees this as normal.

The other examples present the adjective “no” to achieve negating. The author wants to focus on the Islamic perspective. For so many years, no calls for prayer have been heard from long distances, but now it is different. One can hear calls for prayer everywhere, mosques are built widely, and if travellers have no water, they can ablute with sand instead. The ideology behind this is that the prevalence of Islam can carry certain dangerous messages in the future. Wherever Islam prevails in certain areas, there will be a war against Islam and Muslims.

3. Prioritising

Prioritising gives priority to information to be presented by the author. It highlights the information and can be achieved through different sub-tools such as transformation, subordination and exploiting information structure. Exploiting information structure can be achieved by fronting.

Fronting is presented in the following examples; “*But now, in the first hour of the new year, the city is ghostlike*”, “*In the palaces, the grandparents must sit in their extravagant rooms, remembering sand*”, and “*For the younger generation, nothing is lost*”. In the first example, the concentration is on the time. No one is outside the home in the first hour of the new year. Everybody celebrates inside their houses, and the city becomes a city of ghosts. No signs of happiness and celebration are showing. The city becomes a city of the dead. In the second example, the author wants the reader to focus on the condition of grandparents, the old generation. They do not celebrate; instead, they sit in these luxurious rooms and palaces. The author wants the reader to imagine the life of

grandparents as if they are locked up in these elegant palaces. The ideology behind this is nostalgic feelings for the past. Despite the technology and luxury they live in, they are unhappy. They remember their origin, which is the sand.

The second sub-tool is subordination. Subordination is utilised to add and highlight more information to the clause. It is presented in the following examples; *“Ajit drives past the city center, past the roads where the royals live”*, *“some royals had servants who carried their dwellings on aching backs”*, *“if there was no spare water, they did their ablutions with sand”*, *“the men and women who still remember the desert before all the constructions”* and *“It reminds her of the aunts and uncles in Nablus who spoke of a Palestine before the big war”*.

The author wants to say that the people who serve high-class families are foreigners, Indians and from other nationalities. The author uses subordination with ‘where’ to show that the city center is dwelling by royal families. Those families live a very luxurious life. They have servants carrying their luggage on their wounded backs as if enslaved. It is an indication of the maltreatment of foreigners.

The author continues to depict the journey of those families with their servants. The author uses conditional ‘if’ to describe the praying process in the desert. Islam is an easy religion to achieve its rules. If there is no water, one can use the sand to ablate. The ideology behind this is the need for Allah, the need to pray. No matter where the people are, they can pray and find Allah near them. Allah is the only Savior. The diasporic feelings that the family have resulted from being away from Allah. The only treatment for this is to get back to Allah.

The author uses subordination with ‘who’ to discuss the old generation and their diasporic feelings. People feel nostalgic for old times when Kuwait was a desert before all these constructions occurred. These advancements split society into two

sides; the old generation and the younger generation. The old generation feels nostalgic for the desert and old Kuwait, while the younger generation lost nothing. That old generation reminds Alia of her uncles and aunts when discussing Nablus before the war. Old generations are different from younger generations. They are nostalgic for old times. Old times represent peace for them. Before the war and before technology, they live a simple life. For them, the life before is better and more beautiful than today.

The other type of prioritising is achieved through transformation represented by the ‘passive voice’. The use of passive voice is to hide the doer and shed light on the object. The following example illustrates the use of transformation; “The lights of the mosque confront Alia”. Alia is astonished by the extraordinary construction of the mosque. The lights are amazing. The mosque makes the sky shiny at night. The scene is extraordinary. Everything in the city is well-constructed. They do not accustom to this type of city. They feel that this is not their place to live in. They feel the difference. The ideology behind this is their diasporic ideas and feelings, and nostalgia.

4. Equating and Contrasting

Using the two sub-tools achieves Equating; intensive relational equivalence and metaphorical equivalence. Intensive relational equivalence is presented in the following examples: “As they drive past the banks and the university, the buildings seem welcoming” and “emptied, the city is feminine”.

In the first and second examples, the buildings are equated to humans. The buildings seem like humans standing on the roadside, welcoming the newcomers. The author wants to depict the scene of the new city. The city is decorated with huge, fascinating buildings with glowing lights. The city is impressive, full of energy and happy for the guests. The family is not accustomed to this fancy city. In addition, the city looks empty of people. Everyone is inside the home. The city

has a tradition which is no one goes out at night. Everybody get back home to have dinner with family and to be with the family. The ideology behind this is a family reunion. The Palestinian family is searching for a reunion for the other members. They seek their family, neighbours, friends, homeland and old days.

The other two examples represent metaphorical equivalence: “But now, in the first hour of the new year, the city is ghostlike” and “all had travelled from dune to dune, enveloped in linen cloth as armour against the sun”.

The first example compares the city to a ghost city because no one is on the street. Everybody is at home. They are celebrating the new year at home. The city and buildings are empty as it is a ghostlike city. The author wants to depict the lifestyle in Kuwait. It is a beautiful city with many colourful buildings and clean streets but empty of people. The ideology behind this is the eagerness for a family atmosphere and reunion.

In the second example, the author wants to depict the weather in which people live. The weather is not suitable for the Palestinian family. They used to live in good and cool weather in Nablus, but in Kuwait, it is burning. The people wear linen clothes, which are equated to the armour that protects people from getting hurt. These clothes use as armour to protect them from the burning sun. The ideology behind this is, “east or west, home is best”, the search for identity and homeland. No other countries can compensate them. Now, they live in an environment which is not suitable for them, and they feel the difference. They feel that nothing is the best for them except their homeland.

5. Hypothesising

Hypothesising is achieved through the use of modality. Modality refers to the degree of truth in the sentence. The abovementioned text presents modality through the following example: “In the palaces, the grandparents must sit in their extravagant rooms, remembering sands”.

In this example, the author uses epistemic modality to show certainty. It expresses the author's viewpoint about the old generation and the difference between the old and younger generations. The author describes her certainty about grandparents who lock up in their fancy rooms and remember the sand. The sand means a big deal to them. It reminds them of old times when Kuwait was a desert. Accordingly, the ideology behind it is the nostalgia that haunts the old generation. They are eager to return to the desert, old friends and neighbours. Alia is like the old generation. She wants to get back home. She was fed up with bouncing from place to place. She wants to get back home again.

Extract (8)

“In Atef’s imaginary photographs, the transformation is astonishing. In the beginning, a stark desert, the landscape sparsely decorated with industrial buildings and compounds. And then, *whoosh*, years pass and things begin to crop up — restaurants, Indian, Pakistani, Lebanese, with bright signs; the newer mosques; the billboards autiously advertising toothpaste and banks; and, slowly, the cranes and concrete pillars, dunes of sand turned into construction sites. *Whoosh*. The photograph trembles and changes once again. More years pass. The cranes and pillars are gone, and buildings appear in their place, a telecommunications center. The outskirts of the desert, reddened with sand, are becoming compounds with swimming pools, their villas blooming like flowers. More restaurants are opening downtown, so that driving past them at night gives the impression of tangled light, neon comets. *Whoosh*. More years. It’s the late seventies, and even Kuwait is feeling it. The billboards are bolder now, showing toothy women advertising veils, travel-agency images of the Eiffel Tower. Driving through the city no longer feels as contradictory as it used to — certain areas sand and air, others fully urban; it feels like a city now, with a distant melancholia about it, like all cities. Atef pulls in to the entrance of the Mubarakiya souk and parks. Over the years, most of his friends — and Alia as well — have

come to view the marketplace as outdated, a holdover from the old days. Sprawling and loud, its mazelike stalls and shops fill the air with saffron and cinnamon. Men's voices hawk goods with an energy so ample it seems to fill one's mouth. Atef loves it. When he first arrived in Kuwait, he would weave between the stalls like a sleepwalker. Here was a place where nobody wanted anything from him except coins." (Alyan, 2017, p. 85)

1. Naming and Describing

In the abovementioned text, description is achieved through the following examples: "In Atef's imaginary photographs", "In the beginning, a stark desert", "industrial buildings and compounds", "the newer mosques", "the outskirts of the desert", "compounds with swimming pool", "more restaurants are opening downtown", "the impression of tangled light, neon comet", "toothy women", "travel-agency images of the Eiffel Tower", "fully urban", "a distant melancholies" and "the air with saffron and cinnamon".

The pre-modification of the noun can be presented in the following examples: "imaginary photograph", "a stark desert", "industrial buildings and compounds", "the newer mosques", "more restaurants", "toothy women", "fully urban" and "distant melancholies". The author wants to describe the changes in their place, i.e., Kuwait. The old generation and visitors as well notice the change. Industrial buildings have been erected, more and more restaurants are built, and many advertisements are placed on the streets, one of which is toothpaste. The city was a mere desert, but now it is fully industrial. There is a type of melancholy if someone looks at the old desert and the new urban city. It is something that the old generation does not want. The ideology behind this is nostalgia. The old generation and visitors feel nostalgic and eager to see the desert again because it reminds them of old times, neighbors and friends.

Post-modification is presented by the following examples: "the impression of tangled light, neon comet", "compounds with a swimming pool", "travel-agency

images of the Eiffel Tower”, and “the air with saffron and cinnamon”. The abovementioned examples focus on the advancements in Kuwait and change it into a fantastic city. Atef is astonished by the city's beauty, the bright lights of the buildings at night are glowing, the modern advertisements everywhere, and the smell of cinnamon and saffron spreads in the air. Diasporic feelings are evident because one can see the struggle between the old and younger generations. The nostalgia is necessary for them as they do not belong to this generation with many advancements, technologies and complications. They want a life of simplicity.

2. Negating

This text presents negating by the following examples: “Driving through the city no longer feels as contradictory as it used to” and “Here was a place where nobody wanted anything from him except coins”. In the first example, negating is presented by using the adjective “no” to create another scenario in the city. The city used to be divided into two parts; the old one and the modern one. However, after a while, the city looks thoroughly urban. It seems that everything changed. There is no sign of the old city except the desert.

The second example presents negating using the pronoun “nobody”. The author creates another scenario. The advancements have certain disadvantages. One of them is that people become greedy. All they want is money, and nothing is for free. The people feel the difference between the city's old and new phases. The ideology behind this is the old generation's diasporic feelings and nostalgia. They feel that this is not their time. They lived in simplicity and the beauty of nature, but now they are in a complicated life and find themselves within buildings.

3. Prioritising

Prioritising is shown in the abovementioned text as three sub-types: exploiting the information structure, transformation and subordination. Exploiting information structure can be achieved by the following examples: “In Atef’s

imaginary photographs, the transformation is astonishing”, “In the beginning, a stark desert, the landscape sparsely decorated with industrial buildings and compounds” and “Over the years, most of his friends – and Alia as well – have come to view the marketplace as outdated”.

In the first example, the exploiting is achieved through prepositional phrases. The author wants to tell the reader that only inside the mind of Atef, the advancement in technology and architecture is fantastic, but in general, it is not. The advancement in technologies and architecture brings nothing but diasporic and nostalgic feelings toward the past. Accordingly, unique feelings toward technology are only imaginative.

In the second example, the exploiting is presented by using prepositional phrases. The author wants to focus on the beginning of the advancement. The desert was plain, and there were some buildings here and there. The nostalgia is undeniable as the author focuses on the beginning period. The people want to feel the old times. They seek to get the time back because they think advancement is not for them.

In the third example, the exploiting is achieved through adverbial. Atef’s friends and wife, Alia, always think the Mubarakiya market is old-fashioned. This market is old and reminds people of the old times of Kuwait. It is the cornerstone of the old generation. It reminds them of their childhood and good times. Accordingly, the ideology behind this is depicting old times as good times and nostalgia over the present. People want their old times as they remind them of their childhood and old friends because the present days represent complications and catastrophes because of wars and economic crises, which make people flee to other countries and sufferings start.

Transformation is achieved using the passive voice, as in the example: “The cranes and pillars are gone”. The use of passive voice is to focus on the object as

the doer. The author wants to draw readers' attention to the construction process in Kuwait. Construction machines stop working, and the process of building is done. Kuwait is different now. There was a plain desert but now buildings, cafes, restaurants and communication centres. Everything has changed. The author wants to make the reader feel the upcoming scene which is different from the old one. The upcoming scene is that Kuwait is different with the advancement in buildings and technology, and the only group of people who will get hurt is the old generation. The old generation sees these advancements as destroying the country as they change sightseeing. The ideology behind this is the search for lost identity. The old generation searches for its identity amid the critical changes that are taking place in the country.

On the other hand, subordination is presented through the following example: "Here was a place where nobody wanted anything from him except coins". The use of subordination is to make the statement unquestionable. The author wants to tell the reader that the city Atef lives in becomes different. The advancement makes life more complex, and the city where he lives does not want anything but money. It seems that life has become expensive, so people do nothing but search for money. This life contradicts his previous and old life because it was so simple and easy, but now it is more complicated and material. The ideology behind this is the search for lost identity and old times. Everything around them makes him want to leave. Life is not as simple as before. Everything has changed.

4. Equating and Contrasting

Equating is achieved through sub-tools such as intensive relational equivalence and metaphorical equivalence. Intensive relational equivalence is achieved through the following examples: "the outskirts of the desert, reddened with sand, are becoming compounds with swimming pools", "the billboards are bolder now", and "the transformation is astonishing".

In the first example, the author wants the reader to imagine two scenes. The first is the stark desert with no buildings and no entertaining facilities, and the desert now with many buildings and swimming pools. The desert has changed. It is not like before. The author wants to equate the past scenario with the present one. The stark desert is much better for the old generation than today's advancement. The desert reminds them of their old life and city.

In the second example, the author wants to convey that advertisements are everywhere. Advertisements were not common in the past, but now they are more popular. The country is heading toward materialism and advancements in technologies and media. Everything has changed. The old city is vanishing.

In the third example, the author wants to depict the shock of the visitors when they see the buildings and these changes. The author equates the old city where the desert represents part of people's culture, and now the city has become urban with many restaurants, mosques, banks and colourful buildings. The people of Kuwait are searching for their lost identity amid these changes and advancements. They are eager to get back to old times and friends where they used to play and travel by the desert. The ideology behind is the search for lost identity and diasporic feelings for the past.

Equating is also achieved by metaphorical equivalence as in the following examples: "their villas blooming like flowers", "it feels like a city now", "over the years, most of his friends – and Alia as well, have come to view the marketplace as outdated" and "he would weave between the stalls like sleepwalker".

In the first and second examples, the author compares the villas that have been built to flowers. They are very colourful and elegant. Kuwait was not a modern city before. It was a desert with outdated markets, but now it is different. The city has become urban and modern. Lots of modern markets and buildings have been

built. These advancements are amazing for Atef and his wife, but for the locals, they are not. These advancements bring nothing but complication and materialism to the city.

In the third example, the market is outdated and traditional for Atef's friends and wife. It is not suitable for the city. The market is compared to the outdated entity. The author wants to tell the reader that despite the old and traditional market, Kuwaitis do not want to change it because it reminds them of their culture and old times. They stick to their past and do not want to change it.

In the fourth example, Atef, when he first visits Kuwait, walks between the shops as someone who is hypnotized. The author compared Atef to a sleepwalker to show he was thrilled to be in Kuwait and thought it was his haven. When he enters Kuwait, he is astonished and loses all his senses. The ideology behind this is the diasporic feelings they have. They are in a conflict between their past and the present. They are eager to return to their old times and city, but the war distracts them. They live in a country where so many changes occur; the most important thing is money.

5. Hypothesizing

Hypothesizing is achieved through the following example: "When he first arrived in Kuwait, he would weave between the stalls like a sleepwalker". The author wants the reader to imagine the scene of a sleepwalking man. Atef is infatuated with the place (Kuwait). It is a place where he dreams to visit. Atef is like a sleepwalker because he cruises in the markets, enjoys the offerings they give him, and makes him hypnotized. The ideology behind this is the escape from the war to a better place and live everyday life. Atef is oppressed during the war, making him feel like a prisoner. Accordingly, when he enters Kuwait, he feels free and wants to cruise around in the market like a sleepwalker.

Extract (9)

“The restlessness grows. Souad’s words return to her. *You’re a liar, and you’re always lying.* Alia showers and chooses slacks and a Tshirt. The bed looks warm and inviting, and she flops onto it, feeling

like she did as a child on rainy days. But the sun streams ferociously into the room, and she is a grown woman, she reminds herself. The house ticks with the unexploded arguments of this afternoon. “Goddamn it.” She kicks the covers, suddenly hungry again. The kitchen is empty save for the scent of baking chicken, a cutting board of chopped vegetables. Abruptly, Alia envies Priya her daily tasks, the constant motion of dusting and folding laundry. Priya rarely sits still for more than a few minutes; she certainly doesn’t mope in bed past noon.

Alia filches a chopped carrot, feeling once more like a child. A memory floats to her, unasked, of her mother’s kitchen in Nablus: sunlight streaming through the windows, tangling in the coriander and mint plants on the windowsill. The image hurts, and she shakes her head to clear it. Alia rustles around in the cupboards. She craves, irritatingly, something. A precise, elusive wanting. This has been happening to her since her first pregnancy. Her mother told her to expect curious cravings: pickles with dried dates or yogurt milk and cinnamon. But what happened instead was haunting, daylong cravings for something unknown. Outside, the short walk to her car fills her mouth with humid air. It is only April, but the sun is already overpowering, stark in the clear sky. Atef bought the second car several years ago, a blue thing with a powerful engine. Even now, after so long, Alia thrills at the engine revving, the humming life she orchestrates with a flick of her wrist. Sometimes she thinks of Ajit, Widad’s old chauffeur, who returned to his country in the early seventies. Alia had become fascinated by India for a while, watching reports on the fighting, the men rushing the streets, dropping like dolls when gunshots rang out. There was a wild-eyed man who’d speak, his robes falling to his elbows when he lifted his arms. Alia would try to imagine Ajit

there, among the crowds or throwing flaming bottles, but it was impossible; for her, he existed solely in the front seat of the sedan. She'd felt sadness at Ajit's departure, but also relief. He'd always seemed like an ally of hers, the one who would watch her in the rearview mirror. He was the one who'd seen her lapse, the only person in this country who knew she was capable of fleeing." (Alyan, 2017, p. 150)

1. Naming and Describing

In this extract, pre-noun modification is achieved by the following examples; "A precise, elusive wanting", "her first pregnancy", "the short walk", and "A wild-eyed man". In the first and second examples, the author wants to tell the reader that everything has changed since they flee from Palestine. Alia feels nothing in her first pregnancy; things go weird in her second pregnancy. She starts craving something unknown. This desire has not happened since her first pregnancy. The author wants to convey that their life is obscure and blurred. They do not know what the future will be. The author depicts the family's future as elusive, indicating that their future is unexpected.

In the third example, the author depicts the atmosphere in which Alia lives with. The weather is hot and humid, and she is humid. The weather is not like the one in Nablus. It is only April, and the weather is hot and humid. She cannot accommodate the weather.

In the fourth example, Alia becomes aggressive and rage. Her mood changes, and she watches violent sports like fighting and boxing. She begins to watch reports of people fighting and shooting each other. She feels sad about Ajit, the old chauffeur of Widad, whom she depends on mainly. He returns to his country. Thus, she feels sad, and her mood changes to be very violent. She feels sad because she cannot return to her country like Ajit. She is eager to see Nablus again, but unfortunately, she cannot. The ideology behind this is the nostalgic feelings for

their past and lost country. Despite the technology and modern cities they have visited, they want their own country.

Describing is achieved by both pre and post-noun modification as in the following example: “the unexploded arguments of this afternoon”, “the scent of baking chicken”, “a cutting board of chopped vegetables”, “her mouth with humid air”, and “her mother’s kitchen in Nablus”.

In the first example, the author depicts the atmosphere inside Alia’s family home. The house is full of arguments, so they do not feel comfortable, and the family is very nervous. Alia feels tension because she cannot cope with the situation in the host country. She does not feel well. She wants to get back home. Everything around seems weird.

In the second, third and fourth examples, Alia feels comfortable in the kitchen because she likes her work there. The scent of food and kitchen utensils attracts her, but she is not in the mood for such chores. She cannot do normal household chores because she feels sad and inactive. The weather is hot and humid, the atmosphere inside her house seems on edge, and everything around seems uncomfortable. Accordingly, she is fed up with her current situation.

In the fifth example, Alia feels nostalgic about her mother’s Nablus kitchen. Everything is different; the kitchen, the weather, the house and even the people. The sun beams slightly go into the kitchen’s window. There are some plants on the window ledge. Alia immediately returns to old times in Nablus, and the image of her mother’s kitchen is present. The ideology behind this tool is the search for lost identity and country, the nostalgic feelings toward the past and diasporic feelings about the present time.

2. Negating

The negating is achieved by adding the particle “not” to the auxiliary verb, as in the following example “Priya rarely sits still for more than a few minutes; she

certainly does not mope in bed past noon”. The author wants to manipulate the reader’s imagination to imagine an actual situation. The author gives the example of Priya as an active and busy bee maid who always works and does not sleep till noon. Using Priya's example, the author wants to shift the reader’s attention to Alia. Alia envies Priya because she cannot sleep well, and her mind cannot stop thinking all the time. The author wants the reader to imagine the situation in which Alia lives. Alia is unhappy and overthinking all the time. She wants to be like Priya, sleep well and stop thinking. The ideology behind this example is the diasporic feelings that Alia suffers from. Alia wants to return to her home in Nablus because she cannot cope. She is psychologically devastated.

3. Prioritizing

The abovementioned text emphasises prioritising by exploiting information structure and subordination. Exploiting information structure is achieved by the following example “Outside, the short walk to her car fills her mouth with humid air”. The author exploits the structure of the sentence using the adverb of place to highlight the idea that the weather is not suitable for the family. The author focuses on the diasporic images in the text and tries to convey that the family cannot cope with everything around them. They compare their situation in the host country with their homeland.

The other examples are illustrated in the following “the one who would watch her in the rearview mirror. He was the one who had seen her lapse, the only person in this country who knew she was capable of fleeing”. In these examples, the author utilizes subordination to highlight the most critical issues in these sentences. The author depicts the life of Alia as a sad one. She does not like life in this country and does not like everything around her. She feels alone. The only person who can take care of her is the old chauffeur of Widad Ajit. His departure broke her heart and made her fall in deep sadness. He is the only one who can take care of her, feels her slips and the only one who can feel she can get rid of

this boring situation. The ideology behind this is the feelings of isolation and loneliness. The author depicts that the family are separated. Everyone takes care of his own business. Life outside Palestine is cruel.

4. Equating and Contrasting

In the abovementioned text, equating is achieved by either intensive relational or metaphorical equivalence. Intensive relational equivalence is presented by the following examples: “The bed looks warm and inviting”, “she is a grown woman”, “the kitchen is empty”, and “Alia had become fascinated by India for a while”. The author uses equating and contrasting to make the reader feel the relation between text elements. In the first example, the bed is equated to warmth using the intensive verb ‘looks’. The bed represents rest and tranquillity. Accordingly, Alia wants to feel safe and get rest from all around her and all her life's troubles. Life becomes challenging for her, and she wants to get rid of all that hurts her by sleeping.

In the second example, Alia is equated to a grown woman because her mind shifted to childhood memories and memories of when she was young in Nablus. Whenever she remembers her childhood, she reminds herself that she is a grownup and to clear this idea. Alia is nostalgic for her past times because she is suffering. She feels alone and has no one around her. Past times ideas trigger in her mind and remind her of her life in Nablus.

In the third example, the kitchen is equated to emptiness. The kitchen represents the life of women and their kingdoms. She finds pleasure while cooking, and the kitchen symbolises her mother. This place reminded her of her mother when she used to cook unique dishes for them. Now, the kitchen is empty. It means that it has no symbols anymore. Her mother's absence and in this place makes it empty, and she has no life. Everything seems to remind her of her family and old times in Palestine. Whenever she wants to forget, her nostalgic thoughts linger here.

In the fourth example, Alia sticks to Ajit because he is the only person who supports her and does not leave her alone. Accordingly, she likes everything which links her to India. She needs someone who can support her and never leave her alone or let her down. She lives in a terrible psychological condition. She neither forgets her past nor looks for the future. Everything around her was at a standstill. The ideology behind this is the nostalgic feelings toward the past and diasporic emotions about the present and the future of her and her family.

The following examples achieve metaphorical equivalence: “and she flops onto it, feeling like she did as a child on a rainy day”, “Alia filches a chopped carrot, feeling once more like a child”, “the men rushing the streets, dropping like dolls when gunshots rang out” and “he’d always seemed like an ally of hers”.

In the first example, the author uses a metaphor to depict Alia as a child on a rainy day. The reason behind this is nostalgic thought that haunts Alia’s mind. Alia wants to get back to her old times and childhood. She feels that this time is lovely and joyful. It reminds her of everything that she used to do freely. Alia wants to escape from her present to the past. The present is awful; nothing but wars and deportation. She thinks of the past as the only way to escape the present.

In the second example, the author again wants to tell the reader that Alia suffers from traumatic symptoms. Alia is doing childish stuff to remember herself when she was a child. She steaks the chopped carrots as she used to do in her childhood. She is very nostalgic. She is eager to get into the time machine and return to her childhood. Her identity has been lost. Everything around her is strange. She cannot cope with the situation. She is desperate and thinks the only way to escape this gloomy atmosphere is to make some of her childhood acts.

In the third example, the author depicts the scene when violence spreads in a city, killing everywhere. Dead men are equated to dolls to indicate the ugliness of killing and that killings have become routine. The author wants to tell the reader

that the situation in the Arab world has become intolerable. The author wants to portray the picture of war and killing. People kill each other in cold blood like dolls. Alia is fed up with these scenes and wants to get back to her childhood when she used to play and sing freely.

In the fourth example, the author depicts Alia's life as needing someone to take care of and support her. She lost confidence in her life and all around her. The only one who can look after her is Ajit. This chauffeur is an ally for her. The author wants to say that when someone is in a deep well, s/he needs someone who soothes her/his pain and never lets her/him down. Alia is looking for her lost identity as she lost everything. She has lost her country, family and neighbours. She needs someone who can regain her confidence and make her feel alive. The ideology behind it is the search for lost identity and country. Her nostalgia is potent. In addition, she is diasporic and does not know what lies ahead.

On the other hand, contrasting is achieved by the following examples: "It is only April, but the sun is already overpowering" and "She'd felt sadness at Ajit's, but also relief".

In the first and second examples, the author uses contrasting triggers, which is contrastive to weigh two different features within the character. In the first example, the author contrasts April with overpowering. The weather in April seems cold and friendly, but April in Kuwait is sunny and hot. Alia is contrasting the weather in her hometown and the host country. She is not satisfied with this country. The environment and the weather are crucial for Alia. These two aspects are different from her hometown. Accordingly, she is not happy with the weather. She is nervous all the time.

In the second example, the author uses contrastive triggers to compare two different features of the character. In this example, the author contrasts sadness and relief. The departure of Ajit makes Alia sad but relieved at the same time.

Alia's contrasting feelings reveal that she is in a bad psychological condition. She feels sad because the person who supports her will leave and never come back. At the same time, she is relieved because Ajit will go home. He is going to be happy because he is going to be home. She feels relieved because she hopes she will return home as Ajit. The ideologies behind these examples are nostalgia for the hometown and country and psychological disorder.

5. Hypothesizing

The following example achieves hypothesizing: “Alia would try to imagine Ajit there, among the crowds or throwing flaming bottles, but it was impossible”.

Modality is achieved using the epistemic modal verb ‘would’ for doubt. The author aims to introduce a copy of reality. Alia imagines another scene with the existence of Ajit. She is looking for Ajit in the eyes of people and videos. He is the person who is always there for her. She cannot forget him. Accordingly, she would see him on TV throwing flaming bottles and participating in fights. Alia imagines herself in a substitutable scenario. She imagines the existence of Ajit in her life and cannot imagine her being gone. Alia is looking for support, care and security. The only one who represents all these features is Ajit. She lives in a bad psychological status, imagining, overthinking, raging and isolated. The ideology lies behind psychological disorder and post-traumatic disorder.

Extract (10)

“Atef.” The voice is low and soft and laughing. It is Alia. She is impossibly young. She looks almost like a child, wearing a long swirling skirt, her black hair cut close to her chin. *This is my life*, he thinks, *this street corner*. He remembers the skirt. He recalls his wife walking toward him, smiling, music drifting from the open window of a car. Looking around, he sees the grocery store, the familiar lot. Kuwait ... “You’re going to forget.” He hears himself speak. Immediately her hand goes slack and Alia stops. Her expression is a mixture of admiration and

pity. She places a hand on his cheek and he is overpowered by nostalgia. For this. For this moment — for those years, his young wife’s hand. For Kuwait. For everything as it used to be. Because he knows that the dream is about to end, that it will all be over in a minute. She keeps her hand against his cheek. *Speak*, he wants to scream, *quickly, there is no time left*.

“*Habibi*,” she says. Dark hair perfectly coiffed, plum lipstick, those beautiful legs. “I can’t stay.” Atef wakes with a jolt, like someone being shaken, but when he looks around, there is nothing of the dream. Everything unaltered. Just him on the swing, the swish of traffic from the distance, the stars threaded between telephone poles. The road, the honking, Alia — he can still feel the heat of the Kuwaiti sun. He touches his face and it is wet. It feels like he has been crying for days. He rubs at his eyes, embarrassed. He expects to find Souad and Riham in the living room. But there is no one there. *Bedrooms*, he thinks. He wonders where the grandchildren have gone. The house, slapped silent after the earlier fight. From the hallway Atef can hear muffled tones and the sound of the mournful, folksy music Manar prefers. He moves in that direction. “*Allah*.” The word pops out of his mouth. Alia. Slumped on the armchair. She must have come back out by herself. There is a dusting of egg yolk on her chin. Only the lamp is on, grotesquely shadowing her face. For a moment he is still, cannot bear to touch her. He moves slowly toward her. She is dead, he realizes. Suddenly there is a rustling sound; it takes a few seconds for him to understand it is coming from his wife’s throat. Not dead. Asleep. Her chest is moving, he sees. As if to punctuate her aliveness, she lets out a long snore.” (Alyan, 2017, p. 266)

1. Naming and Describing

In the abovementioned extract, description is achieved using pre and post-noun modification. The following examples achieve pre-noun modification: “a long swirling skirt”, “her black hair cut”, “dark hair”, “muffed tones”, “folksy music”, and “a rustling sound”.

In the first, second and third examples, the author feels nostalgic for the old days when people stick to their traditions. Long skirts and black hair cut are the traditional way students look when they go to school. By mentioning these examples, the author wants to make the readers return to the old days and remember their childhood. What makes the author do this is the chaotic situation people live in nowadays and a way to escape the present and go back to the past.

In the fourth, the author premodifies the noun “tones” with the word “muffled” to show that the person is sad and cannot speak loudly. The muffled sound of Alia makes Atef feel that she is dead. The author wants to convey that people in deep grief cannot speak and talk, and only mutter can be heard. The author depicts Alia’s situation and the depression she feels in.

In the fifth example, the author uses “folksy music” to draw readers’ attention to traditional folklore music. Folk music reminds people of the old times when they were kids. This type of music reminds people of the golden times. Accordingly, the author makes the readers nostalgic for oldies’ music. Nostalgia is the main ideology behind this example.

In the sixth example, “rustling sound”, the author depicts Alia's situation again when her husband thinks she is dead. When he hears this sound, he finds out that she is asleep. This type of sound reflects the psychological and physical condition of the person. She is exhausted that she cannot resist sleeping. She fell asleep, snoring and producing a rustling sound. The only thing she realizes to escape the present is to sleep. This situation indicates the amount of tiredness and depression she feels.

Post-noun modification is achieved by the following examples: “the heat of the Kuwaiti sun”, “the sound of the mournful”, and “a mixture of admiration and

pity”. The post-modification is achieved by modifying the noun by a prepositional phrase.

In the first example, the word “head” is modified by the phrase “Kuwaiti sun”. The author wants to depict the weather in Kuwait. The weather is scorching. The sun is burning. The author wants to send a message to the readers telling them that the family is not happy in this country. One of the reasons that this family is not happy is the weather. They cannot acclimatize to this weather.

In the second example, the sound is modified by mournful. The author wants to depict the situation of the family. Mourn and grief are clouded on the family. They do not know what to do. Everything around them looks strange. They cannot cope with this situation. For them, life is so cruel. The author wants to convey that the family are sad and in mourning. In mourn because they have lost their country, neighbors and identity. These main issues cause them to feel unhappy and cannot cope with this situation. They are in grief.

In the third example, the author wants to depict Atef's mixed feelings for his wife, Alia. Alia is very exhausted, and she falls asleep like a dead body. When Atef comes and finds Alia, he thinks she is dead, but his feelings mix up when he discovers that she is asleep. Atef admires his wife for being good, taking care of every item in the house. At the same time, he feels pity for her because she is exasperated and cannot cope with this situation where she lives away from her country and neighbors. The central theme of this extract is confusion. Atef is confused about what to do. The family neither returns to his country nor copes with the current situation.

2. Negating

Negating is achieved by using the pronoun “no one” in the following example: “but there is no one there”. In this example, the author wants the reader to think uniquely. Negating is used to make the readers imagine another situation. When

Atef comes home, he does not find anyone. The house is empty, with no children and no wife. Atef could not imagine his life without family. He was scared and thought that everyone had gone and left him alone. The fear of the future scares him. The ideology behind it is the fear of the future and pessimism.

In the second example, the author uses the particle ‘not’ to achieve negating as in the following example, “Not dead”. When Atef comes home and sees his wife, he thinks she is dead. But later on, when she snores, he realizes she is asleep. The author wants to take the readers to another issue: fear of the future. The husband fears the future and expects bad things that could happen to his family. Accordingly, the ideology behind it is the fear of the future and pessimism.

In the third example, the author uses the pronoun ‘nothing’ to achieve negating as in the following example “but when he looks around, there is nothing of the dream”. The author uses negating in this example to persuade the reader that nothing is real but a dream. Atef dreams of his wife as a child wearing a long skirt with a black haircut. He is happy because of his nostalgia. He likes to get into the time machine and return to his childhood. He wants to see his wife younger because this represents the most joyful period and happy old days. According to this example, Atef refuses the present because it cares nothing but pain. The ideology behind is nostalgia and confusion of the present.

3. Equating and Contrasting

Equating is achieved by using intensive relational equivalence in the following examples “The voice is low and soft and laughing”, “she is impossibly young”, and “She is dead”.

In the first example, the “voice” is equated to “low”, “soft”, and “laughing” using the copula verb “is”. Atef was dreaming of his wife calling him. Her voice was low and soft. He imagines her voice as the child’s very soft and barely heard. He is nostalgic for the past in his subconscious mind and likes to hear her childish

voice. He is fond of the past and likes to be back again. It seems they are so disappointed in the present and very nostalgic for the past.

In the second example, the pronoun “she” is equated to the adjective “young” by the copula verb “is”. Atef, in his dream, cannot imagine his wife being young again. Atef and Alia are nostalgic for the past. They overthink about the past and how they were. The example shows how Atef is nostalgic and wishes his wife would be young again. Accordingly, he dreamt she was young and could not believe it. The main ideology behind this is nostalgia.

In the third example, the pronoun “she” is equated to “dead” by the copula verb “is”. Atef thought Alia was dead because when he returned from work and found no one, he searched the house to find his family members. He lives in a situation where he is going to lose his family soon because of the condition they live in. Accordingly, she was sleeping when he came home. He thought she was dead. She was exhausted and fell asleep like a dead body. The main ideology behind this is the fear of the future and the status of loss.

Equating is achieved by another tool which is metaphorical equivalence, as in the following example “She looks almost like a child”.

In this example, the author uses a simile to make Alia a child. Atef, Alia’s husband, dreamt of Alia as a child again. The dream did not come from anything but from what Atef was thinking of. Once again, the nostalgic feelings haunt the family. Atef is nostalgic for the past. He likes to be a child like his wife in the dream. This is one way of escaping the awful present. The family could not bear the present because they had lost their country; their family was scattered and lost. The ideology of nostalgia hits again in this text.

On the other hand, contrast is achieved by contrastive tools, as in the following example “he expects to find Souad and Riham in the living room. But there is no one there”.

In this example, the author wants to surprise the readers by contrasting two issues. The first is that normal condition is that when Atef comes home, he expects to see his family, which is normal. But what happened is that no one was there. The author wants to make the reader focus on the psychological status of the family that the father is expecting to lose his family at any time. Fear of the future worries the father about his family. The ideology behind this sentence is the fear of the future.

4. Prioritizing

Prioritizing is achieved by exploiting information structure, i.e., fronting. Fronting is achieved by the following examples “immediately her hands go slack, and Alia stops”, “for a moment he is still, cannot bear to touch her”, and “suddenly there is a rustling sound”.

In the first example, fronting is achieved by fronting the adverb ‘immediately’. Fronting is used to draw the reader’s attention toward certain issues at the beginning. ‘immediately, it is used by the author to make the reader feel the fatigue and psychological condition Alia lives in. Because Alia is tired, distracted and lost, she falls asleep immediately. Diasporic feelings are apparent in this example. Alia is exhausted from her situation. She overthinks the future and cannot expect what will happen. She is in a bad psychological condition.

In the second example, ‘for the moment’ is fronted to make the reader imagine Atef’s psychological situation. When Atef comes home and finds Alia asleep on the chair, he thinks she is dead. He is afraid and scared. Accordingly, he could not dare to touch her. He freezes and cannot move. Once again, the fear of the future and bad news haunt the family.

In the third example, ‘suddenly’ is fronted to make the reader jump from one idea to another. The author wants to create suspense by utilizing fronting. The author wants to make the reader aware of the diasporic status of Atef. When Atef thought

that his wife was dead, suddenly, she made a crackling sound. He realizes that she is alive and only asleep. In this example, one can find the obvious feelings of fear and diaspora. The ideology behind this example is the fear of the future, diasporic feelings and confusion.

On the other hand, prioritizing is achieved by subordination, as in the following example “he wonders where the grand children have gone”. Once again, the author wants to highlight an event by utilizing subordination. When Atef comes home, he searches for his family and wonders where the grand kids have gone. Fear is evident to him. He expects something terrible has happened. Fear haunts him; he cannot imagine his life without his family. The author wants to reveal the family's fear of the future. The ideology behind this example is the fear of the future and diaspora.

5. Hypothesizing

Hypothesizing is achieved by modality in the following examples “he can still feel the heat of the Kuwaiti sun”, “from the hallway, he can hear muffled tones”, and “For a moment he is still, cannot bear to touch her”.

In the first example, the author hypothesises to make the reader imagine different situations using epistemic type. The situation is the weather in Kuwait. He is sweating, and his face is all wet, and this goes back to the days when he and Alia used to live in Kuwait. The scene and the weather of Kuwait cannot get off his mind because they could not imagine living in such a country. The weather and the people are different. Accordingly, when they flee to Jordan and get wet because he is tired, he remembers the same situation in Kuwait. Thus, he feels embarrassed and rubs his face. The ideology behind this is non-belonging to these countries.

The author uses epistemic modality in the second example to show certainty and ability. When Atef comes home, he can hear a silenced sound. The author wants

the reader to imagine the situation different from the current one. The current situation is that Atef hears a lowered sound, but the reader will imagine a dangerous situation where someone is in trouble. Atef is afraid to lose one of his family members. Thus, the lower sound terrifies him and makes him think his wife is dead. The ideology behind this is fear of the future.

In the third example, the author again wants to make the reader imagine a different situation than the current one using epistemic modality. The current situation is that Atef cannot dare to touch his wife, but the other situation is that he imagines his wife is dead. The author wants the reader to imagine Atef and his family's situation. Atef expects something bad will happen to his family. Thus, he is afraid of touching his wife to avoid being shocked. The ideology behind this is the fear of the future and confusion of the current situation.

Extract (11)

“Years after the war, he finally did, quietly sneaking into the blue apartment’s storage room while everyone went to the beach, going through every single box. It took hours, the air filled with dust and mold. He eventually found *A Lifecycle of Plants*, but it lay limply in his hands, flat. Just a regular book. The letters were gone. His mind spun through possibilities. Alia? *Oh God. Oh God, please.* But no, she would’ve said something, would have thrown every single page in his face. His own children were unlikely culprits: Souad too uninterested, Riham too deferential, Karam too respectful. The grandchildren, then.

He was stunned to find himself smiling. Slowly, then laughing, harder and harder, alone in the small room. It was the oddest thing: he didn’t mind. It was like dropping the weight of a planet. Like finally stepping back.

What had they thought reading them? He will never know. To ask would be to spoil the whole thing, he thinks now. Better to give the world over intact, let them speculate. They know him. Yes. He is glad.

A faint glow from the veranda reaches the garden, outlining the rows he planted in the summer. He can see the silhouette of windflowers, their leaves spiky in the dusk light. *Your ridiculous flowers*. She is leaving him. She has already left him. The rage is like a Roman candle lit from both ends. His mouth is dry. She is leaving him, just as her brother did. His fingers sink into the soil around him and he thinks of Nablus. That day, half a century ago, the sun rose onto a cool and pink

morning. Israel had invaded Gaza and the Sinai. There was fighting near the old city. Atef's skin prickled with anticipation. *It's happening*, he thought. *It's happening*. The air seemed tinted, hills vibrant in the light." (Alyan, 2017, p. 269)

1. Naming and Describing

Describing is achieved by using pre-noun modification as in the following examples "just a regular book" and "your ridiculous flowers". In the first example, the author describes the situation of Atef. He enters the storage room, which is full of old books. He is searching for something to read. He finds a book named "A Lifecycle of Plants". When he holds the book, it looks lifeless in his hands. The author modifies the noun "book" with "regular" to depict that life becomes routine for Atef and his family. The book, which was valuable before, becomes lifeless now. The ideology behind it is lifelessness. Life for the family becomes regular and routine.

In the second example, the word 'ridiculous' is pre-modified by the possessive adjective 'your' and the adjective 'ridiculous'. Atef's wife is mocking his flowers by calling them 'ridiculous'. The flowers are so called because their beauty cannot remove the family's sadness and boredom. Even the flowers cannot make them feel happy. The author wants to depict the family's life as dark as the night. Their life stopped at the time of moving from their hometown Nablus. The ideology behind it is the grief and darkness the family lives in.

Describing is achieved by using post-noun modification as in the following examples “*years after the war*”. In this example, “year” is post-modified by the prepositional phrase “after the war”. The author wants to show the long period when Atef did not enter the blue room full of books. Atef could not read a single book for many years because of the war, and the psychological situation the family lived in. The ideology behind this is the isolation and confusion he and his family pass through.

Describing is achieved by using pre and post-noun modification at the same time as in the following examples “*a faint glow from the veranda*”, “*the silhouette of windflowers*”, and “*their leaves spiky in the dusk*”.

In the first example, the word “glow” is pre-modified by “a faint” and post-modified by “from the veranda”. The pre-modification represents the weakness in the family’s life. Not even the family is weak, but the sunbeams are faint. The author depicts the condition that the family lives in. This is a small beam escaping from the holes in the veranda. The author wants to say that the family lives in a gloomy and dark life and that the light hardly ever gets into the room. The ideology behind this is the low-spirited environment that the family lives in.

In the second example, the root “silhouette” is pre-modified by the definite article “the” and post-modified by the prepositional phrase “of windflowers”. The author wants to depict the narrowness of the family’s life. They can hardly see the windflowers from the veranda. They barely see the shadow of the windflowers. The author wants to depict the inner atmosphere of the house. It is almost dark and gloomy. It is not the house that is dark and gloomy but the life inside it looks like that. The author wants to say that the family does not live a normal life. They live in a dark atmosphere.

The author once again depicts the family's life by presenting some words linked to the atmosphere they live in. In the third example, the word “leaves” is pre-

modified by the possessive pronoun “their” and post-modified by the adjective “spiky”. The bitter leaves in the dusk represent the life of the family. They do not live an everyday life but a life full of pain like leaves with spiky thorns. The appearance of the leaves can deceive a person, but when he/she comes to touch them, they hurt. The ideology behind this is melancholy.

Naming is achieved by using the following example “the old city”. It is named as old because it is the oldest city in Palestine. The earliest habitation in the Nablus region is represented by Tell Balata, which is associated with ancient Shechem. It is situated between Mount Ebal and Mount Gerizim at the eastern entrance to contemporary Nablus. The Khu-Sebek inscription from the 19th century B.C. and the Egyptian Execration texts mention Shechem. It was described as a significant Canaanite centre controlled by Lab'aya in the Amarna Letters from the 14th century BC. The Bible has numerous references to Shechem. Abraham, Jacob, and Joseph are associated with the location in biblical traditions.

2. Negating

Negating is achieved by the following examples “*he didn't mind*” and “*he will never know*”. In the first example, the negating is achieved by adding the particle ‘not’ to the verb. The author uses negating to force the reader to think in a particular way and become more serious. The author wants to tell the reader that Atef did not mind doing weird things, such as smiling and laughing harder. For Atef, this act is weird because he cannot do these everyday things for the first time. The author shifts the reader’s attention to the fact that this family has not been happy for a long time. Sadness haunts the family and makes them even think that smiling is a sin! Accordingly, when Atef smiles and laughs harder, he thinks he did an odd act.

In the second example, negating is achieved using adverbs of frequency ‘never’. The author wants to tell the reader that when Atef gets into the small room with

lots of books, he wonders why they read them. In addition, negating makes the reader know why those people read all these books? The author wants to depict this family's situation that they do not read books and are busy with life. Accordingly, Atef asks what they had thought about reading these books. Negating comes to show that he will never know until he starts reading.

3. Equating and Contrasting

Equating is achieved by using intensive relational equivalence as in the following examples "*it was the oddest thing*", "*his mouth is dry*", and "*the air seemed tinted*".

In the first example, the author equates laughing harder to the oddest thing. For Atef, laughing is a weird thing. He concludes that laughing is not for him now because the family is drowned in sadness and confusion because of the new condition and the war in their country. Laughing is supposed to be equated with happiness and normal life activities, but in Atef's family's case, it is the opposite. The ideology behind this is confusion.

In the second example, 'his mouth' is called 'dry'. The author wants to depict the situation of the wife leaving her husband. Atef was afraid of the moment when his wife abandoned him. The moment has come. She is leaving him, and that is why his mouth is dry. Dry represents drought of lands, and nothing remains but dead animals and plants. His and his family's life will be dry, depicting the lack of life and vitality. Everything will be dead. The ideology behind this is lifelessness.

In the third example, 'the air' is equated to 'tinted'. In this example, the author wants to show the effect of war on humans and nature. During the war, the colourless air becomes tinted. War changes everything, even the air. It pollutes the whole environment because of the smoke. The air becomes tinted because of missiles. Bombings and missiles assaults are everywhere in Nablus. The fight

between Palestinians and Israelis has changed the environment in this city. The ideology behind this is war's impact on people and cities.

In addition, equating is achieved by using metaphorical equivalence as in the following examples *“it was like dropping the weight of a planet”* and *“The rage is like a Roman candle lit from both ends”*.

In the first example, laughing harder is metaphorically used as a heavy weight dropped on the ground. This act is equated to dropping a heavy weight on the ground to show Atef's shock when he starts laughing because he is not usually doing this. The act shows that the family members are unhappy and hardly laugh. Accordingly, when Atef starts to laugh like this, he feels it as a shock and as a heavy weight falls on the ground.

In the second example, the author uses metaphorical equivalence when Atef's rage is equated to a 'Rome candle which lit from both side'. The rage over Atef's wife's departure hurts him a lot. He feels as if his life is finished. When the candle is lit from both sides, it makes the place glow. This becomes similar to Atef's rage. It glows the whole place and makes it bright. The example shows the amount of sadness and anger that Atef has. He could not even read books or laugh, so he abandoned his wife. The ideology behind this is the scattering of feelings and psychological conditions.

Contrasting is achieved by using the adjunct 'but'. A valuable book named 'the lifecycle of Plants' becomes something regular in Atef's hands. The book he was searching for becomes nothing but papers in his hands. The author wants to make the reader imagine the grief and desperation the family suffers from. This comes from the alienation and the feeling of displacement. The family feels this place is not for them, and they want to return to their hometown. The more they stay out of their country, the more they get desperate and alienated. Accordingly, the ideology behind it is desperation and alienation.

4. Prioritizing

Prioritizing is achieved by exploiting information structure. Exploiting information structure is achieved by utilizing ‘fronting’. Fronting is achieved by the following examples “*years after the war, he finally did*” and “*that day, half a century ago, the sun rose onto a cool and pint morning*”.

In the first example, the author prioritizes ‘years after the war’ to focus on when Atef did not enter a room full of books. The author wants to tell the reader that Atef is busy with his family's life. He neglects himself. He could not find much time to read books and know what was happening. He is busy with the ongoing war in his country. Accordingly, he has nothing to do with books. Books for him are something regular. Nothing is impressive to make him read this amount of books. The author wants to draw the reader’s attention to the psychological condition of Atef and what he is busy with. The ideology behind this is the negligence of knowledge.

In the second example, the author prioritizes ‘half year ago’ when the sun rises on a beautiful morning. Atef wants to say that he does not see the sunrise on a beautiful and nice morning like in his country, especially in the old city. The author wants to say that war ruins everything, even the morning. The author depicts the nostalgic feelings of Atef for the past, where the sun rises into a pinky morning. The ideology behind this is nostalgia and nostalgic feelings for the past.

5. Hypothesizing

Hypothesizing is achieved by using modal verbs such as ‘can’ in the following example “*he can see the silhouette of windflowers*”. The author wants the reader to imagine an alternative situation. Atef could see the shade of windflowers flying in the wind and their thorns in the dusk light. The author wants to show the reader that Atef starts seeing things he used to see in his country, especially his hometown Nablus. The windflowers represent the coming of Autumn, and the

dusk light represents the time of praying. All these things he could imagine while looking from the veranda. The ideology behind this is nostalgia.

Extract (12)

“Look at that,” Souad says. Atef thinks she is referring to the smoke, but when he turns to her, she is gazing at the sky, the yellowish stars...

Atef lets himself picture the courtyard of the nearby mosque, the rustle of olive trees, the blank stone of the graves. Death in rows. His son once told him about a cemetery plot in Boston where seven, eight generations of a family were buried. Karam marveled at the concept, full centuries of family buried in the same dirt. Here, there was only Salma and Widad, the aunts that moved here from Nablus. No one knows where Mustafa was buried. Atef, when his time comes, will be buried here as well. What about his children, he thinks, would they be buried in America? Beirut? What about the grandchildren? The thought of their death startles him and he twists his mouth, admonishes

himself with a silent *God forbid*. His daughter’s laughter is the balloon string tugging him earthward. It pulls him back into himself. He and Karam turn to her, curious (...) The bubble of laughter between them grows into a hysterical giggle. Souad is the first to pop it, her gasp of laughter suddenly turning into a sob. Atef feels the weight of his daughter droop against him. She puts an arm around his shoulder, tucks her chin on it. He remembers her monkeyish limbs as a child, the way she would stick her tongue out at passersby on the street. “Baba,” she whispers. He waits but there is nothing else (...) Riham puts the cigarette between her lips; they watch her take a long, solid drag, like an inmate on furlough. Tilting her head back, she holds the smoke for a second before blowing it all out in one exhale (...) Atef remains outside after his children leave. Alia, Karam, the grandchildren. His mind darts and then skips. What is there left to think about? So the children know. The grandchildren know. Weariness settles over him and

he repeats it: *They know, they know*. It relieves him of a certain weight. So they've seen their parents up close, as one does with statues in Florence. The cracked toes and chalky masonry. Suddenly he is asleep. He accepts this fact, understands it as he understands that where he is now — standing on a sunlit street corner, cars honking around him — is a perfectly reasonable place to be.” (Alyan, 2017, p. 264)

1. Naming and Describing

Describing is achieved by pre-modifying the noun phrase, such as “the yellowish stars” in the following example. In the first example, the stars are pre-modified by the adjective ‘yellowish’. This type of colour represents something negative in the Arab community. Yellowish represents envy, cruelty, meanness, sickness, disease and mourning. Yellow has some negative symbolism in the Arab world. Accordingly, Atef calls the stars yellow to indicate life’s cruelty. Life for them is cruel and mean. Even the stars are cruel and mean instead of being relieved looking at them. The ideology behind this example is cruelty.

Describing is achieved by post-noun modification as in the following examples “*the courtyard of the nearby mosque*”, “*the rustle of olive trees*”, “*death in rows*”, “*the thought of their death*”, and “*her gasp of laughter*”, “*a cemetery plot of Boston*”.

In the first example, the word ‘courtyard’ is post-modified by the prepositional phrase ‘of the nearby mosque’. Atef takes photos of nearby places. He takes photos of the neighbouring mosque, especially the courtyard. He feels nostalgic for the past. He is eager to pray in the mosques of Nablus. His homesickness for his country forces him to do things to remind him of his past. In addition, taking photos is an activity that people mostly do to make memories of their past. The ideology behind this example is homesickness.

In the second example, the word ‘rustle’ is post-modified by the prepositional phrase ‘of olive trees. Rustle is the faint sound of the leaves when the wind blows.

Olive trees are famous trees in Palestine. Palestinians are famous for making olive oil from olive trees. Olive trees remind Atef of his country and especially his hometown. The author wants to convey that in foreign countries, people try to soothe homesickness by taking photos of similar places to their hometowns. The ideology behind this example is nostalgia.

In the third example, 'death' is post-modified by 'in rows'. Atef is picturing a cemetery where lots of graves are arranged in rows. Those people died and were sent underground in rows. Atef puts in his mind that death is the last station of man's life. It is something inevitable. He thinks that in the end, he will die and becomes in one of those graves. He is picturing a cemetery because he feels desperate. He could not think of something else but death. The ideology behind this example is despair.

In the fourth example, the word 'thought' is post-modified by the prepositional phrase 'of their death'. Atef is still thinking of those dead people and their graves. He starts to think of death as something inevitable. He starts to think of how those people died. Their grandchildren? The death lingers in his mind, but whenever this thought comes, he tries to throw it away by saying God forbid. The ideology behind this example is death.

In the fifth example, the word 'gasp' is post-modified by the prepositional phrase 'of laughter'. The author wants to describe the situation of the family. She wants to show the reader that even laughs turn to sobs. The family feel sad. They do not feel they live a normal life. Everything looks gloomy. They want to get back to their hometown. Even happiness which makes people laugh, becomes a sob. Their moods change quickly. The ideology behind this example is grief.

In the sixth example, the word 'cemetery' is post-modified by the prepositional phrase 'of Boston'. Atef is talking about a cemetery piece of land. He remembers that once, his son told him about a cemetery in Boston where some generations

of a certain family are buried in the same place. This story makes Atef think of death and the cemetery. The author wants to say that some of the family will be buried in this cemetery. Even Atef will be buried here. But what about his family members? Atef is wondering where they will be buried, in America or Beirut. The ideology behind this example is confusion and dilemma.

Describing is achieved by pre and post-modification, as in the following example, “*the blank stone of the graves*”. In this example, the word ‘stone’ is pre-modified by the adjective ‘blank’ and post-modified by the prepositional phrase ‘of the graves’. Atef is photographing the cemetery nearby. The idea of death is triggering in his mind. His life becomes blank as the tombstone. He is thinking of his death, how he will die, and where? And what about his family? Are they going to die here, in America or in Beirut? The ideology behind this example is emptiness.

Naming can be achieved by adopting nominalization as in the following example, “*weariness settles over him and he repeats*”. The main use of nominalization is to make the noun becomes an entity. The verb ‘weary’ becomes an entity which can act as a doer of the action. The author wants to convey that weariness controls Atef all the time because he is overthinking his hometown and his family’s future. The ideology behind this example is exhaustion.

2. Negating

Negating is used to make the reader think uniquely. Negating is achieved by using the pronoun in the following example, “*No one knows where Mustafa was buried*”. In this example, the author wants to tell the reader that people who lost their homes and were deported from their countries because of wars will not know what will happen to them and where they will be buried. The future for Atef and his family is blurred and foggy. He neither knows where he is going to be buried

nor his family. They have lost their home and future as well. The ideology behind this example is a mysterious future.

3. Prioritizing

Prioritizing is utilized to highlight the most critical issues in the statement. Prioritizing is achieved by using ‘Fronting’ in the following example, “*Suddenly, he is asleep*”. In this example, the adverb ‘suddenly’ is fronted to highlight the sudden movement of Atef. This adverb shows the reader Atef’s mental and physical condition. Atef is exhausted because of overthinking. He thinks a lot about his family and their future. Additionally, he thinks a lot about his country and the time to return and feels relieved. He is thinking, where is he going to die? And his family as well? He is petrified of the future and worries about his family. Accordingly, this causes him fatigue, and he can fall asleep suddenly. The ideology behind this example is fatigue.

4. Equating and Contrasting

Equating is achieved using intensive equivalence as in the following example, “*his daughter’s laughter is the balloon string tugging his earthward*”. The author wants to show the reader the psychological situation of Atef. Amid his tragic life, the only thing that brings him down to earth is his daughter’s laughter. The daughter’s laughter is equated to a balloon string that can be cut anytime. It indicates that this string can be cut, and he returns to his misery and doomed life. The ideology behind this example is worry.

Equating is achieved by using metaphorical equivalence as in the following example “*they watch her take a long, solid drag, like an inmate on furlough*”. In this example, Riham’s smoking is metaphorically considered as a prisoner on vacation. Smoking is considered a dangerous behaviour for health, but for some people, smoking is a relief and gets rid of life’s troubles. Riham, Atef’s daughter, is trying to comfort herself by making a slow and robust drag of smoke in order

to feel relieved. The way she smokes is a metaphor for equivalency to the prisoner's day off. Smoking is considered a way of escaping life's troubles and problems. The ideology behind this example is stress.

5. Hypothesizing

Hypothesizing is used to make the reader imagine a hypothetical situation. Hypothesizing is achieved by the following examples "*what about his children, he thinks, would they be buried in America? Beirut? What about the grandchildren?*" and "*the way she would stick to her tongue out at passerby on the street 'Baba,'*".

The author wants the reader to think of a hypothetical situation in the first example. Atef is wondering about his and his children's future. He is thinking of different scenarios for his burial. He imagines they will be buried in America or Beirut, away from their hometown. In addition, he thinks of his grandchildren's future. Where are they going to be buried? Hypothesizing is used to make a clear picture of Atef's psychological condition. The deportation from one country to another makes him wonder about the place where he and his family could be buried. The ideology behind this example is worrying about the future.

In the second example, the author again wants to show the reader the psychological situation Atef is going through. He is nostalgic for the past and imagines a different situation from the real one. He imagines his daughter returning to her childhood and doing some childish stuff. He imagines his daughter with her long limbs like the monkey, getting her tongue out of her mouth and saying 'baba'. This is a hypothetical situation away from the reality. He is nostalgic for his past with his daughter. He wants the time to get back. The ideology behind this example is nostalgia.

Extract (13)

“She told Gabriel everything. About her chaotic childhood, chubby daughter of bickering parents, dragged from Paris to Boston to Beirut. Half Palestinian, half Lebanese. How she would make herself ill on the first day of school — the other children always mocked her glasses, called her May-nard — once drinking curdled milk that had cramped her stomach for days. She told Gabe about her parents’ divorce, her love for her father and her disdain for her mother. After the divorce, she claimed her father for herself, but sometimes she is envious of Zain’s resentment, the way he still calls him Elie instead of Baba or Dad. She wishes she could wash her hands of her father, fault him for everything. But that would be relinquishing a lovely, familiar topography. She told Gabe of the truce they’d called, she and her mother, though she still felt waves of rage toward her at times. Of how a fight over parking last year ended with Manar, twenty-four years old, screaming like a teenager, *We weren’t your children, we were your audience*. She told him about sitting in classrooms that smelled of chalk and sweat listening to teachers chatter about Salinger and decimal fractions and the ancient Romans, or listening to her friends during recess, all of whom were awfully in love with some boy or another, but how only half of Manar was there. How her history professor once said *Arabs* instead of *terrorists* while discussing 9/11, and everyone turned to stare at Manar, her skin burning like a flag. She told him about how the only times in school that she’d felt crystallized into her whole self were when she walked down the silent hallways, stepped into the empty bathroom, and looked at herself multiplied in the small mirrors above the sinks, the smell around her bleach and piss.” (Alyan, 2017, p. 280)

1. Naming and Describing

Describing is achieved by using pre-noun modification as in the following examples “her chaotic childhood”, “half Palestinian, half Lebanese”, “the silent hallways”, and “the empty bathroom”.

In the first example, the word ‘childhood’ is pre-modified by the adjective chaotic. Manar, Souad’s daughter, is telling about her childhood. She describes her childhood as chaotic because she feels homeless, moving from one country to another, searching for security and settlement. She is very tired of being movable from one country to another. The ideology behind this example is deportation.

In the second example, the nouns ‘Palestinian’ and ‘Lebanese’ are pre-modified by the adjective ‘half’. In these two examples, the author wants to depict the situation and the condition of Mana and her family as a hybrid family. Because they move from one country to another, they become half of every nationality. The lost identity makes the author describe the family as ‘half’. The ideology behind this example is the lost identity.

In the third example, the noun ‘hallway’ is pre-modified by the adjective ‘the silent’. The author wants to tell the readers that silence is the only thing Manar is searching for. She is searching for peace and herself. The only way to find herself is in a silent passage where nothing but tranquillity. The ideology behind this example is the search for self-peace.

In the fourth example, the noun ‘bathroom’ is pre-modified by the adjective ‘empty’. The author wants to describe how Manar thinks about her life. Manar thinks that she wants to be in an empty and silent place. Once again, Manar tries to tell the reader that her life is hectic, and she cannot stand it. She is searching for peace and quietness. Life for her is a fight; she cannot fight outside her original country. She wants to be an introverted person whose only way of relaxing is to

be away from people. For her, people cause pain. The ideology behind this example is isolation.

Describing is achieved by using post-noun modification as in the following examples, “waves of rage toward her at times” and “her love for her father and her disdain for her mother”. In the first example, the author wants to tell the reader that because of the deportation, life is not as it used to be. People will suffer from psychological issues that affect the whole family. The divorce of her parents affects her psychological condition. Her mother gets custody, and because she loves her father, she hates her mother. The ideology behind this example is family breaking up.

In the second example, the author clarifies Manar's situation and psychological condition towards her father and mother. Breaking up is not easy for the kids, especially for the deported family. The author wants to convey that the result of wars and deportation is psychological issues and families breaking up. Wars cause lots of problems all over the world. Manar hates her mother because she loves her father, and her mother gets custody until her father gets her back again. Accordingly, she suffers a lot and hates her mother for what she did. The ideology behind this example is hatred.

Describing is achieved by using pre and post-noun modification, as in the following example, “chubby daughter of bickering parents, dragged from Paris to Boston to Beirut”. The noun ‘daughter’ is pre-modified by the adjective ‘chubby’ and post-modified by the prepositional phrase ‘of bickering parents ...’. The author wants to tell the reader about the suffering of Manar. Manar is a chubby child who is dragged from one country into another. She moved with her disputed parents from Palestine to Paris, then to Boston and finally to Lebanon. She was chubby and could not move easily. Her sufferings were doubled physically and psychologically. The ideology behind this example is sufferings.

2. Negating

Negating is achieved by using the following example, “we weren’t your children, we were your audience”. In this example, negating is accomplished by the particle ‘not’ attached to Negating is utilized to make the reader think differently and seriously. In the abovementioned example, because of family disputes between the father and the mother, Manar objects to how they live and does not care about their children. The father and the mother always quarrel, and less attention is paid to their kids. Accordingly, Manar tells them that ‘we are not your kids but an audience who sit in front of the actors and watching. The ideology behind this example is negligence.

3. Prioritizing

Prioritizing is used to highlight certain events in the story. Prioritizing is achieved using ‘Fronting’ as in the following example, “after the divorce, she claimed her father for herself”. The phrase ‘after the divorce’ highlights the effect of divorce on Manar. This phrase is highlighted to show that Manar suffers a lot because of her parent's divorce. She loves her father and hates her mother because of her deeds. Accordingly, she reclaims her father for her after a long time of suffering. The ideology behind this example is long-term suffering.

Prioritizing is achieved by using subordination as in the following examples, “she told him about sitting in classrooms that smelled of chalk and sweat listening to teachers chatter about Salinger and decimal fractions and the ancient Romans” and “She told him about how the only times in school that she had felt crystalized into her whole self were when she walked down the silent hallways, stepped into the empty bathroom”.

In the first example, Manar describes her attitudes toward education status. She wants to highlight the atmosphere inside the classroom. The ideology behind the highlight is boredom. She is bored of school, the classroom and the teacher. The

class atmosphere is full of chalk and sweat odours, and the teacher is so dull when discussing mathematical fractions and the Roman Empire. For Manar, nothing becomes interesting. She greatly suffers because her parents break up, and the classroom becomes tedious.

In the second example, Manar depicts her feelings about self-peace. After her tedious feelings toward school and the classroom, she expresses her attitude about how she wants to live. Manar wants to get some self-peace and be alone. She does not want to engage with people anymore. The only place that she finds herself is quiet passages and empty bathrooms when she becomes away from people and their noise. Once again, the ideology behind this example is isolation.

4. Equating and Contrasting

Equating is achieved using intensive equivalence as in the following example, “she is envious of Zain’s resentment”. In this example, Manar is equated to envy. Manar envies her classmate Zain because he treats his father and calls him by his proper name, not ‘dad’. This psychological problem results from her parents’ everlasting disputes and divorce. The divorce of Manar’s parents is the cause of deportation. The family starts to break up. This reflects on the children and makes them have psychological disorders. The ideology behind this example is envy.

Equating is achieved by using metaphorical equivalence, as in the following examples, “screaming like a teenager” and “her skin burning like a flag”. In the first example, the author depicts the psychological condition of Manar using metaphor. The scream of Manar is metaphorically equated to a teenager. The scream of the teenager is extreme. Manar, when she screams, does this like a grownup. Manar's psychological condition is terrible as she screams for trivial things. Her condition is because of her parents and the country she lives in. The ideology behind this example is a nervous breakdown.

In the second example, Manar's skin is metaphorically equated to a flag because she is so embarrassed, and her face becomes reddish. Manar feels bored with school and the classroom. When the teacher talks about 9/11, her face turns red because whenever they talk about this event, they mention Islam, which causes her embarrassment. She feels shame about the school and the class. She feels that she does not belong to this country and place. Accordingly, she feels embarrassed being at school. The ideology behind this is lost identity.

On the other hand, contrasting is achieved by using replacive opposition 'instead of' as in the following examples, "the way he still calls him Elie instead of Baba or Dad" and "how her history professor once said Arabs instead of terrorists while discussing 9/11 and everyone turned to stare at Manar".

In the first example, replacive opposition contrasts the words 'Elie' and 'Baba or Dad'. Manar feels envious of her classmate Zain when he calls his father with his name 'Elie' instead of calling him 'Baba'. It means that Zain has a great relationship with his father, unlike Manar, who suffers a lot because of her parents. Accordingly, the feeling of envy comes from Manar's environment, which is full of disputes and divorce. The ideology behind using this example is the bad parental atmosphere.

In the second example, contrast is achieved using replacive opposition with 'instead of'. The ideology behind this example is culture struggle. The author wants to convey that different cultures and environments cause different worlds and, as a result, will affect children in return. The culture of Manar is different from the country she lives in now. Accordingly, this causes her embarrassment and pain. She remembers that her history teacher, when he used to talk about 9/11, used the word 'Arab' instead of 'terrorists' as a kind of generalization, and this is wrong. She doesn't like anyone to call Arabs as terrorists that's why she hates school and history in specific.

5. Hypothesizing

Hypothesizing is used to make the reader imagine a hypothetical situation. The following examples achieve hypothesizing, “how she would make herself ill on the first day of school” and “she wishes she could wash her hands of her father”.

In the first example, the author wants the reader to imagine a different situation. Manar is acting ill, but she is lying about not going to school. She supposes to be at school. However, she hates the school but pretends to be sick. She hates the school because she feels the shame of her history teacher and is bored with life in this country. She does not belong in this country and wants to return to her homeland. The ideology behind this example is boredom.

In the second example, hypothesizing is achieved using the model verb ‘could’. In this example, the author wants to tell the reader that Manar is blaming her father for moving from one country to another and making her suffer. Manar wishes she could do something for her father and accuses him of every single suffering, but she cannot. The hypothesizing scene is that Manar could do something and accuses her father of everything. The ideology behind this example is repression.

Extract (14)

“The television is always on. Always there is the sound of war, elsewhere. In certain moments the sounds buzz together into incoherence, a language she neither recognizes nor trusts. At these times, Alia tries to keep her eyes on the long, Z-shaped scratch on the coffee table. Or a chip in her coral nail polish; the slight fray of the curtains. Whatever is undone. Alia finds the flaws when the blankness comes and she clutches them as though for life. The comforting sound of the washing machine, Umm Najwa’s feet pattering down the hallway, and Alia wakes. She likes this bedroom, the greens soothing, sunlight streaming through the thin curtains. Still, she misses her bedroom in Amman. The almond tree

outside her window... There is a baby in this house. Or perhaps it is the other house, loud with voices and slamming doors. The rooms seem interchangeable, everyone appearing and vanishing, and at the center is the baby. Everyone is smitten with her. Cooing and singing lullabies, applauding when she gurgles. Once Alia asked about the mother, and the girl with frizzy hair walked over and kissed her cheek. When the baby cries the girl bounces her on her hip. Sometimes the mother — the name, Manar, arrives simply, fluently, to Alia at times — gives the baby to Alia and she holds her. In those moments Alia freezes. She smells the baby, her scent of milk and sugar. When she looks up, everyone is watching with shining eyes. They are wrong. She knows something is different. Amiss. When she remembers what it is, there is a sorrow that scalds her throat, as though she has eaten a handful of chili peppers and cannot remember to swallow. This is why — though how to put to words that silken rope of remembering, of weaving through days, then losing what is lost again — she answers with such gruffness when they

ask questions. Faces lit with hope, their voices small as children's, even Atef's. *Alia, do you remember Zain? Mama, do you know where*

we are? ... One of the kindest people in the house is a skinny girl. Young, eighteen or nineteen. Her body is girlish with sharp elbows and knees, but there is something womanly about her face, even aged.

Such sad eyes, Alia thinks, wants to ask her what has broken her heart.

She imagines some tragedy, perhaps a dead lover — *so young* — or illness ... She would go with her. This girl with sturdy bones.” (Alyan, 2017, p. 297)

1. Naming and Describing

Describing is achieved by utilizing three tools: pre-noun modification, post-noun modification and both pre and post-noun modification. Pre-noun modification is achieved using the following examples, “sad eyes” and “skinny girl”.

In the first example, the stem ‘eyes’ is pre-modified by the adjective ‘sad’. The ideology behind this example is grief. The author wants to tell the readers that the

girl who lives in Alia's house has sorrowful eyes as if her life has massive misery. The author wants to deliver a message that the girl looks sad, and at the same time, she is sad about Alia and Atef's family and condition. When the baby cries, she runs immediately towards her and plays with her to forget her sadness. Alia always wonders and asks herself, what makes this girl sad like that? Accordingly, sadness is everywhere.

In the second example, the stem 'girl' is pre-modified by the adjective 'skinny'. The author talks about the same girl in Alia's house and how she looks. The author describes the girl as skinny. It means that sadness affects her body. She becomes skinny because of her psychological condition. She hardly eats. The adjective 'skinny' reflects the severe suffering of this girl and her inner struggle, resulting in her body. The ideology behind this example is sickness.

Describing is achieved by post-noun modification as in the following examples, "the sound of war" and "the almond tree outside her window". In the first example, the stem 'sound' is post-modified by the prepositional phrase 'of war'. The author wants to focus on the sound of war and its effect on the people. It means that TV shows only the sound of explosions. The family is watching nothing but news on the war. The war is a priority for them. This indicates that the family is eager to hear the news about their homeland that can make them get back. The ideology behind this example is news preoccupation.

In the second example, NP 'the almond tree' is post-modified by the adverbial 'outside her window'. The ideology behind this example is nostalgic feelings. The author wants to convey that the family is bored and exhausted from travelling from one country to another. Alia remembers the almond tree when she used to live in Amman. She used to open the window in the morning and see the almond tree out of her house. Alia is nostalgic for her days in Amman. She cannot forget her days in Amman.

2. Negating

Negating is achieved by using negative adjectives, such as “whatever is undone”, in the following example. The ideology behind this example is emptiness. In this example, the author wants to tell the reader that Alia becomes very picky. She is always searching for defects and nags for tiny things. This reflects her tortured soul because of the deportation and moving from one country to another. Emptiness haunts her, and she can’t do anything but search for flaws.

3. Equating and Contrasting

Equating is achieved using intensive relational equivalence and metaphorical equivalence. Intensive relational equivalence is achieved by using the following example, “the television is on”. In this example, the TV is equated to vividness and activity. The author wants to tell the readers that the family members watch TV all the time, especially the news, as they follow up on their hometown news. They are worrying about the situation in their homeland. They often watch TV, hoping to hear good news about their country. The ideology behind this example is worrying.

Equating is achieved by using metaphorical equivalence as in the following example, “faces lit with hope, their voices small as children’s”. In this example, the author wants to tell readers that whenever the family remembers the old days, their faces shine as children’s. They hope they will return to their hometown and feel relieved one day. The faces are compared to children’s faces because these types of faces are symbols of innocence and purity. The ideology behind this example is hope for the future.

Contrasting is achieved by using contrastive as in the following example, “her body is girlish with sharp elbows and knees, but there is something womanly about her face, even-aged”. The example is about the girl in Alia’s house. The girl looks girlish, but her face is older and even aged. The author wants to tell

readers that the girl looks young, but her face differs. Her face looks aged. This is the result of the repression she was exposed to. Repression means that she has troubles but cannot talk and suppress this inside her. The ideology behind this example is repression.

4. Prioritizing

Prioritizing is achieved by using exploiting information structure and subordination. Exploiting of information structure is achieved by using ‘Fronting’ as in the following example, “Still, she misses her bedroom in Amman”. The adverb ‘still’ is fronted in the sentence for a specific purpose. In fronting, the author wants to highlight something. In this example, the author wants to tell readers that Alia still misses her house in Amman. The feeling is still haunting her. She is eager to go back to Amman and live there. She is tired of moving from one place to another. The feeling of belonging is missing. That is why she has nostalgic feelings for the past. The ideology behind this example is nostalgia.

Prioritizing is achieved by subordination, as in the following example, “there is a sorrow that scalds her throat”. Using subordination is an author’s strategy to highlight the most important events. In this example, the subordination is achieved using the ‘that’ clause. Alia has grief inside of her. Furthermore, this feeling hurts her a lot. She is despondent, and this sadness hurts her and makes her suffer. This sadness hurts her throat because she cannot speak. Repression hurts her and makes her speechless. Nostalgia and a blurred future make her in the blue. The ideology behind this example is repression.

5. Hypothesizing

Hypothesizing is achieved by using a hypothetical scenario as in the following example, “She imagines some tragedy, perhaps a dead lover — *so young* — or illness ... She would go with her. This girl with sturdy bones”. In this example, Alia feels pity for the girl in her house. She is in the blue. She could not guess

what was wrong with her. Accordingly, she imagines hypothetical events that could happen to her. She tells herself that this girl may be sad because of her dead lover or sick. The grief fills her eyes and makes Alia wonder what is wrong with her. The author wants to tell the reader that sometimes people are young but look older than their actual age. The ideology behind this is heartbreaking.

Extract (15)

“Umm Najwa stands above her bed with a glass of water, her palm cupping a rainbow of pills. She hands them to Alia one by one. When Alia has taken them all — blue, red, orange — Umm Najwa sets the cup down and turns the light off. There is a sliver of light from the streetlamps. “Good night,” Umm Najwa says. “Happy birthday.” Alia feels the familiar relief at being alone. Beneath it, throbbing; some discontent closer to grief than anger. She thinks of her mother — the wishing hollows her, for her mother to appear — what she might tell Alia if she were here. *Sleep now. The morning will heal. It’s better than fire.* Her mother knew something on the eve of her wedding day. Alia remembers the tightening of her lips, the downward glance. But she, self-involved and joyful, had said nothing, making a note to ask later. But *later* was elusive; there was the dancing and lights, her wedding night, then the whirlwind years of being a wife, then the war, Kuwait, Mustafa — the thought of him empties her lungs of air, nearly fifty years later. Mustafa. She is decades older than he ever was. And life, life has swept her along like a tiny seashell onto sand, has washed over her and now, suddenly, she is old. Her mother is dead. There is no one to ask the questions she needs to ask... She sits on the armchair near the balcony door, the nighttime air cool. She should bring the baby a blanket, sit with them outside, but suddenly she is too tired to move. There is a mewling sound and then silence, and Alia knows the baby has latched onto the breast, feels the phantom sensation in her own nipples, remembers strikingly that relief. The woman begins to sing, her voice husky. “*Yalla tnam, yalla tnam.*”

The words are familiar as water, as Alia's own hands, which lift now to her face, against her cheeks. "*Yalla tnam, yalla tnam.*" The song alights within Alia, a remembering akin to joy. Her mother's garden, a courtyard somewhere in Kuwait, as she sang to a baby at her own breast. She sits in the dark, listening to the ancient, salvaged music." (Alyan, 2017, p. 308)

1. Naming and Describing

Describing is achieved by using pre and post-noun modification, post-noun modification and nominalization. Pre and post-noun modification is achieved by utilizing the following example, "the familiar relief at being alone". In this example, the author wants to tell the reader that Alia enjoys being alone and away from the crowd. This act is familiar with what she used to do after departing from Nablus. Alia finds her joy and tranquillity in sitting alone and not busy herself with people. This is the result of war; loneliness is the best way to find oneself. The ideology behind this example is tranquillity in loneliness.

Post-noun modification is achieved by using the following example, "the tightening of her lips". In this example, Alia remembers her youth. When she notices her wrinkles, she starts to remember her childhood and when her lips are tight and beautiful. For her, the time has passed in a glance. Her life is a roller coaster ride. In a moment, she finds herself grown old. The author wants to deliver a message to the reader that war and deportation make people grow old and they look older than their actual age. The ideology behind this example is nostalgia.

Describing is achieved by using another nominalisation tool, as in the following example, "the wishing hollows her, for her mother to appear". Nominalization turns a verb into a noun to make it an entity. 'the wishing' makes a gap inside Alia. She is eager to see her mother and talk to her. The war breaks the family into pieces scattered all over the world. Alia feels in need of her mother. The temporary solution for this feeling is sleeping. She convinces herself to sleep to forget, but the pain is continuous. The ideology behind this example is eagerness for a family reunion.

2. Negating

Negating is used as a power of persuasion. Negating is achieved in this extract by using the pronoun ‘no one’ as in the following example “There is no one to ask the questions she needs to ask”. For Alia, many questions need to be answered, but no one can answer them. Negating is used in this sentence in order to convince people that none can answer them. One of the questions is about her mother. Her mother is dead, and she is eager to see and meet her again. Because of that, she is fully sure that no one can answer the question and tell her how she can meet her mother again. The ideology behind this example is depression.

3. Prioritizing

Prioritizing is used to highlight different the ideology within the text. Prioritizing is achieved by using the ‘if’ conditional as in the following example, “what she might tell Alia if she were her”. In this example, the author wants to show the reader one of Alia's questions. Alia is discontent about the situation she lives in. She is eager to meet her mother. Accordingly, she wonders what her mother will tell her if she is here. The author wants to convey to the audience that war destroys families and makes them feel nostalgic for the past and their pass-away family members. She wants to say that her mother will be discontent with the situation she is going through. The ideology behind this example is the discontent with the present situation.

4. Equating and Contrasting

Equating is achieved by utilizing intensive relational equivalence as in the following examples, “she is old” and “Her mother is dead”. In these two examples, Alia is equated to an older woman and her mother is equated to a dead person. Alia becomes old suddenly after her mother’s death. The war and scattered family caused her mother to die. Alia could not afford this. She suddenly becomes old. Wrinkles all over her face and grey her invaded her head. The author wants to deliver the effect of war on people. People become either old or sick. The ideology behind these two examples is the loss of health and people.

Equating is achieved by using another metaphorical equivalence sub-tool, as in the following example, “life has swept her along like a tiny seashell onto sand”. In this example, Alia is compared to a small seashell swept in the mud metaphorically. The life of Alia makes her suffers a lot. She is getting older because of the death of her mother. Moving from one place to another makes her tired, and the ongoing war against her country greatly makes her suffer. She feels like a small seashell into dirt-filled mud and tired. She cannot do anything. She is helpless. The ideology behind this example is heavy burdens.

In this example, the author wants to make a kind of contrast between two characters, Alia and Mustafa. Contrast is achieved using comparative opposition as in the following example, “she is decades older than he ever was”. Her life is miserable and very awful. Everything looks bad for her, even the future. Heavy burdens over her shoulder, and she cannot afford more. Because of that, she looks lots of years older than Mustafa. Life makes her feel old than her real age. The ideology behind this example is tiresome.

5. Hypothesizing

Hypothesizing is achieved by using deontic (obligation) as in the following example, “she should bring the baby a blanket”. The author uses obligation to tell the reader that the baby should be covered with a blanket. Otherwise, he is going to be dead. Alia is talking about the baby who feels cold, and the mother cannot do anything because she is exhausted. The mother is very overwhelmed and cannot move. The mother is also passing through an awful condition, making her feel miserable and overwhelmed. The ideology behind this example is overwhelming.

4.2.2 The Analysis of ‘We Need New Names’ by NoViolet Bulawayo (2013)

Extract (1)

“It doesn’t matter. They’ll grow when the baby comes. Let’s go, can we go, Chipo? I say. Chipo doesn’t reply, she just takes off, and we run after her. When we get right to the middle of Budapest we stop. This place is not like Paradise, it’s like being in a different country altogether. A nice country where people who are not like us live. But then you don’t see anything to show there are real people living here; even the air itself is empty: no delicious food cooking, no odors, no sounds. Just nothing. Budapest is big, big houses with satellite dishes on the roofs and neat graveled yards or trimmed lawns, and the tall fences and the Durawalls and the flowers and the big trees heavy with fruit that’s waiting for us since nobody around here seems to know what to do with it. It’s the fruit that gives us courage, otherwise we wouldn’t dare be here. I keep expecting the clean streets to spit and tell us to go back where we came from. At first we used to steal from Stina’s uncle, who now lives in Britain, but that was not stealing-stealing because it was Stina’s uncle’s tree and not a stranger’s. There’s a difference. But then we finished all the guavas in that tree so we have moved to the other houses as well. We have stolen from so many houses I cannot even count. It was Bastard who decided that we pick a street and stay on it until we have gone through all the houses. Then we go to the next street. This is so we don’t confuse where we have been with where we are going. It’s like a pattern, and Bastard says this way we can be better thieves.

Today we are starting a new street and so we are carefully scouting around. We are passing Chimurenga Street, where we’ve already harvested every guava tree, maybe like two-three weeks ago, when we see white curtains part and a face peer

from a window of the cream home with the marble statue of the urinating naked boy with wings.” (Bulawayo, 2013, p. 7)

1. Naming and Describing

Describing is achieved by using pre-noun modification as in the following examples, “a nice country”, “the tall fence”, “the big trees”, and “we see white curtains”. In the first example, the author wants to say Budapest is a lovely country for poor people who live in slums and low-class neighbourhoods. This place is a paradise for them because of poverty. This place is described as a country because it is big and huge for poor people who do not travel to different countries. Accordingly, it is the target of poor people. The ideology behind this example is inferiority.

In the second and third examples, Budapest’s houses have tall fences and big trees representing wealth and high-class people. These types of fences and trees are not found in poor slums. The author wants to deliver a message that those houses have tall fences and big trees because they want to show how rich they are, and at the same time, a tall fence is a kind of defense from burglars. Inferiority is the main ideology behind this example.

In the fourth example, the author wants to show the differences between modern cities and slums. They have white curtains to show how their houses are clean and tidy. On the contrary, the houses of slums are dirty and not suitable for living. The people who live in slums feel inferior to those who live in big and modern cities. The ideology behind this example is the feeling of inferiority among poor people.

Describing is achieved using post-noun modification as in the following example, “a window of a cream home with the marble statue of the urinating naked boy with wings”. In this example, the author post modified the noun ‘window’ to make the reader suspects what will come next. The author wants to achieve his ideology by describing what is inside the houses of Budapest. These houses are fancy and in wealthy neighborhoods, and this causes an inferior feeling for poor

people who live in slums. These houses are equipped with different types of accommodations that make the people in the slums regard them as a paradise because they have not witnessed such types of houses. Inferiority is the prevailing ideology behind this example.

2. Negating

Negating is achieved by adding the particle ‘not’ to the auxiliary as in the following examples, “this place is not like paradise” and “that was not stealing because it was Stina’s uncle’s tree”.

In the first example, negation makes the reader think especially. When the kids walk around Budapest, their fancy about this city has changed. The city appears to be expected and not like what they have imagined. Initially, they imagined that Budapest was the best place ever, but later, they discovered the opposite. The ideology behind this example is culture shock. The author wants to deliver a message that nothing is better than home.

In the second example, the kids go to Budapest to steal from the houses, but they think that this is not stealing because they take things from the house of Uncle Stina. They know this man as an acquaintance. Accordingly, they think they take things from him that they need to live because he is an acquaintance. Stealing for them commit against strangers. The author wants to deliver a message that in slums, people steal from high-class neighbourhoods, and they think that this is not a robbery but taking unwanted things from rich people.

Negation is achieved by adding an adjective to the noun, as in the following example, “no delicious food cooking, no odour, no sounds. Just nothing”. In this example, the kids are astonished by the place they thought it is paradise. This place has no delicious food because the people depend on restaurants and delivery. No woman is cooking. There is no odour of cooking. The houses are just fancy with no life. The houses also look empty because there are no sounds of people. The kids are shocked by this place. There is nothing else. Those kids, despite living in slums but there is life. People are chatting on the streets, and

children are playing out. The smell of cooking fills the air. The author wants to deliver a message that no other place is better than home. The ideology behind this is eagerness for homes.

3. Equating and Contrasting

Equating is achieved using intensive relational equivalence as in the following example, “Budapest is a big, big house with satellite dishes on the roofs”.

Budapest is equated to a big house. The kids who live in small slums feel that Budapest is a big city or even a big country. Poor kids have never been to such fancy places as they do not have big houses, satellite dishes, tall fences and big yards. The author wants to convey the poverty and deprivation behind this painful feeling. The author wants to say that poor people in such places feel like strangers and do not belong. The ideology behind this example is deprivation.

Equating is also achieved by using metaphorical equivalence as in the following example, “it is like a pattern, and Bastard says this way we can be better thieves”. In this example, robbery is equated to a norm. Theft for the kids becomes a regular occurrence. They steal things from Budapest regularly. This happens because of poverty and deprivation. The ideology behind this example is deprivation. The author wants to convey that deprivation causes a psychological disorder: stealing. This need for money and the feel of inferiority drive people to move to another country and place searching for their needs.

4. Prioritizing

Prioritizing is achieved by exploiting information structure (Fronting) as in the following example, “Today, we are starting a new street, and we are carefully scouting around”. The adverb of time ‘today’ is fronted to show that this day is new for a new street to steal. Fronting highlights the idea that stealing becomes a norm for kids. They have a plan to steal. They arrange their time each day to steal a different street. The ideology behind this example is poverty. Poverty drives them to steal and search for a better place to live in.

Prioritizing is achieved through subordination, as in the following example, “it’s the fruit that gives us courage. Otherwise, we would not dare be here”. In this example, the author uses subordination with (that) in order to highlight important ideas. In this example, courage is based on the fruit in the main clause. Because of the fruit and hunger, the kids have the power and courage to move to another city and steal. The ideology behind this example is poverty.

5. Hypothesizing

Hypothesizing is achieved using modal verbs as in the following examples, “we have stolen from so many houses I cannot even count” and “Bastard says this way we can be better thieves”.

In the first example, the epistemic type of modality shows certainty and doubts (cannot). The author wants to show that robbery becomes a daily occurrence for the kids. Poverty and deprivation oblige them to do so. The number of theft is countless. The kids cannot even count the houses they have stolen. The author wants to convey that theft is a typical tradition in such communities. The ideology behind this example is poverty and deprivation.

In the second example, the author uses the epistemic type of modality with (can) to show probability and certainty. The bastard is talking to the kids about being good thieves. Conducting many thefts can make them good thieves. Poverty and deprivation will make them have a kind of job, such as thieves. Thefts for those kinds become a kind of pattern that they can never give up. They live to steal. The author wants to tell the reader that people in slums must steal because they have no jobs or money. The ideology behind this example is poverty and deprivation.

Extract (2)

“Bastard says when we grow up we’ll stop stealing guavas and move on to bigger things inside the houses. I’m not really worried about that because when that time comes, I’ll not even be here; I’ll be living in America with Aunt Fostalina, eating real food and doing better things than stealing. But for now, the guavas. We decide on Robert Street, on a huge white house that looms like a mountain. The

house has big windows and sparkling things all over, and a red swimming pool at the front, empty chairs all around it. Everything looks really pretty, but I think it's the kind of pretty to look at and admire and say, Oh, that's pretty, not a pretty to live in. The good thing is that the house is set far back in the yard, and our guavas are right at the front, as if they heard we were coming and ran out to meet us. It doesn't take long to climb over the Durawall, get into the tree, and fill our plastic bags. Today we are stealing bull guavas. These ones are big, like a man's angry fist, and do not really ripen to yellow like the regular guavas; they stay green on the outside, pink and fluffy on the inside, and taste so good I cannot even explain it. Going back to Paradise, we do not run. We just walk nicely like Budapest is now our country too, like we built it even, eating guavas along the way and spitting the peels all over to make the place dirty. We stop at the corner of AU Street for Chipu to vomit; it happens most of the time she eats. Today her vomit looks like urine, only thicker. We leave it there, uncovered. One day I will live here, in a house just like that, Sbho says, biting into a thick guava. She points to the big blue house with the long row of steps, flowers all around it. A really nice house, but not nicer than where we just got the guavas. Sbho's voice sounds like she is not playing, like she knows what she is talking about. I watch her chew, her cheeks bulging. She swallows, starts to peel what is left of the guava with her side teeth. How are you going to do that? I ask. Sbho spits the peels and says, with her big eyes, I just know it. She is going to do it in her dreams, Bastard says to the sun, and throws a guava at the Durawall of Sbho's house. The guava explodes and stains the wall. I bite into a sweet guava; I don't like grinding the bull guava seeds, because they are tough and it takes a long time to do, so I grind them just slightly, sometimes swallow them whole even though I know what will happen later when I'm squatting. Why did you do that? Sbho looks at the stained Durawall of her house, and then at Bastard. Her face has turned ugly now, like a real woman's. I said, why did you do that? Sbho's voice has hot coals in it, like maybe she will do something to Bastard, but really she won't because Bastard is

bigger and stronger, plus he is a boy. He has beaten Sbho before, and myself, and Chipu and Godknows as well; he has beaten us all except Stina. Because I can, kiss-knees. Besides, what does it matter? Bastard says.” (Bulawayo, 2013, p. 10)

1. Naming and Describing

Describing is achieved using pre-noun modification as in the following examples, “eating real food and doing better things than stealing”, “the house has big windows and sparkling things all over”, and “empty chairs all around it”.

In the first example, the adjectives ‘real’ and ‘better’ are pre-modified the nouns ‘food’ and ‘things’. The kids feel they do not live an everyday life or eat real food. People who live in slums feel that they are less than other people. Accordingly, inferiority is evident in this example. The author wants to tell readers that slum dwellers hope to be in better places and eat average food as in other big cities. Thus, the ideology behind this example is inferiority.

In the second example, the adjectives ‘big’ and ‘sparkling’ are pre-modified the nouns ‘windows’ and ‘things’. The kids are astonished by the houses and the features they possess. They feel they like living in such places but cannot. The windows are huge, unlike the ones in their houses, and there are lots of shiny stuff. The decorations are astonishing. The author wants to tell readers that people who live in slums feel less than those who live in big cities. The ideology behind this example is inferiority.

In the third example, the adjective ‘empty’ is pre-modified by the noun ‘chairs’. The kids observe that these fancy houses have empty chairs. It is a sign of luxurious life for those wealthy families. For the kids, these families live the life of lords with big fences, windows, walls and empty chairs. It is a sign that they do not need all this stuff, so the kids have to steal. The inferiority is evident in this example.

2. Negating

Negating is achieved using the particle ‘not’ as in the following examples, “I’m not really worried about that because when that time comes, I’ll not even be here” and “It doesn’t take long to climb over the Durawall get into the tree”.

In the first example, the author wants to make a kind of persuasion using negating. Bastard is talking about robberies. These robberies are temporary, not permanent. He is looking for the future that, over time and because of stealing houses, he will not be in the same place as he will move to a better place. Accordingly, stealing is a way of making him rich. The author wants to deliver the message that people who live in slums are looking forward to being wealthy because of the sufferings they experience in their childhood. The bastard wants to move to another city for a better place and position. The ideology behind this example is inferiority.

In the second example, negating is achieved using the particle ‘not’ with the auxiliary. Bastard talks about the insistence on stealing the houses of rich people no matter the height of the fences. The insistence on committing such crimes is due to poverty, deprivation and inferiority. The people who live in slums feel inferior to the high-class people. The ideology behind this example is poverty and deprivation.

3. Equating and Contrasting

Equating is achieved using metaphorical equivalence as in the following examples, “a huge white house that looms like a mountain” and “these ones are big, like man’s angry fist”.

In the first example, the author equates the white house to the mountains on the horizon. The houses in big cities are like mountains in size. The kids are astonished by the size of the houses because they do not have such designs in their slums. The author wants to compare the houses in slums and big cities. These houses are more extensive than those in slums and cannot be compared. The ideology behind this example is poverty.

In the second example, Bastard is also making a comparison of the fruit in big cities. The guavas in Budapest are like man's fists in size. They are so big that they have never seen such big fruit before. The author wants to show the difference between life in Budapest and life in the slums where those kinds of people live. The ideology behind this example is poverty. Stealing makes them see things they have never seen before in their life.

Contrasting is achieved using contrastive as in the following examples, *“everything looks really pretty, but I think it's the kind of pretty to look at and admire and say, oh that's pretty, not a pretty to live in”* and *“a really nice house but not nicer than where we just got the guavas”*.

In the first example, the author contrasts everything in this city with living. The kids are astonished by the city and its beautiful views. It is beautiful in the eyes of those kids, but it is not a place to live in. It is just the place to look at and say how beautiful and go. The author wants to convey that people who live in slums wish to move to a better place, but hesitation prevents them from doing so. They do not belong here, so they steal and look and go.

In the second example, the author contrasts two places using 'but'. In this example, the author wants to show the reader that those kids have a taste in choosing the houses to steal. They are contrasting two houses according to their look. Despite living in slums but they have the taste of life and things. They can distinguish between what is a perfect house to steal. The author's ideology behind this example is the taste of life.

4. Prioritizing

Prioritizing is achieved using fronting as in the following examples, *“today, we are stealing bull guavas”* and *“One day, I will be here, in a house just like that”*.

In the first example, the word 'today' is fronted to show that time is crucial for them to steal and there is a schedule for stealing. 'today' is fronted to show that today is different from yesterday in stealing. Today they are going to steal different houses in different neighbourhoods. The ideology behind this example

is poverty. Accordingly, poverty and deprivation cause them to make stealing a job for a living.

In the second example, ‘one day’ is fronted in the sentence to show that, for Bastard, moving to a city like that is just a matter of time. Bastard and the kids plan to move from their hometown to a big city to abandon the slums and start a new life. Their life in the slums is not suitable for them. Thus, they are planning for their future and leaving the slums first. The author wants to show that people in the slums try to move away and leave their hometowns because of poverty. The ideology behind this example is poverty.

5. Hypothesizing

Hypothesizing is achieved using the epistemic type of modality as in the following example, “and taste so good I cannot even explain”.

In this example, hypothesizing is achieved using the modal verb ‘can’ plus the particle ‘not’ to show the epistemic type of modality. Bastard continues to talk about Budapest and the fruit they use to steal (guava). The fruit is not found in his village. They love this fruit, so they steal it from trees. Bastard describes the fruit’s taste using negation in order to convince the children and the readers that the taste is incredible. It is the taste that is not found in their village. Accordingly, they move to another city to search for something to eat. The ideology behind this example is deprivation.

Extract (3)

“The adults are preparing to vote and so for now everything is not the same in Paradise. When we wake up, the men are already parked under the jacaranda, but this time they are not crouching over draughts, no. They sit up straight, chests jutting out, and hold their heads high. They have their shirts on and have combed their hair and just look like real people again. When we pass, they smile and wave like they can actually see us, like maybe they like us now, like we are their new friends. We are surprised that they still remember how to smile, but we don’t smile back. We just stand together and carefully look at them, at the hairs peeping

through the tops of their shirts, at the foreheads that we know can turn to ridges anytime, at the eyes that we have seen become lightning whenever they're angry, at the bricks in the arms that have clobbered us before, and we know that this smiling at us means nothing. Now when the men talk, their voices burn in the air, making smoke all over the place. We hear about change, about new country, about democracy, about elections and what-what. They talk and talk, the men, lick their lips and look at the dead watches on their wrists and shake their hands and slap each other and laugh like they have swallowed thunder. We listen, and then we grow tired of listening but we know, from the men's faces, from their voices, that what they are talking about is supposed to be a good thing. The women, when the women hear the men, they giggle. Now there is something almost lovely in the women's eyes, and from the way they are looking, you can tell that they are trying to be beautiful. Painted lips. Made-up hair. A pink ribbon pinned to the dress, just above the left breast. A thick figure belt. A bangle made from rusty, twisted wire. A fur coat, most of the fur fallen off. A flower tucked behind an ear. Hair straightened by a red-hot rock. Earrings made from colorful seeds. Bright patches of cloth sewn onto a skirt. We haven't seen the women look like this in a while and their beauty makes us want to love them. What happens when the adults go and vote? Godknows asks. We are busy putting up the Change, Real Change posters like Bornfree and Messenger told us to. We are supposed to put one on the door of each shack, to remind people they need to go and vote on the twenty-eighth. Weren't you even listening to the adults? Sbho says. There'll be change. Yes, but what exactly is it, this change? Godknows says. He has just finished putting up a poster and is now looking into it like it has eyes, like it is a person. Sbho starts to speak, but then bends down to pick up a broken mirror and smiles into it, admiring herself.

We continue putting up the posters; the thing is, we don't even care about any change, we're doing this only because Bornfree says he has some Chinese yams for us when we finish the job. Maybe we'll go to Green Zonke and buy something

with the yams. I've never seen Chinese money before, but what I know is that their shoes are plain kaka; I wore them just four times and they turned to rubbish.” (Bulawayo, 2013, p. 30)

1. Naming and Describing

Naming is achieved using the word ‘Paradise’. This word refers to the place where those kids live. Despite their living in slums, those kids call this place Paradise. Despite the poverty, deprivation and dirtiness of slums, it is regarded as Paradise for those kids. The ideology behind this example is home eagerness. The author wants to convey that ‘east or west, home is the best’.

Describing is achieved using pre-noun modification as in the following examples, “new country” and “real change posters”.

In the first example, the noun ‘country’ is pre-modified by the adjective ‘new’. Darling is describing what is going on in the country. It is voting. Nowadays, slogans and banners fill the city with new changes and countries. Darling and her friends do not believe in these banners and slogans but only hang and post posters. The author wants to convey that false slogans are known even to kids. A new country will never be established with poverty and slums. The ideology behind this example is deceiving.

In the second example, the adjective ‘real’ pre-modified the noun ‘Change posters’. Kids are busy posting posters and hanging banners in the city. The kids do not care about whether the change is real or not, but what they care about is the food they will get after completing their job. Accordingly, people care about what makes them alive and feed them but not fake banners. The author wants to tell the reader that poverty makes people neglect everything but food, which makes them alive and fill their hunger. The ideology behind this example is surviving.

2. Negating

Negating is achieved when the particle ‘not’ is attached to the auxiliaries, as in the following examples, “everything is not the same in Paradise” and “We don’t care about any change”.

In the first example, negating is used to convince the reader that everything is different during the elections. Darling is talking about the slums where she lives and that everything changes in her town during the election. People are busy with the elections, kids are hanging banners in the city, army soldiers are deploying in the city, and the women wear some makeup to be beautiful. They want to return to everyday life to steal and feed their hunger. The author wants to convey that the city looks different when the election comes. However, the kids do not like the new look and want to return to the old Paradise. The ideology behind this is a condemnation of the new look.

In the second example, kids do not care about the change happening in Paradise because it hinders them from stealing and returning to their everyday lives. Nevertheless, they care about the prize and the food they will get after finishing their job (posting the banners and posters). The author wants to convey that poor people are not interested in the change but are in what fed their hunger. The ideology behind this example is losing the taste of life.

Negating is also achieved using the pronoun ‘nothing’ as in the following example, “we know that this smiling at us means nothing”. Darling is talking about the army deployed in the city for the elections. During the elections, the soldiers look different and tidy and organized. Apart from the election, they are scary and hardly smiling. Accordingly, Darling knows that when the soldiers smile, it means nothing because this is not the reality. The reality is that they are ugly and scary. The ideology behind this example is deceiving.

3. Equating and Contrasting

Equating is achieved using metaphorical equivalence as in the following examples, “they smile and wave ... like we are their friends” and “and laugh like they have swallowed thunder”.

In the first example, Darling equates the soldiers and the kids as friends. Darling and the kids are unsure that the soldiers are their friends because they are disguised behind their smiles. Their smiles are not natural, but there is something behind them. The soldiers try to convince people they are good men, but the people and the kids do not believe them. They do so because the election is coming. The author wants to tell the reader that the army pretends to be good in this city to convince people to elect. The ideology behind this example is deceiving.

In the second example, the author uses metaphorical equivalence, equating the laughter of the soldiers as if thunder swallowed them. The kids are mocking the way the soldiers are laughing. They are laughing hysterically in a sound like a clap of thunder. The author wants to convey that soldiers who belong to this government are pretending to be happy with the elections by shaking hands, slapping each other's shoulders and giggling like thunder. The ideology behind this example is deceiving.

Contrasting is achieved using contrastive as in the following example, “we are surprised that they still remember how to smile, but we don't smile back”. In this example, the author wants to tell the kids what is behind this smile. They believe this smile is not real because they are unlike before. When the soldiers smile, the kids do not smile back because they do not like the soldiers. They are afraid of the soldiers. There is a gap between the people and the government in this city. The author wants to tell the readers that when the government oppresses their people, there will be a gap and hatred between them. The ideology behind this example is oppression.

4. Prioritizing

Prioritizing is achieved using subordination as in the following example, “we listen, and then we grow tired of listening, but we know that what they are talking about is supposed to be a good thing”. In this example, the author wants to highlight the critical information using subordination. The subordinate clause highlights the information, which is the soldiers' speech that is supposed to be good. The kids listen to what the soldiers say and conclude they are talking about a good thing. The hope inside of them is tiny, and they look forward to seeing the fundamental change in their hometown. The ideology behind this example is the hope for change.

5. Hypothesizing

Hypothesizing is achieved using an epistemic modal verb ‘can’ as in the following example, “when we pass, they smile and wave as they can actually see us”. In this example, Darling talks about the soldiers and how they look at them. Hypothesizing drives the reader to think of an imaginary situation. Before the elections, the soldiers did not see those kids as if they degraded and underestimated them. They do not look at people, but now and because of the elections, they look and smile at them. The author wants to tell the readers that there is a kind of lost trust between the government in this city and the people. The people do not trust the government because it did not improve their living standards. The ideology behind this example is the loss of trust.

Extract (4)

“The men driving the bulldozers are laughing. I hear the adults saying, why why why, what have we done, what have we done, what have we done? Then the lorries come carrying the police with those guns and baton sticks and we run and hide inside the houses, but it’s no use hiding because the bulldozers start bulldozing and bulldozing and we are screaming and screaming. The fathers are throwing hands in the air like women and saying angry things and kicking stones. The women are screaming the names of the children to see where we are and they

are grabbing things from the houses: plates, clothes, a Bible, food, just grabbing whatever they can grab. And there is dust all over from the crumbling walls; it gets into our hair and mouths and noses and makes us cough and cough. The men knock down our house and Ncane's house and Josephat's house and Bong'i's house and Sib'o's house and many houses. Knockiyani knockiyani knockiyani: men driving metal, metal slamming brick, brick crumbling. When they get to Mai Tari's house she throws herself in front of a bulldozer and says, Kwete! You'll have to bulldoze me first before I see my house go down, you dog shit. One ugly policeman points a gun to her head to make her move and she says, kill me, kill me now, for you have no shame, you could even kill your own mother and eat her up, imbwa! The policeman does not kill Mai Tari, he only hits her with a gun on the head, because all eyes are on him and maybe he has to do something important. Blood gushes from Mai Tari's head and turns the policeman's boots red-red. When the bulldozers finally leave, everything is broken, everything is smashed, everything is wrecked. It is sad faces everywhere, choking dust everywhere, broken walls and bricks everywhere, tears on people's faces everywhere. Gayigusu kicks broken bricks with his bare feet and rips his shirt off and jabs at the terrible scar running across his back and bellows, I got this from the liberation war, salilwelilizwe leli, we fought for this fucking lizwe mani, we put them in power, and today they turn on us like a snake, mphu, and he spits. Musa's father stands with his hands in his pockets and does not say anything but the front of his trousers is wet. Little Tendai points at him and laughs.” (Bulawayo, 2013, p. 33)

1. Naming and Describing

Naming and describing are achieved using pre-noun modification as in the following examples, “angry things”, “the crumbling walls”, “one ugly policeman”, “sad faces everywhere”, “broken walls and bricks everywhere”, and “bare feet”.

In the first example, the adjective 'angry' is pre-modified by the noun 'things'. The citizens are angry with the government and their measures to bulldoze their homes as they live in an impoverished village. The government is neither solving their dwelling problems nor letting them live in these slums. The only sin is that they are poor people. The author wants to tell the reader that civilians are the weak chain. The ideology behind this example is oppression.

In the second example, the adjective 'crumbling' is pre-modified by the noun 'walls'. The government's bulldozers start bulldozing the houses of poor people, and this causes dust to fill the air all over the place. The people start choking because of the dust. The government is practising oppression against the poor people who live in slums. The author wants to tell the readers that those crumbling walls are about to fall on people's heads and kill them beside the dust that fills the air. The ideology behind this example is oppression.

In the third example, 'one ugly' is pre-modified the noun 'policeman'. Police officers accompany the government's bulldozers. Darling describes the policeman as 'ugly' because they are committing crimes against barehand people. They are demolishing their houses and killing people inside. The author wants to tell the readers that those policemen who protect the government are doing ugly deeds. The ideology behind this example is ugly oppression.

In the fourth example, the adjective 'sad' is pre-modified by the noun 'faces'. This example expresses the feelings and emotions of poor people whose houses are demolished. They have left in the middle of nowhere. The only thing that they did was that they were poor. They are sad seeing their houses demolished before their eyes and standing still without any reaction. The author wants to tell the readers that the only victims are poor people who cannot do anything. The ideology behind this example is helplessness.

In the fifth example, the adjective 'broken' is pre-modified by the noun 'walls and bricks'. Darling continues to describe the evil deeds that the police officers are doing. One can notice that all walls are crumbling and broken because of the

bulldozers. They are trying to make the people homeless and kill them as they live in slums. The broken walls refer to the broken heart of people who used to live in these demolished houses. The ideology behind this example is oppression. In the sixth example, the adjective ‘bare’ is pre-modified by the noun ‘feet’. Darling is describing the condition of people. They are running out of their houses barefooted. The author used the adjective ‘bare’ to tell the readers that those people are really poor and do not own anything as they run bare feet on the streets. The ideology behind this example is poverty.

Describing is achieved using post-noun modification, as in the following example, “tears on people’s faces everywhere”.

In this example, the noun ‘tears’ is post-modified by the prepositional phrase ‘on people’s faces everywhere’. The author post-modified the prepositional phrase to make the reader wonder what is wrong with the tears. Darling describes the condition of poor people while the government demolishes their houses. They run bare feet and sad tears on their faces. Their hearts are broken because they see their houses demolished before them. The ideology behind this example is grief.

2. Negating

Negating is achieved using the particle ‘not’ with the auxiliary as in the following example, “the policeman doesn’t kill Mai Tari, he only hits her with a gun on the head”.

In this example, the author uses negating to convince the readers that this policeman doesn’t want to kill this citizen on purpose but has an important job to do rather than kill. The evidence behind not killing the citizen is that he just hit her on the head when she condemned demolishing her house. The ideology behind this example is aggressiveness.

Negating is also achieved using the adjective ‘no’ as in the following examples, “it is not use hiding because the bulldozers start bulldozing and bulldozing and

we are screaming and screaming” and “kill me, kill me now, for you have no shame”.

In the first example, the author uses the adjective ‘no’ for negating to describe the action. Darling says the hiding is useless because these bulldozers hammer the houses and make them collapse. The author wants to tell the readers that poor people have nothing to do just stand and watch their houses collapse in front of their eyes and hiding is useless thing since the government are demolishing their houses. The ideology behind this example is helplessness. The only thing they can do is to surrender and do nothing.

In the second example, Darling describes the condition of this woman who condemns the deeds of the police officers. She wants to kill her but not demolish her house because this is the only thing she owns, and nothing is left without her house. She negates the aspect of shame from those policemen because if they have such shame, they do not do this for poor people. They must help them be better people in the future and not kill and destroy their property. The author wants to tell the readers that those who did this thing have no shame. The ideology behind this example is shameless measures.

3. Equating and Contrasting

Equating is achieved using metaphorical equivalence as in the following examples, “the fathers are throwing hands in the air like women” and “today they turn on us like snake”.

In the first example, the author uses metaphorical equivalence to equate two things. The author equates ‘the fathers’ to ‘women’. The author wants to tell the readers that in these troubles and problems, men become like women shouting and ripping their clothes because they cannot do anything to stand against those intruders. The ideology behind this example is helplessness. The author wants to convey that men are crying, shouting and ripping their clothes as a sign of helplessness.

In the second example, the author equates police officers and the government to a snake. The ideology behind this example is deceiving. The author wants to convey that during the elections, the police officers and the army are smiling and laughing to convince the people they are good men and make them vote for them. However, appearance deceives, and they become evil once again. They become like snakes biting them, spreading their venoms throughout the city.

4. Prioritizing

Prioritizing is achieved using subordination as in the following example, “when the bulldozers finally leave, everything is broken, everything is smashed, everything is wrecked”.

In this example, prioritizing is used to shed light on a significant event which is what is after bulldozing the neighbourhood. When the police officers and bulldozers finish their job, they leave the neighbourhood, but what appears to be devastation. Consequently, their houses are demolished. The houses and the streets are under dust clouds because of the demolished walls and fences. The city is in a terrible scene. Everything is destroyed and sabotaged. The author wants to convey that the result of demolishing is only destruction. The ideology behind this example is destruction.

5. Hypothesizing

Hypothesizing is achieved using an epistemic type of modality with ‘could’. As in the following example, “you could even kill your own mother and eat her up, imbwa!”.

In this example, the author hypothesises to make the readers imagine a hypothetical scene. The lady condemns demolishing and shouts at the policeman, saying, ' you can kill your mother for the sake of your masters'. For indigent people, those policemen have no shame doing this for poor people who have nothing to own but these old houses. Those policemen are carrying out the orders of their masters and can kill their mothers for the sake of their masters. The ideology behind this example is cruelty.

Extract (5)

“By the time the adults return we are dizzy from waiting. We see the first ones appear from behind Fambeki and we stand up. They are walking like floating and speaking with their hands, and we can tell, even though they are so far, that they are happy. We forget they are not really our friends and take off to meet them. We collide with their bodies and they catch us with those hands with black ink on them, because that is how they have voted, with their fingerprints, they tell us. They catch us and toss us in the air, toss us so far up we see the blue so close we could stick our tongues out and taste it. That night, nobody sleeps. We all go to MotherLove’s shack, which is the biggest shack in Paradise; the adults don’t even have to bend inside. What MotherLove does is cook brew in huge metal madramuz by day, and by night people go to her shack to drink. The shack is painted a fun color and when dark comes the paint glows like a living thing. We always wait for it to light up in the night, and when it does we blaze towards the light, holding our breath like we are underwater. We get to the shack, touch it with just our fingertips, and run back the way we came, screaming, Fire! Fire! We crowd in MotherLove’s shack like sand, and it is stuffy and hot inside and smells like adult sweat and armpits and brew. The adults are passing the brew around, even to us, because they tell us change is coming. We don’t drink it because it sears our lips and stings our noses, so we just stand there and fold our arms and watch the adults drink and burn their throats and laugh and talk and what-what. Then MotherLove stands beside this giant poster of Jesus and starts singing. At first there is this hush, as if people don’t know what music is for, but then they start swaying. Soon they are gyrating and twisting and writhing and shuffling and rocking. MotherLove’s head is tilted up like she’s drinking the stuffy air, her eyes closed. Her mouth is open just a little, you’d think she didn’t even want to sing, but her voice is boiling out of her and steaming up the place. Then we are caught in the arms of the adults and twirled in the air, their skin sweaty and warm against ours. Get ready, get ready for a new country, no more

of this Paradise anymore, they say when they steady us on our feet. They say *Paradise* like they will never say it again: the *Pa* part sounding like it is something popping; letting their tongues roll a while longer when they say the *ra* part; letting their jaws separate as far as possible when they say the *di* part; and finally hissing like a bus's wheels letting out air when they say the *se* part. And once they say it like that, *Pa-ra-di-se*, we know that it is a place we will soon be leaving, like in the Bible, when those people left that terrible place and that old man with a long beard like Father Christmas hit the road with a stick and then there was a river behind them.” (Bulawayo, 2013, p. 35)

1. Naming and Describing

Describing is achieved using pre and post-noun modification, as in the following example, “the biggest shack in Paradise”. The noun ‘shack’ is pre-modified by the adjective ‘the biggest’ and post-modified by the prepositional phrase ‘in Paradise’. The author wants the reader to focus on those two elements which describe the place of living. Darling is describing the shack of Mother Love. It is the most oversized shack in Paradise. It means that they live in tiny shacks unsuitable for their families. They live in poverty, and they cannot even build a house. The ideology behind this example is poverty.

2. Negating

Negating is achieved using the particle ‘not’ attached to the auxiliary as in the following examples, “they are not really our friends” and “the adults don’t have to bend inside”.

In the first example, the author uses negating to convince the readers that the soldiers are not friends. Instead, they are enemies. The author wants to tell the readers that there is a gap between the government and the civilians. The government’s army tries to be friendly, but the people lose trust. The people think that they are pretending to be friendly. Accordingly, they do not trust them. The ideology behind this example is untrustworthy.

In the second example, the author tries to convince the readers that those poor people live in slums and tiny houses. Darling is happy they must stay in Mother Love's shack because it is extensive, and they do not have to bend to get inside. They have to bend in their houses to get inside because it is small. The ideology behind this example is poverty. It reflects the dire situation they are in.

Negating is achieved using the pronoun 'nobody' as in the following example, "that night, nobody sleeps".

In this example, the author uses pronouns to show negation. They use pronouns to show the situation of the subjects. The author wants to convince the readers that when the government bulldozes the houses of those poor people, the situation is scary. The result is that no one in the slums sleeps that night because they fear the government to kill or demolish their houses on them. The author wants to convey that those people are poor and have no authority to confront the government. The ideology behind this example is oppression.

3. Prioritizing

Prioritizing is achieved using subordination, as in the following example, "we know that it is a place we will soon be leaving".

In this example, the author wants to highlight an important issue: the place they are currently staying is temporary, not permanent because the government will demolish all their houses and make them homeless. They will be scattered in different parts of the country or different parts of the world. The author wants to tell the readers that those people have no one to protect their rights and property. They have nothing in this country. The ideology behind this example is deportation.

4. Equating and Contrasting

Equating is achieved using metaphorical equivalence as in the following examples, "they are walking like floating and speaking with their hands", "we crowd in MotherLove's shack like sand", and "it is stuffy and hot inside and smell like adult sweat and armpits and brew".

In the first example, the soldiers' walking is equated to floating because of their arrogance. The ideology behind this example is arrogance. The soldiers who belong to the government do not care about the poor people; instead, they care about authority and power. Those poor people are the weak ring in the chain. They have no sins, but they are poor.

In the second example, Darling equates the presence of poor people in Mother Love's shack to sand. She wants to say that those people become homeless. The government demolishes their homes and makes them homeless. The author wants to tell the readers that people experiencing poverty have no place in this country because the government fights them. The ideology behind this example is homelessness.

In the third example, Darling equates the situation inside Mother Love's shack. She equates the smell inside the shack as if grownups sweat and brew. This reflects the crown inside the shack. The ideology behind this example is homelessness. The people whose houses are demolished by the government gathered inside the shack of MotherLove. It indicates that they have no other place to go. It indicates that they do not take a shower, and it indicates that they become homeless. The author wants to tell the readers that those poor people become homeless and have no other place to go but this shack.

5. Hypothesizing

Hypothesizing is achieved using an epistemic model as in the following example, "we can tell, even though they are so far, that they are happy". In this example, the author wants to tell the readers that those soldiers seem happy because they are carrying out the orders of their master. They enjoy seeing other people's houses demolish. Darling wants to say that the government is against them. The government wants to make them homeless. The ideology behind this example is meanness.

Extract (6)

“Father comes home after many years of forgetting us, of not sending us money, of not loving us, not visiting us, not anything us, and parks in the shack, unable to move, unable to talk properly, unable to anything, vomiting and vomiting, Jesus, just vomiting and defecating on himself, and it smelling like something dead in there, dead and rotting, his body a black, terrible stick; I come in from playing Find bin Laden and he is there. Just there. Parked. In the corner. On Mother’s bed. So thin, like he eats pins and wire, so thin at first I don’t even see him under the blankets. I am getting on the bed to get the jump rope for playing Andy-over when F—when he lifts his head and I see him for the first time. He is just length and bones. He is rough skin. He is crocodile teeth and egg-white eyes, lying there, drowning on the bed. I don’t even know it’s Father at the time so I run outside, screaming and screaming. Mother meets me with a slap and says, Shhhh, and points me back to the shack. I go, one hand covering my pain, the other folded in a fist in my mouth. By the time we are at the door I know without Mother saying anything. I know it’s Father. Back. Back after all those years of forgetting us.

His voice sounds like something burned and seared his throat. My son. My boy, he says. Listening to him is painful; I want to put my hands on my ears. He is like a monster up close and I think of running again but Mother is standing there in a red dress looking dangerous. My boy, he keeps saying, but I don’t tell him that I’m a girl, I don’t tell him to leave me alone. Then he lifts his bones and pushes a claw towards me and I don’t want to touch it but Mother is there looking. Looking like Jesus looks at you from Mother of Bones’s calendar so you don’t sin. I remain standing until Mother pushes me by the back of my neck, then I stagger forward and almost fall onto the terrible bones. The claw is hard and sweaty in my hand and I withdraw it fast. Like I’ve touched fire. Later, I don’t want to touch myself with that hand, I don’t want to eat with it or do nothing with it, I even wish I could throw the hand away and get another.

My boy, he says again. I do not turn to look at him because I don't even want to look at him. He keeps saying, My boy, my boy, until I finally say, *I'm not a boy, are you crazy? Go back, get away from our bed and go back to where you come from with your ugly bones, go back and leave us alone*, but I'm saying it all inside my head. Before I have finished saying all I'm trying to say he has shat himself and it feels like we're inside a toilet." (Bulawayo, 2013, p. 43)

1. Naming and Describing

Describing is achieved using pre-nominal modification as in the following example, "the terrible bone". The noun 'bone' is pre-modified by the adjective 'terrible'. Darling is describing the coming of her father from work outside the country. She fell into an awful bone which indicates the body of her father is boney. He is so slim that her fall caused her pain. The ideology behind this example is poverty.

Describing is achieved using nominalization as in the following example, "listening to him is painful". Listening becomes an entity for Darling and not a process. She describes her father's speech as unbearable. She cannot listen to him anymore. He is a stranger to her and looks awful. The ideology behind this example is disgusting.

2. Negating

Negating is achieved in order to convince the readers. Negating is achieved using the particle 'not' as in the following examples, "father comes home after many years of forgetting us, of not sending us money, for not loving us...". Darling is telling the story of her father, who was working out of country and comes after years of alienation but with misery. He comes after not sending them any money, not showing love, or asking about them. After years of negligence, he comes back. The ideology behind this example is negligence.

Negating is also achieved using negative adjectives as in the following examples, "unable to move, unable to talk properly ...". Darling is continuing to tell the story of her miserable father. When he comes, she is exhausted and in a bad condition. He cannot walk or talk appropriately. He is in a very bad health

condition. He suffers from many diseases. The ideology behind this example is sufferings.

3. Prioritizing

Prioritizing is achieved using subordination, as in the following example, “I don’t tell that I’m a girl”. Prioritizing is achieved using subordination in order to highlight the most critical issue. Darling is describing the condition of her father after coming back. He is helpless and suffers a lot. He is also unable to identify her and keeps calling her boy. She could not tell him she was a girl because he was scary. She is afraid of him that she cannot talk. The ideology behind this example is fear.

4. Equating and Contrasting

Equating is achieved using intensive relational equivalence as in the following examples, “his body a black, terrible stick” and “the claw is hard and sweaty”. Equating is used to make things parallel to other things. Darling is still telling the story of her father. His body is equated to a black and terrible stick. He looks in a terrible health condition. He becomes very skinny because of poverty. His hands become like hard claws. She means that her father has become a monster. The ideology behind this example is poverty.

Equating is achieved using metaphorical equivalence; in the following examples, “it smells like something died in there” and “he is like a monster up close”. Darling describes her father as doing nothing but vomiting. He is in a bad health condition. When he vomits, the smell looks so nasty, as if the smell of a dead body is in there. Alienation almost kills him and makes him ill. She continues saying that her father becomes a monster in his shape and smell. His shape is terrifying, and his smell is disgusting. The ideology behind these examples is alienation.

5. Hypothesizing

Hypothesizing is used to make the reader imagine an alternative situation. Hypothesizing is achieved using an epistemic model, as in the following example, “I could throw the hand away and get another”. Darling imagines a different

situation in which she wishes to get rid of her hands and get another because she shakes hands with her father. She degrades her father because he neglects and leaves her behind because of his awful condition. The ideology behind this example is degradation.

Extract (7)

“Heavenway is mounds and mounds of red earth everywhere, like people are being harvested, like death is maybe waiting behind a rock with a big bag of free food and people are rushing, tripping over each other to get to the front before the handouts run out. That is how it is, the way the dead keep coming and coming. And on the red mounds, the artifacts memorializing the dead: Smashed plates. Broken cups. Knobkerries. Heaps of stones. Branches of the *mphafa* tree. Everything looking sad and clumsy and ugly. I don’t know why people don’t try to make the place look pretty—for example, by painting the crosses and weeding the khaki grass and planting nice flowers—since the dead cannot do it themselves. That is what I would want if I were dead. For my grave to look nice, not this kaka. I used to be very afraid of graveyards and death and such things, but not anymore. There is just no sense being afraid when you live so near the graves; it would be like the tongue fearing the teeth. My favorite part about Heavenway are the crosses bearing the names of the dead. If we are not watching funerals we sometimes walk around reading the names on the graves. I always try to imagine I knew the people and make up stories about them in my head, or I tell them things that have been happening while they have been under the earth. When you look at the names together with the dates you see that they are really now names of the dead. And when you know maths like me then you can figure out the ages of the buried and see that they died young, their lives short like those of house mice. A person is supposed to live a full life, live long and grow old, like Mother of Bones, for example. It’s that Sickness that is killing them. Nobody can cure it so it just does as it pleases—killing killing killing, like a madman hacking unripe sugarcane with a machete.” (Bulawayo, 2013, p. 61)

1. Naming and Describing

Describing is achieved using pre-noun modification as in the following examples, “smashed plates” and “broken cups”.

In these examples, Darling is talking about the place where they live nearby, which is the graveyard. The graveyard is full of broken platters and glasses, which means that it is a filthy place that is supposed to be clean as a kind of honour to the dead. Darling is describing the country's situation, which is negligence. The government neglect even the place of dead people. The ideology behind this example is negligence.

2. Negating

Negating is achieved using the particle ‘not’ as in the following example, “I don’t know why people don’t try to make the place look pretty”. The author uses negating in order to convince the reader of her idea. Darling is trying to convince the readers that this place, the graveyard, should be clean and pretty because the dead people deserve to rest in a beautiful place, not a place full of broken things and dirt. The ideology behind this example is negligence.

Negating is achieved using the adjective ‘no’ followed by a noun, as in the following example, “there is just no sense being afraid of the graveyard when you live near the graves”. Darling is trying to convince the readers that people are supposed to be afraid of graveyards and the dead because they remind them of death. However, those who live with graves are not supposed to be afraid. Darling is describing the place where she lives, near the graveyard. Accordingly, she is acclimatized to this situation and becomes with no fear. The ideology behind this example is poverty.

3. Equating and Contrasting

Equating is achieved using metaphorical equivalence as in the following examples, “Heavenway is mounds and mounds of red earth everywhere like people are being harvested, like death may be waiting behind a rock”. Darling

equates the graveyard to those expecting death harvest time into gravestones. It is a portrayal of infinite gravestones filling the ground. Darling wants to tell the readers that death awaits them all sooner or later. The ideology behind this example is inevitable death.

In addition, contrasting is achieved using contrastive as in the following example, “I used to be very afraid of graveyards and death and such things, but not anymore”. Darling used contrast in order to contrast her condition in the past and in the present. In the past, she used to fear death and cemeteries because of the horrible scene of dead people and gravestones, but nowadays, she is not afraid anymore. This is because she has lived near the graveyard for a long time, which gives her the courage not to be afraid of such places and because death becomes a daily occurrence in her city. The ideology behind this example is coping with death.

4. Prioritizing

Prioritizing is used to highlight the essential ideas. Prioritizing is achieved using subordination, as in the following example, “it’s that sickness that is killing them”. The graveyard reflects the reason behind the death of most of those buried people, and it is sickness. Because of the poor lives they live, sickness kills them all. Darling wants to tell the readers that those dead people do not have money to treat themselves; they are here. The ideology behind this example is sickness.

5. Hypothesizing

Hypothesizing is achieved using conditional ‘if’ as in the following example, “if we are not watching funerals, we sometimes walk around reading the names on the graves”. Darling expresses that they live near the graveyard and their life is among dead people. They do nothing except watch funerals coming, and if there are no funerals, they sneak around the graveyard reading the names of dead people. She is reflecting on the awful life she lives in. The ideology behind this example is poverty.

Extract (8)

“Look at them leaving in droves, the children of the land, just look at them leaving in droves. Those with nothing are crossing borders. Those with strength are crossing borders. Those with ambitions are crossing borders. Those with hopes are crossing borders. Those with loss are crossing borders. Those in pain are crossing borders. Moving, running, emigrating, going, deserting, walking, quitting, flying, fleeing—to all over, to countries near and far, to countries unheard of, to countries whose names they cannot pronounce. They are leaving in droves. When things fall apart, the children of the land scurry and scatter like birds escaping a burning sky. They flee their own wretched land so their hunger may be pacified in foreign lands, their tears wiped away in strange lands, the wounds of their despair bandaged in faraway lands, their blistered prayers muttered in the darkness of queer lands. Look at the children of the land leaving in droves, leaving their own land with bleeding wounds on their bodies and shock on their faces and blood in their hearts and hunger in their stomachs and grief in their footsteps. Leaving their mothers and fathers and children behind, leaving their umbilical cords underneath the soil, leaving the bones of their ancestors in the earth, leaving everything that makes them who and what they are, leaving because it is no longer possible to stay. They will never be the same again because you just cannot be the same once you leave behind who and what you are, you just cannot be the same.” (Bulawayo, 2013, p. 67)

1. Naming and Describing

Describing is achieved using post-noun modification as in the following examples, “the children of the land”, “those with hopes are crossing borders”, those in pain as crossing boarders”, “the wounds of their despair”, blood in their hearts” and “grief in their footsteps”.

In the abovementioned examples, Darling describes how the people of her hometown are fleeing to another country. She describes different types of people

who are leaving. The children of her town are leaving, the people who own nothing are also leaving, people with ambition and hope are leaving, and those who live in pain are also leaving. Citizens are leaving the country because of the oppression. One can notice those people with wounds on their bodies, blood and sadness in their hearts, and people with empty stomachs leaving. The ideology behind these examples is abandonment.

Describing is also achieved using pre-noun modification as in the following examples, “they flee their wrecked land” and their blistered prayers”. The author uses pre-noun modification in order to let the readers have a piece of prior knowledge about the things people do and why they are fleeing. Darling continues to describe the situation in which her people are leaving. She describes her hometown as wrecked land. Wars destroyed her town and forced people to leave. Her town becomes a pile of wrecks. The people used to pray to God to save them from the conflict in their country. Darling described their prayers are ulcerated. This means they used to pray with pain and ask God for salvation. The ideology behind these examples is sufferings.

2. Negating

Negating is achieved using the adjective ‘no’ as in the following example, “leaving because it is no longer possible to stay”. Darling uses negating to convince the readers that staying in her country becomes impossible. The ideology behind this example is oppression. People cannot stay anymore because of the oppression militias are practising on civilians. Accordingly, their departure becomes a necessity.

Negating is also achieved using the adverb ‘never’ as in the following example, “they will never be the same again because you just cannot be the same once you leave behind who and what you are”.

In this example, Darling clarifies that ‘once you leave your country, your people and settle in another country, you will not be like before because you will acquire the new culture and traditions of the new country.’ Accordingly, ‘you will not be

the same older person once again'. The ideology behind this example is pursuing change.

3. Equating and Contrasting

Equating is achieved using metaphorical equivalence as in the following example, “the children of the land and scurry and scatter like birds escaping a burning sky”. Darling uses metaphor to describe people fleeing to a new country. Darling equates the children fleeing to the new country as birds running from the firing sky. They want to find a safe haven. They escape the fire and oppression of war and militias. The ideology behind this example is oppression.

4. Prioritizing

Prioritizing is achieved using subordination, as in the following example, “to countries whose names they cannot pronounce”. The author wants to highlight important information in the subordinate clause. Darling wants to say that people want to escape only to any direction and even places and countries where they cannot say their names. They only want to be safe in any part of the world and escape oppression and wars. The ideology behind this example is wandering.

5. Hypothesizing

Hypothesizing is achieved using epistemic modal verbs as in the following example, “so their hanger may be pacified in foreign lands”. The author uses hypothesizing to make the readers imagine a different scenario. Darling is giving why people and children leave because they need to feel free, eat different foods, and be safe in a country where they respect people. They imagine that their hunger is going to have vanished as soon as they reach foreign countries. The ideology behind this example is hunger.

Extract (9)

“If you come here where I am standing and look outside the window, you will not see any men seated under a blooming jacaranda playing draughts. Bastard and Stina and Godknows and Chipo and Sbho will not be calling me off to Budapest.

You will not even hear a vendor singing her wares, and you will not see anyone playing country-game or chasing after flying ants. Some things happen only in my country, and this here is not my country; I don't know whose it is. That fat boy, TK, who is also supposed to be my cousin even though I have never seen him before, says, This is America, yo, you won't see none of that African shit up in this motherfucker. What you will see if you come here where I am standing is the snow. Snow on the leafless trees, snow on the cars, snow on the roads, snow on the yards, snow on the roofs—snow, just snow covering everything like sand. It is as white as clean teeth and is also very, very cold. It is a greedy monster too, the snow, because just look how it has swallowed everything; where is the ground now? Where are the flowers? The grass? The stones? The leaves? The ants? The litter? Where are they? As for the coldness, I have never seen it like this. I mean, coldness that makes like it wants to kill you, like it's telling you, with its snow, that you should go back to where you came from.” (Bulawayo, 2013, p. 68)

1. Naming and Describing

Describing is achieved using post-noun modification as in the following examples, “snow on leafless trees” and “snow on the cars ...”. After escaping her country, Darling is now in Michigan. She describes the scene where she lives and sees nothing but snow. Snow covers leafless trees, cars, roofs, yards and roads. The place is not like Africa, hot and vivid. She wants to get out and play but cannot because of the snow. Darling depicts life as cruel. The author wants to convey that sometimes ‘if escaping to any foreign country, a person can never guess what awaits him/her. Everything is covered with snow which resembles the static conditions they live. The ideology behind these examples is stativity.

2. Negating

Negating is achieved using the particle ‘not’ as in the following examples, “you will not see any men seated under a blooming jacaranda playing draughts”, “Bastard and Stina and Godknows and Chipu and Sbho will not be calling me off

to Budapest”, “You will not even hear a vendor singing her wares,” and “you will not see anyone playing country-game or chasing after flying ants”.

In these examples, the author uses negating to convince the readers of her ideas. Darling continues to tell what she is missing while she lives in Michigan. Looking out the window, she sees nothing but snow. She recalled her days in Africa, where she saw men playing games, vendors singing while selling their stuff, her friends calling her to go to Budapest to get guava, and her playing country games with her friends. She will not see in the new country but snow. She misses her old days and feels homesick. The ideology behind these examples is nostalgia.

3. Equating and Contrasting

Equating is achieved using metaphorical equivalence as in the following examples, “snow, just snow covering everything like sand” and “it is a greedy monster too, the snow ...”.

Darling is talking about the snow which covers everything in the city. The author uses metaphor in order to equate the snow to something else. Darling equates the snow to sand and the monster. The snow is compared to sand, meaning it covers every single spot in the city. It is spread everywhere. No one can stop it. The whole city is under its mercy. It is also compared to a monster which swallows everything in the city, cars, roofs, roads and trees. It is something ugly which makes the city dress white and kills all colours inside the city. It is uncontrollable. The ideology behind these examples is stativity.

4. Prioritizing

The author achieved prioritizing using subordination as in the following example, “I mean coldness that makes like it wants to kill you...”. The author uses prioritizing in order to highlight some critical issues. In this example, Darling describes the snow and the coldness it causes in the city as if designed to kill. The coldness makes life cruel. Life is static and frozen in the city and not live in Africa. The coldness makes one feel dead as if some people are unwelcome here,

and it is a kind of sign which warns people. The ideology behind this example is a bad omen. It is a bad omen which predicts what is coming is the worst.

5. Hypothesizing

The author hypothesised using deontic modal verbs, as in the following example, “that you should get back to where you came from”. The author wants the readers to imagine a different scenario. Darling is trapped in Michigan, which is covered with snow all over. The situation is freezing, and life is static. The snow kills everything and swallows the whole city. Darling is imagining a different scene: to get back home and to return to her homeland because this is not the country she dreams of. Coming back to hot weather, to Budapest and guava, is better than living this static life. The ideology behind this example is reality escape.

Extract (10)

“Now the TV screen has split into two, and there’s two pictures of the woman, a before one, when she was bigger and looked like a real person, and an after one, where she is thin and looks like a beautiful thing. Give me that phone, then go to my room and bring me my blue purse; I need to order this push-up, Aunt Fostalina says. Upstairs, I look out the window of Aunt Fostalina’s bedroom at the cemetery across the road. The first thing you notice is all those decorations, like they are maybe trying to tell you that death is beautiful. At the entrance is a large concrete thingy with letters in a language I don’t know, on top of which lies a big sculpture of a reclining woman, her head resting to the side. She is covering her face with one hand as if to say there’s too much sun in life, as if to say she doesn’t want to be disturbed. All over the cemetery are beautiful sculptures of angels: an angel looking at the sky, an angel asleep on a stone slab, an angel carrying a dove, an angel with a hand on the heart, an angel kneeling in front of a fountain. Looking at them like that, you would think that angels are common things that run around the place in real life, like cats and dogs and cockroaches and cars. The graveyard itself is covered in green grass, and all over are trees that cast long shadows in the

day. And then there are the tombstones; some look like little houses, some look like castles, some just look strange, but they are all interesting.” (Bulawayo, 2003, p. 86)

1. Naming and Describing

Describing is achieved using pre and post-noun modification as in the following examples, “at the entrance is a large concrete thingy with letters in a language I don’t know”, “a big sculpture of a reclining woman”. Darling is describing the cemetery where she lives in the U.S. At the cemetery gate, and there is a massive block with incomprehensible writings. She cannot read the writing because it is in a different language. She does not know anything about the new country and culture. In addition, a massive monument of a woman rests on one side as if the sculpture is saying that death is a kind of rest after a stormy life. The author wants to convey that in the U.S., the government is taking care of cemeteries as beautiful places that need not be neglected. It is a kind of frontier for the city. Darling wants to tell the readers that they respect even dead people in foreign countries, unlike in her homeland. The ideology behind these examples is negligence vs caring.

Describing is achieved using pre-noun modification as in the following example, “the graveyard itself is covered in green grass”. The word ‘grass’ is pre-modified by the adjective ‘green’. Darling describes the graveyard as a beautiful place. The government is taking care of it as a sign of respect for the dead. The grass of the cemetery is green, meaning beautiful life, not living in her homeland, which means terrible life and death.

2. Negating

Negating is achieved using the particle ‘not’ as in the following example, “as if to say she doesn’t want to be disturbed”. Darling wants to convince the readers that the sculpture of an angel at the cemetery's gate is trying to hide from the humans and their evil deeds. The angel is hiding its face to avoid being seen by humans and trying to be away from them. The author wants to tell the readers that

even the angels escape from humans and their evil deeds. The ideology behind this example is abandonment.

3. Equating and Contrasting

The author is equated using metaphorical equivalence as in the following examples, “and then there are the tombstones; some look like little houses, some look like castles ...”. The author uses equating in order to compare two things. Darling metaphorically equates tombstones to a home and a castle. Darling wants to say that people find rest and peace in these graves. These graves take the dead people away from humans and their ugly actions. Accordingly, she equates the graves to homes and castles. The ideology behind these examples is peace.

4. Prioritizing

The author prioritised using subordination as in the following example, “all over are trees that cast long shadows in the day”. Darling highlights essential information about the graveyard. The graveyard is full of trees which shadow people during the hot days. The graveyard is a type of protection for the dead from humans. These trees cast shadows all over the ground, making the area cool and protective from the sun. The ideology behind this example is lost protection.

5. Hypothesizing

Hypothesizing is achieved using an epistemic modal verb as in the following examples, “they are maybe trying to tell you that death is beautiful” and “you would think that angels are common things that run around the place in real life”. The author wants the readers to imagine a different scenario. Darling is trying to tell that the graveyard is very elegant and beautiful. The government is taking care of it. The cleanness, tidiness, green grass and sculptures are trying to tell the people that death is lovely and not as what people think of it. In addition, the sculptures of angels fill the graveyard as a sign of purity and divinity. These sculptures tell people that it is a place for rest and peace and not for evil and devils. The ideology behind these examples is peace.

Extract (11)

“And because we were illegal and afraid to be discovered we mostly kept to ourselves, stuck to our kind and shied away from those who were not like us. We did not know what they would think of us, what they would do about us. We did not want their wrath, we did not want their curiosity, we did not want any attention. We did not meet stares and we avoided gazes. We hid our real names, gave false ones when asked. We built mountains between us and them, we dug rivers, we planted thorns—we had paid so much to be in America and we did not want to lose it all. And the jobs we worked, Jesus—Jesus—Jesus, the jobs we worked. Low-paying jobs. Backbreaking jobs. Jobs that gnawed at the bones of our dignity, devoured the meat, tongued the marrow. We took scalding irons and ironed our pride flat. We cleaned toilets. We picked tobacco and fruit under the boiling sun until we hung our tongues and panted like lost hounds. We butchered animals, slit throats, drained blood.” (Bulawayo, 2013. P. 108)

1. Naming and Describing

Describing is achieved using pre-noun modification as in the following examples, “we hid our real names”, “low-paying jobs”, and “backbreaking jobs”. In these examples, Darling is describing their situation in America. Darling and her friends entered America illegally. Accordingly, when American officers ask about their names, they give them false names, not the real ones, as they are afraid to lose everything they come for.

Darling and her friends worked challenging jobs, which she describes as low paying and backbreaking. Because they are from different countries and enter illegally, they must work in appalling job conditions and be exposed to extortion. Darling realizes that America is not like what she dreamed of. The author implies, 'Life here in the U.S. is complicated and cruel. You cannot live here easily; you must fight for your living and be exposed to different blackmail.' The ideology behind this example is sufferings.

2. Negating

Negating is achieved using the particle ‘not’ as in the following examples, “we didn’t need their curiosity”, “we didn’t need their attention” and “we didn’t meet stares, and we avoid gazes”. The author uses negation in order to convince the readers of her ideology. Darling and her friend are caught in the middle. They have caught in America. They are petrified that they will be discovered, and accordingly, they are hiding from people. They do not want people’s attention and curiosity. They avoid every single stare and gaze. Whenever someone gazes, they think they are going to be caught. The ideology behind these examples is fear.

3. Equating and Contrasting

Equating is achieved using metaphorical equivalence as in the following example, “we hung our tongues and pants like lost hounds”. Darling describes their assigned jobs and equates them to lost hounds who dangled their tongues because of tiredness. These jobs are difficult for them and not suitable for their ages. They are humiliated and degraded being black and from another country. The author wants to convey that ‘home sweet home’ and ‘east or west, home is the best’. The ideology behind these examples is humiliation.

4. Prioritizing

Prioritizing is achieved using subordination, as in the following example, “stuck to our kind and shied away from those who were not like us”. In this example, Darling is trying to convey that they are scared of being discovered by American officials searching for illegal immigrants. American officials are conducting severe measures to catch illegal immigrants and return them to their homelands. Accordingly, Darling and her friends hide from the Americans and stick to their kind who hide from officials. They keep themselves away from other people except for their kind. The ideology behind this example is hiding.

5. Hypothesizing

Hypothesizing is achieved using an epistemic modal verb, as in the following example, “what they would do about us”. Darling describes the dilemma they suffer from. Hypothesizing forces the readers to imagine different scenarios. Darling is wondering what they will do to them if they catch them. They live in everlasting questioning and bad psychological condition. In America, the measures against illegal immigrants are strict. Accordingly, they fear being deported back home and living the miserable condition again. The ideology behind this example is a blurred future.

Extract 12

“And then our own children were born. We held their American birth certificates tight. We did not name our children after our parents, after ourselves; we feared if we did they would not be able to say their own names, that their friends and teachers would not know how to call them. We gave them names that would make them belong in America, names that did not mean anything to us: Aaron, Josh, Dana, Corey, Jack, Kathleen. When our children were born, we did not bury their umbilical cords under the earth to bind them to the land because we had no land to call ours. We did not hold their heads over smoking herbs to make them strong, did not tie fetishes around their waists to protect them from evil spirits, did not brew beer and spill tobacco on the earth to announce their arrivals to the ancestors. Instead, we smiled. And when our parents reminded us over the phone that it had been a long, long time, and that they were getting old and needed to see us, needed to meet their grandchildren, we said, We are coming, Mama, Siyabuya Baba; we are coming, Gogo, Tirikuuya Sekuru. We did not want to tell them we still had no papers. And when they grew restless and cursed America for being the greedy monster that swallowed their children, swallowed the sons and daughters of other lands and refused to spit them out, we said, we are coming very soon, we are coming next year. And next year came and we said, Next year.

When next year came we said, Next year for sure. And when next year for sure came we said, Next year for real. And when next year for real came we said, we are coming, you'll see, just wait. And our parents waited and they saw, saw that we did not come. They died waiting, clutching in their dried hands pictures of us leaning against the Lady Liberty, graves of lost sons and daughters in their hearts, old eyes glued to the sky for fulamatshinaz to bring forth lost sons and daughters. We could not attend their funerals because we still had no papers, so we mourned from afar. We shut ourselves up and turned on the music so we did not raise the alarm, writhed on the floor and wailed and wailed and wailed.” (Bulawayo, 2013, p. 110)

1. Naming and Describing

Naming is achieved as in the following example, “a greedy monster”. A greedy monster is the naming of America. The reason for naming America with this is that it takes control of everything and absorbs the sons, daughters and lands of countries. The ideology behind this example is absorption. America is the country that attracts everyone to live in and work especially African and Asian countries. Accordingly, they refuse to return and live there for the rest of their lives.

2. Negating

Negating is achieved using the particle ‘not’ as in the following examples, “they would not be able to say their names” and “we did not bury their umbilical cords under the earth to bind them to the land...”. Darling is talking about the grief and sadness that African people feel when they live in America. She tries to convince the readers that they will not be able to name their children with their familiar names, and instead, they name them with strange names that make their friends and teachers unable to pronounce them. The African people will not be able to practice their traditions when burying their children’s umbilical cords as a sign to bind and tie them to their homeland. They feel lost in America. The ideology behind these examples is getting lost.

3. Equating and Contrasting

Contrasting is achieved using replacive opposition (instead) as in the following example, “did not brew beer and spill tobacco on the earth to announce their arrival to the ancestors. Instead we smile”. The author uses contrast in order to contradict two different sentences and ideas. Darling tells the readers they miss the old days when they welcomed their sons and daughters’ arrival from America, celebrated and sprinkled tobacco on the ground as a tradition. All these are gone, and nothing is left but loneliness. Consequently, they smile instead of feeling sad. The ideology behind these examples is irony.

4. Prioritizing

Prioritizing is achieved using subordination to highlight an important issue, as in the following example, “we gave them names that would make them belong in America”. In this example, the author wants to convey to readers, ‘Everything is lost in America, your names, your identity. You will carry a name that does not belong to your history and society, a name that your ancestors do not know how to pronounce. The ideology behind this example is lost identity.

5. Hypothesizing

Hypothesizing is achieved using epistemic types of modal verbs, as in the following example, “we could not attend their funerals because we still have no papers”. Darling makes the readers imagine a different situation. The Africans could not attend their sibling’s funerals because they did not have papers to enter America. Otherwise, they can. The alternative situation is that they can attend the funerals of their siblings if they are in Africa because they do not want official statements and other requirements. Darling feels pity for her race because they are discriminated against everywhere. The ideology behind this example is discrimination.

Extract (13)

“Downstairs, I stand at the entrance of the living room and peek inside. Uncle Kojo sits in half darkness; the living room is lit by the TV, where exhausted-looking soldiers are walking through clouds of smoke, a couple of bombed-out cars burning behind them. It’s afternoon on the TV, but the smoke is painting the day and making it look like night. There is just too much smoke. I think I’m beginning to smell it, beginning to see it seeping through the screen into our living room, covering Uncle Kojo. I leave him like that and go to the kitchen to microwave food for him because otherwise he will forget to eat. When I get back I clear the bottles of gin from the table, replace them with Uncle Kojo’s joll of rice and curry. He is leaning back on the couch now, his eyes closed; I don’t know if he is sleeping or thinking or what. I watch his face for a while, then without knowing why I do it, I grab one of the gin bottles, take a sip. It’s nasty and it burns; I swallow it only because there is nowhere to spit. It has started to rain on the TV, and a lone soldier is standing under a tree, smoking. I kneel at Uncle Kojo’s feet, untie his shoes, and remove them. I think about shaking him to see if he is awake, but in the end I sit on the sofa and watch the soldier in the rain just standing there like his mother forgot him, like he is Syria and has been counted out of country-game.” (Bulawayo, 2013, p. 125)

1. Naming and Describing

Describing is achieved using pre noun modification as in the following example, “and a lone soldier is standing under the tree”. The author uses pre noun modification in order to describe the soldier who appears on the TV. Darling is serving her aunt and uncle’s house. And while she is doing so, she noticed her uncle is watching TV. A lone soldiers appears single on the TV. Darling wants to tell that war left everything behind. The soldier is alone and left behind because of the war that scattered humans apart. The war makes this soldier alone and helpless. The ideology behind this example is helplessness.

2. Negating

Negating is achieved using the particle ‘not’ as in the following example, “his eyes closed; I don’t know if he is sleeping or thinking or what”. The author uses negating in order to persuade the readers. Darling is describing the situation of her uncle while he is watching TV. She feels confused because she does not know if he is sleeping or overthinking. She is in a dilemma about him. His status reveals his psychological and physical situation. He is exhausted psychologically and physically. Psychologically because he is watching the war and the lonely soldier, which reminds him of his country. Physically, he is drunk and tired of his life and backbreaking jobs. The ideology behind this is a dilemma.

3. Equating and Contrasting

Equating is achieved using metaphorical equivalence as in the following example, “and watch the soldier in the rain just standing there as his mother forgot him like he is Syria”. Darling equates the lonely soldier to Syria. The kind of equating is thoughtful because the lonely soldier is compared to the lonely country of Syria. Syria was left behind to be attacked by different countries. The Syrian people feel that they are lonely with no support. They suffer a lot because of the war. The ideology behind this example is isolation.

4. Prioritizing

Prioritizing is achieved using subordination as in the following example, “the sitting room is lit by the TV, where exhausted-looking soldiers are walking through clouds of smoke”. The subordinate clause highlights some critical issues. Darling highlights that the soldiers are exhausted and walk through the war scene and smoke of bombings everywhere. The TV scene represents the reality on the ground. The atmosphere is dark, smoke fills the air, and the soldiers are exhausted and terrified because of the horrible war. The author succeeded in highlighting and describing the war scene in this country to imitate what is happening in their country. The ideology behind this example is tiresome.

5. Hypothesizing

Hypothesizing is achieved using conditional ‘if’ as in the following example, “I think about shaking him to see if he is awake”. Darling tries to find out whether her uncle is awake, sleeping or dead. His uncle was watching TV, and the scene of soldiers and wars affected him. The scene reminds him of his country and what happened there. They feel helpless doing anything and are caught in the middle. The ideology behind this example is helplessness.

Extract (14)

“I stand there looking at the decorations like that, and then I remember this artifact that I found at Eliot’s place when I was cleaning the other day. I get on my knees and reach under the bed, where I hid it. It’s an ivory slab the shape of the African map, and right in the center of it is carved an eye. The rest of the slab is these intricate designs of various patterns. When I saw the slab at Eliot’s, sitting there with the other artifacts he’d bought on his world trips, it felt like the eye was looking at me so the right thing to do was to steal the ivory map. I hang it right above my bed and look around my room; it looks complete, but I feel like I’m not because I’m busy thinking about home and I feel like I can’t breathe from missing it. It’s a heavy feeling that I know will not go away so I pull out my Mac and get on Skype to call Mother. It’s Chipu who answers the phone. At first I can’t even tell it’s Chipu; I think I’m speaking to a grown woman. When she tells me who she is, I am surprised to find her at my mother’s house because surely she is too old for guavas now. Still, I think it’d be rude to ask what she is doing there so I don’t bring it up.” (Bulawayo, 2013, p. 126)

1. Naming and Describing

Describing is achieved using pre-noun modification as in the following examples, “an ivory slab” and “a grown-up woman”. In these examples, Darling describes some things in her homeland. The ivory slab she found in Eliot’s bedroom reminds her of Africa. Africa is famous for the trade of ivory, and this slab

reminds her of the old times she spends in Africa. Accordingly, she called her mother in order to check on her. Chipo picked up the phone. Now, she is a grown-up woman. Darling remembers the days when they used to pick up guavas from the neighbourhood. Now, everything has changed. She is nostalgic for the past. The ideology behind these examples is nostalgia.

Describing is achieved using post-noun modification, as in the following example, “the shape of the African map”. The shape slab contains a shape of an African map. It also reminds her of a homeland in Africa. The ideology behind this example is nostalgia. It is a sign of nostalgia for the old times. She wants to return to these days when they walked freely and ate guavas.

2. Negating

Negating is achieved using the particle ‘not’ as in the following examples, “I can’t breathe from missing it” and “At first, I can’t even tell it’s Chipo”. Darling negates the two sentences to convince the readers of her ideas. She is fond of this ivory slab and can die if she misses it. The slab becomes a partner of Darling, which reminds her of her homeland. She cannot let it go, and she is infatuated with it. When she called her mother, and Chipo picked up the phone, she could not recognize her because she was a grown-up woman. Her voice changed, and time passed quickly. The ideology behind these examples is nostalgia.

3. Equating and Contrasting

Contrasting is achieved using contrastive as in the following example, “it looks complete, but I feel like I’m not because I’m busy thinking about home”. Darling contrasts two things, the artefact and herself. The artefact she found in Eliot’s bedroom looks complete because it contains the African map, but it is not for her. Darling is incomplete because something is missing in her life as she thinks of her homeland. The map looks complete in every single detail, but Darling feels incomplete. The ideology behind this example is incompleteness.

4. Prioritizing

Prioritizing is achieved using subordination, as in the following example, “it is a heavy feeling that I know will not go away”. Darling highlights an important issue: the feeling that cannot go away. Darling is shedding light on the painful feeling of being away from home. This feeling cannot go away quickly, but it is heavy on the heart and the soul. Darling feels heavy because of this feeling that burdens her shoulder. A feeling that cannot be forgotten. The ideology behind this example is a burden.

5. Hypothesizing

Hypothesizing is achieved using epistemic modal verbs as in the following example, “still, I think it’d be so rude to ask what she is doing there so I don’t bring it up”. Darling is imagining a different situation for Chipo. When she called her mom, Chipo picked it up. She did not realize this was Chipo but still wondered what she was doing there. She becomes a grown-up and is supposed to be home. Consequently, she did not bring it up but was still in a dilemma. The ideology behind this example is the dilemma.

Extract (15)

“He was in Pakistan, hiding. Soon, the president will come out and make a statement. Yes, bin Laden is actually dead, isn’t that something? he says, jiggling the keys. When America put up the big reward for bin Laden, we made spears out of branches and went hunting for him. We had just appeared in Paradise and we needed new games while we waited for our parents to take us back to our real homes. At first we banged on the tin shacks yelling for bin Laden to come out, and when he didn’t, we ran to the bushes at the end of the shanty. We looked in the tall khaki grass, in the thickets; climbed trees, looked under rocks. We searched everywhere. Then we went and climbed Fambeki, but by the time we got to the top, we were hot and bored. It was like looking for air; there was just no bin Laden ... That’s not true. Mother of Bones found him, I said. We were quiet for a while, standing there, tall because the mountain made us tall. We

looked down. At the shanty. At the red earth. At Mzilikazi. At the Budapest houses in the distance. Bin Laden could have been anywhere.” (Bulawayo, 2013, p. 128)

1. Naming and Describing

Describing is achieved using pre and post-noun modification, as in the following example, “when America put up the big reward for Bin Laden, we made spears out of branches”. Darling remembers the old days when the American government allocates a reward for the one who could find Bin Laden. She and her friends went out into the wood to find him and get the prize. Darling describes Bin Laden as the one who can make them get the reward by capturing him. Immediately, they make spears out of tree branches and start their journey to find him. The author wants to tell the readers that those kids are searching for happiness and a future in the USA. The ideology behind this is pursuing happiness.

2. Negating

Negating is achieved using ‘no’ as in the following example, “there was just no Bin Laden”. The author uses negating to convince the readers of her idea. Darling and the kids are searching for Bin Laden as soon as the American government announce a reward for catching him. The kids start their search. They searched the wood, the city and the mountain but could not find him. The night started to curtain, and their attempts to catch Bin Laden failed. Eventually, they surrender and realize that Bin Laden is a lie. The ideology behind this example is inception.

3. Equating and Contrasting

Equating is achieved using intensive relational equivalence as in the following example, “we were hot and bored”. Darling continues to describe her memories when she was in her homeland. Darling is equating herself and the kids to hot and bored. After announcing the price, the kids went searching for Bin Laden. After a long quest searching, the kids were disappointed and felt bored. They decided

to surrender and wait for their parents to come and take them home. The author wants to tell the readers that they seek something they regard as a future for them, but it fades away. It is like a mirage. The ideology behind this example is inception.

4. Prioritizing

prioritizing is achieved using subordination, as in the following example, “we needed new games while we waited for our parents to take us back to our real homes”. The author uses prioritizing to highlight an important issue within the subordinate clause. Darling remembers her days in her hometown when they searched for new games to play with her childhood friends. They have no responsibilities; playing is prior. She remembers her parents coming to pick her up at her natural home. The author wants to say that these days still linger in her mind and cannot go away. The ideology behind this example is nostalgia.

5. Hypothesizing

Hypothesizing is achieved using the epistemic modal verbs as in the following example, “Bin Laden could have been anywhere”. Darling hypothesizes a different scene where the prize of capturing Bin Laden could be found. The prize is the future and happiness for her and her friends. The prize can be found anywhere in the world. The ideology behind this example is illusions. The author wants to tell the readers that these kids used to think that Bin Laden was a big prize, but they were mistaken. Darling finds that they are chasing an illusion, and they are fooled.

4.3 The Quantitative Analysis: Results and Discussion

After presenting a qualitative analysis of the relevant data, the quantitative analysis is used to confirm the results of the qualitative analysis and provide answers to the research questions posed in Chapter One. The quantitative analysis is divided into three sub-sections. The first presents and discusses the analytical results of chosen extracts from the first novel. The second subsection examines

and analyses the analytical findings of the chosen excerpts from the second novel. Nonetheless, the third subsection compares the analysis results for the two novels under consideration. To offer objective responses, the discussion will be based on exact numerical results calculated using the following formula:

$$\text{Percentage of occurrence} = \frac{\text{The Frequency of a CS tool/ an ideology}}{\text{Total frequency of all CS tools/ ideologies employed}} \times 100$$

4.3.1 Quantitative Analysis of Critical Stylistic Tools

Following the first Research question, the following sections will review the CS tools utilised with frequencies and percentages to identify the most and least used in each novel under analysis. Table (4.1) shows the repetition of each CS tool in the first novel with the percentages.

Table (4.1)

The Critical Stylistic Tools and Percentages in 'Salt Houses'

No.	CS Tools	Freq.	Sub-tools	Freq.	Percentage
1.	Naming and Describing	130	Pre modification	67	38.348 %
			Post modification	39	
			Pre + post	6	
			Nominalization	18	
2.	Negating	39	Simple	19	11.504 %
			'no'	9	
			Opposite adjectives	1	
			Frequency adverbs	4	
			Pronoun	6	
3.	Equating and Contrasting	78	Intensive relational equivalence	48	23.008 %
			Metaphorical equivalence	24	
			Contrastive	3	
			Replacive opposition	1	

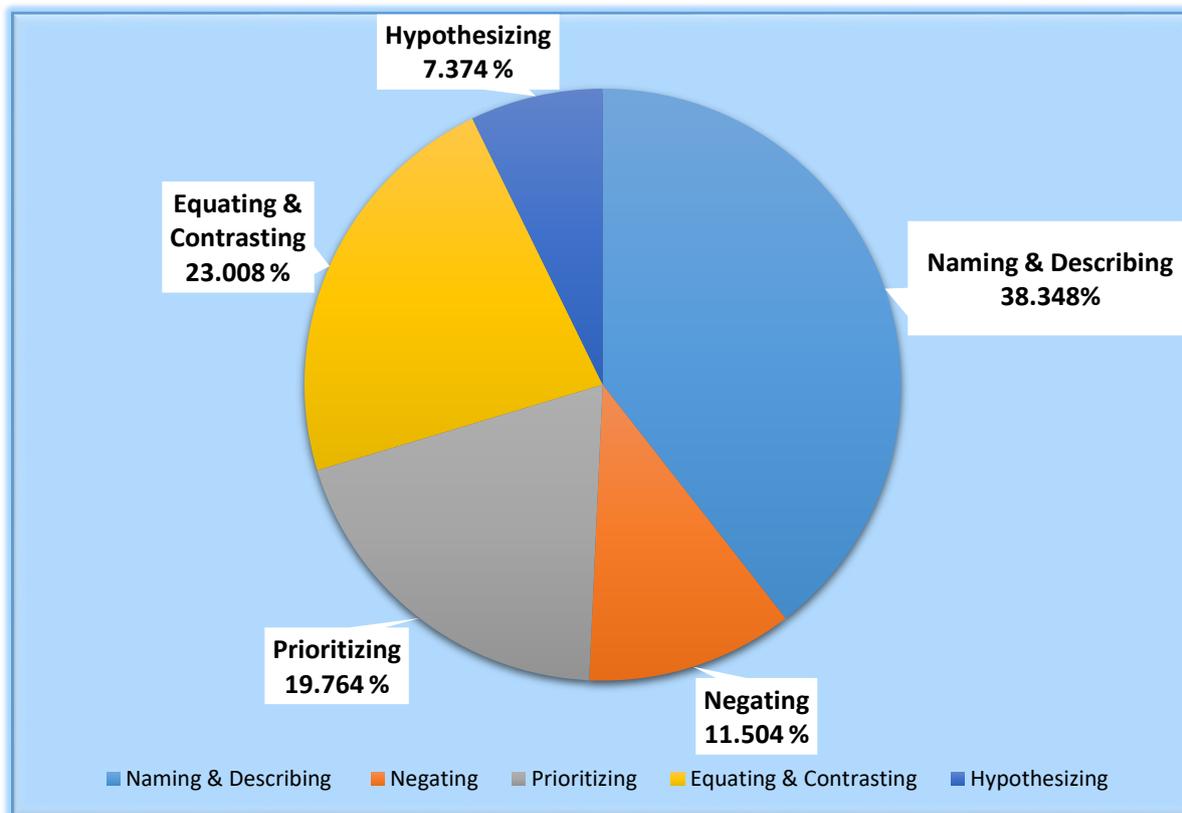
			Comparative opposition	1	
			Parallelism	1	
4.	Prioritising	67	Exploiting information structure	33	19.764 %
			Transformation	5	
			Subordination	29	
5.	Hypothesising	25	Conditional	0	7.374 %
			Modality	25	
Total		339			99.998%

In the novel "Salt Houses", the main four tools adopted by the writer are Naming and Describing, Negating and Equating and Contrasting and Prioritizing. The writer uses these tools to describe the events in the novel, persuade the readers, compare and contrast the past and present and finally, shed light on the crucial issues in the novel.

As the above table displays, the tool Naming and Describing are repeated (130 = 38.348 %). The repetition is high compared with other tools. It indicates that the writer wants, in the first place, to describe the actions and issues in her country. Negating is repeated (39 times = 11.504 %). Using Negating indicates that the writer wants to convince the readers with her ideologies invested in the text. Equating and Contrasting come third with repetition of (78 times = 23.008 %). The writer conducts Equating and Contrasting to compare and contrast the situation in the past where she was living and the present where she is now. Using this tool gives the readers a full view of the pros and cons of the present compared with the past. Prioritising comes in the fourth position with repetitions of (68 times = 19.764 %). The writer wants to highlight important issues in the text using this kind of CS tool. Finally, repetition presents hypotheses (25 times = 7.374 %). Using Hypothesising indicates that the writer wants the readers to imagine a hypothetical scene away from reality.

The percentages of the CS tool in the first novel extracts can be more elaborated in the following figure:

Figure (4.1)
Critical Stylistic Tools Percentages in 'Salt Houses'



The second novel extracts have various frequencies and percentages regarding CS tools employed. Those frequencies and percentages are listed in the following table:

Table (4.2)
The Critical Stylistic Tools in 'We Need New Names'

No.	The Critical Stylistic Tools	Freq.	Sub-tools	Freq.	Percentage
1.	Naming and Describing	58	Nominalization	2	31.351%
			Pre-modification	30	
			Post-modification	22	

			Pre + Post	4	
2.	Negating	53	Pronoun	3	28.648%
			'No'	7	
			Simple	38	
			Frequency adverbs	2	
			Opposite adjectives	3	
3.	Equating and Contrasting	39	Intensive relational equivalence	11	21.081%
			Metaphorical equivalence	22	
			Contrastive	4	
			Replacive opposition	1	
			Comparative opposition	1	
4.	Prioritising	17	Exploiting information structure	3	9.189%
			subordination	14	
5.	Hypothesising	18	Modality	17	9.729%
			Conditional	1	

The CS tools adopt in the novel "We Need New Names" are mainly; Naming and Describing with the repetition of (58 times = 31.351%). The writer wants to describe her country's ongoing issues and name them to make a full image of the situation. In addition, the writer wants to shed light on the most critical issues in the novel and wants the readers to imagine a hypothetical situation away from reality. The writer wants to convince the readers with the ideologies and ideas she adopts. Equating and contrasting the characters' status in the past and the present is the main issue for the writer. Negating comes second with the repetition of (53 time = 28.648%). Equating and Contrasting come in the third place with the repetition of (39 times = 21.081%). Prioritising and Hypothesising come at the end with the repetition of (17 times = 9.189% and 18 times = 9.729%). Those percentages can be clarified in Figure (4.2):

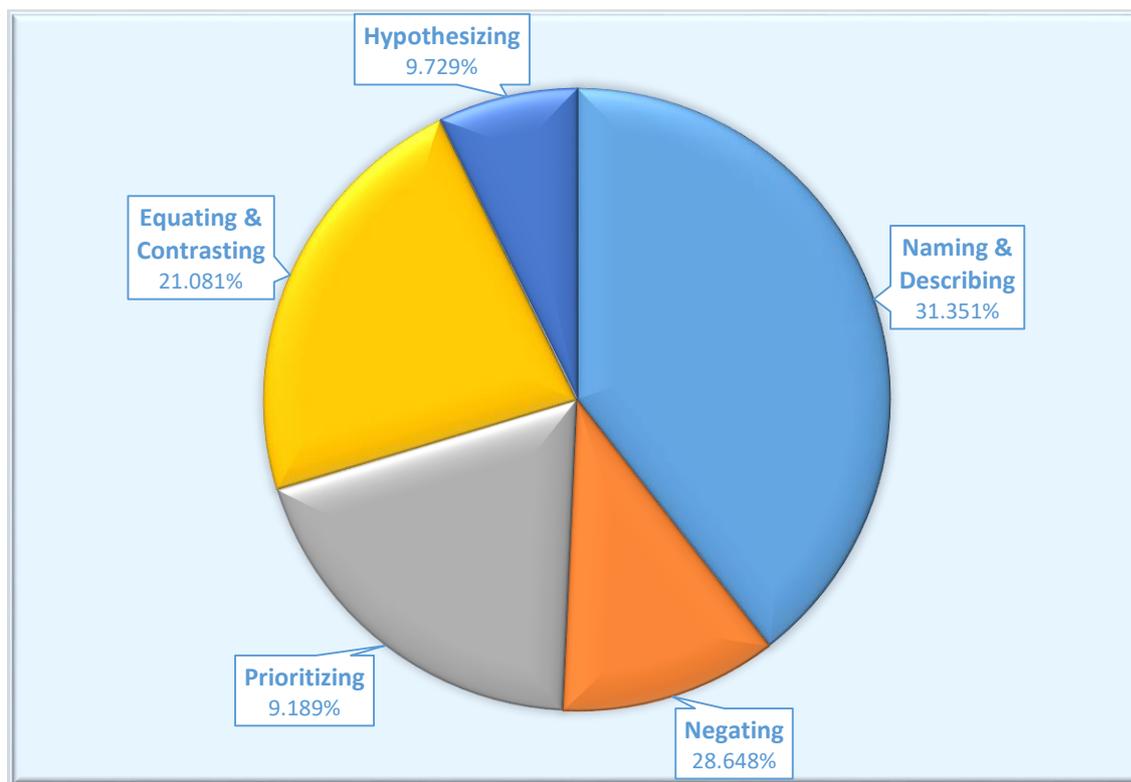


Figure (4.2)

The CS Tools Percentages in We Need New Names

According to the discussion above, the first research question which reads, "*What is (are) the CS tool(s) utilised in diasporic novels and which are the most and the least frequently employed?*" has been answered.

4.3.2 Quantitative Analysis of Ideologies

Table (4.3) below displays the frequencies and percentages of the various ideologies underlying the extracts of 'Salt Houses'

Table (4.3)

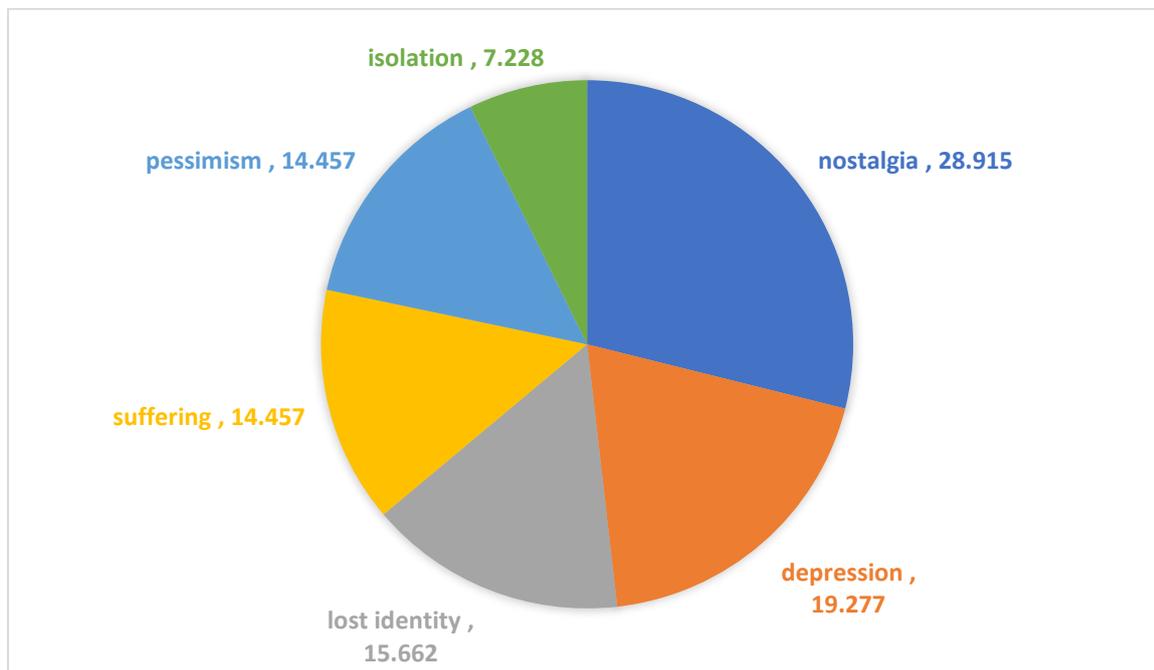
Ideologies in "Salt Houses"

NO.	The Ideology	Frequency	Percentage
1.	Nostalgia	24	28.915%
2.	Depression	16	19.277%
3.	Lost Identity	13	15.662%

4.	Suffering	12	14.457%
5.	Pessimism	12	14.457%
6.	Isolation	6	7.228%
Total		83	99.996%

As illustrated in Table (4.3), the central ideology that is repeated mostly is 'Nostalgia', which is repeated (24 times = 28.915%). This ideology is essential for the Palestinians because they were deported from their homeland, and accordingly, they are nostalgic for the old days in their hometown. Depression comes in second place with repetition of (16 times = 19.277%), indicating that the Palestinians feel depressed because of the security situation and the eternal war in their country. Lost identity comes in third place with the repetition of (13 times = 15.662%), which means that the Palestinians are searching for their lost identity as they are scattered worldwide. Sufferings are repeated in the fourth position (12 times = 14.457%). The result of the war and deportation of Palestinians from their homeland is sufferings. These sufferings cost them their health. Pessimism comes in the fifth position with the repetition of (12 times = 14.457%). The Palestinians feel pessimistic about the future of their country because of the ongoing war in their homeland. Those ideologies can be explicated in Figure (4.3) below:

Figure (4.3)
Percentages of Ideologies in 'Salt Houses'



The following table lists ideologies underlying the second novel's extracts.

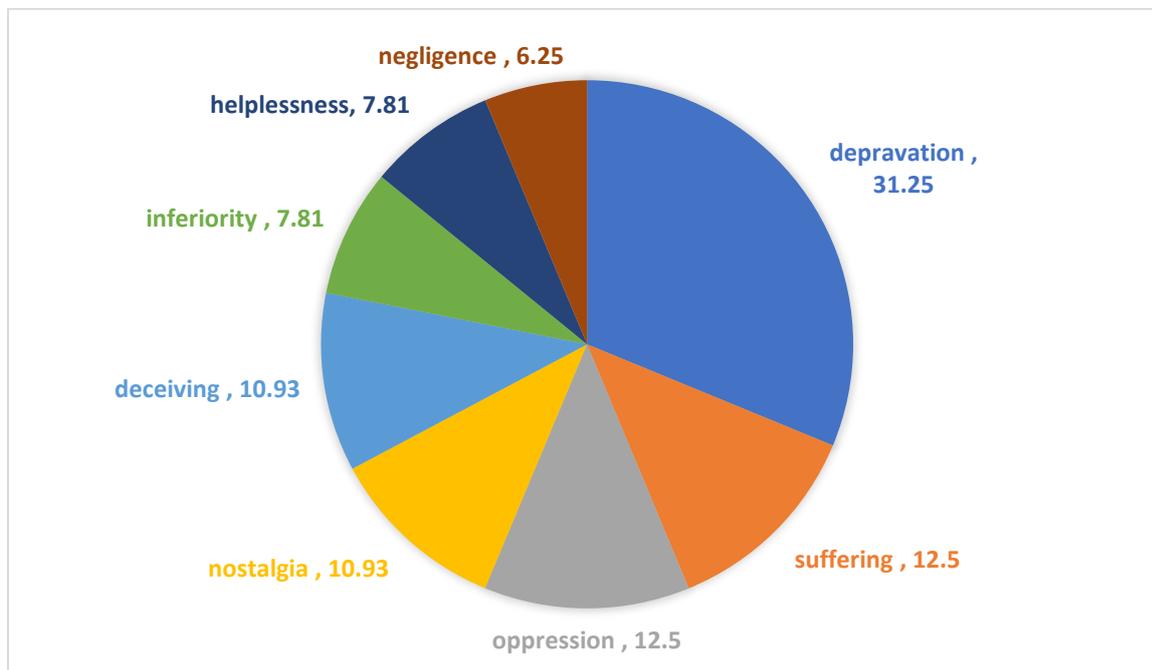
Table (4.4)
Ideologies in 'We Need New Names'

NO.	The Ideology	Repetition	Percentage
1.	Depravation	20	31.25%
2.	Suffering	8	12.5%
3.	Oppression	8	12.5%
4.	Nostalgia	7	10.93%
5.	Deceiving	7	10.93%
6.	Inferiority	5	7.81%
7.	Helplessness	5	7.81%
8.	Negligence	4	6.25%
Total		64	99.98%

The fundamental ideology revealed in this novel is repeated deprivation (20 times = 31.25%). The writer wants to make the readers aware of this ideology which makes people leave their homeland and flee to another, searching for food and comfort. This ideology is the second reason the people flee their country and find another to find peace. Suffering comes in second place with the repetition of (8 times = 12.5%). Oppression comes in the third position with the repetition of (8 times = 12.5%). Oppressed people force themselves to leave their homeland for equality and peace in another country. Nostalgia comes in the fourth position with the repetition of (7 times = 10.93%). The writer wants to say that whatever the rules and the oppression and sufferings are, people still feel nostalgic for their homeland and hope to be settled down to return. Deceiving comes in the fifth position with the repetition of (7 times = 10.93%). The government deceives its people and, as a result, forces them to leave the country and settle into another, besides inferiority, helplessness, and negligence.

In resemblance to the previous percentages, those of ideologies in the second novel are illustrated below in Figure (4.4):

Figure (4.4)
Percentages of Ideologies in 'We Need Names'



Based on the above results, the second research question which reads, "What is the ideology or ideologies underlying the analysed novels?"

4.3.3 Types and Functions of Diaspora

In responding to the third and fourth questions in the current study, the analysis of the extracts from the novels selected has given some insights.

Through the statistics of the ideologies utilised in the 'Salt Houses' novel, it has been noticed that the most dominant type of diaspora is political diaspora, which refers to the diaspora of Palestinians forced to flee their country to another, searching for peace. From the most dominant ideologies such as 'nostalgia', 'depression and 'lost identity', one can notice that Palestinians are the victims at the end of being refugees in another country. They feel nostalgic for their country and depressed from the war in their homeland; as a result, they lose their national identity because of the deportation. Accordingly, the diaspora functions politically to trigger the Arab and foreign countries political status and urge them to find a political solution for their case.

On the other hand, it has been noticed that the most dominant type of diaspora is trade diaspora, which refers to the diaspora of Africans who are forced to flee their country to another, searching for a better life. From the most dominant ideologies such as 'deprivation', 'sufferings' and 'nostalgia', one can notice that Africans are the victims at the end of being refugees in another country. They feel deprived and suffered because of the government's policy of humiliation and hunger against them. They forced themselves to search for another country to have a better life and satisfy their hunger. Accordingly, the diaspora functions socially, triggering public opinion on the social condition of the Africans who suffer from hunger and poverty.

Depending on the discussion above, the questions what read, "*What are the types of diasporas utilised by authors to identify this ideology? What is (are) the function(s) of diaspora sought by the authors?*" have been answered.

Figure (4.5) will view the percentages of CS in both novels under examination.

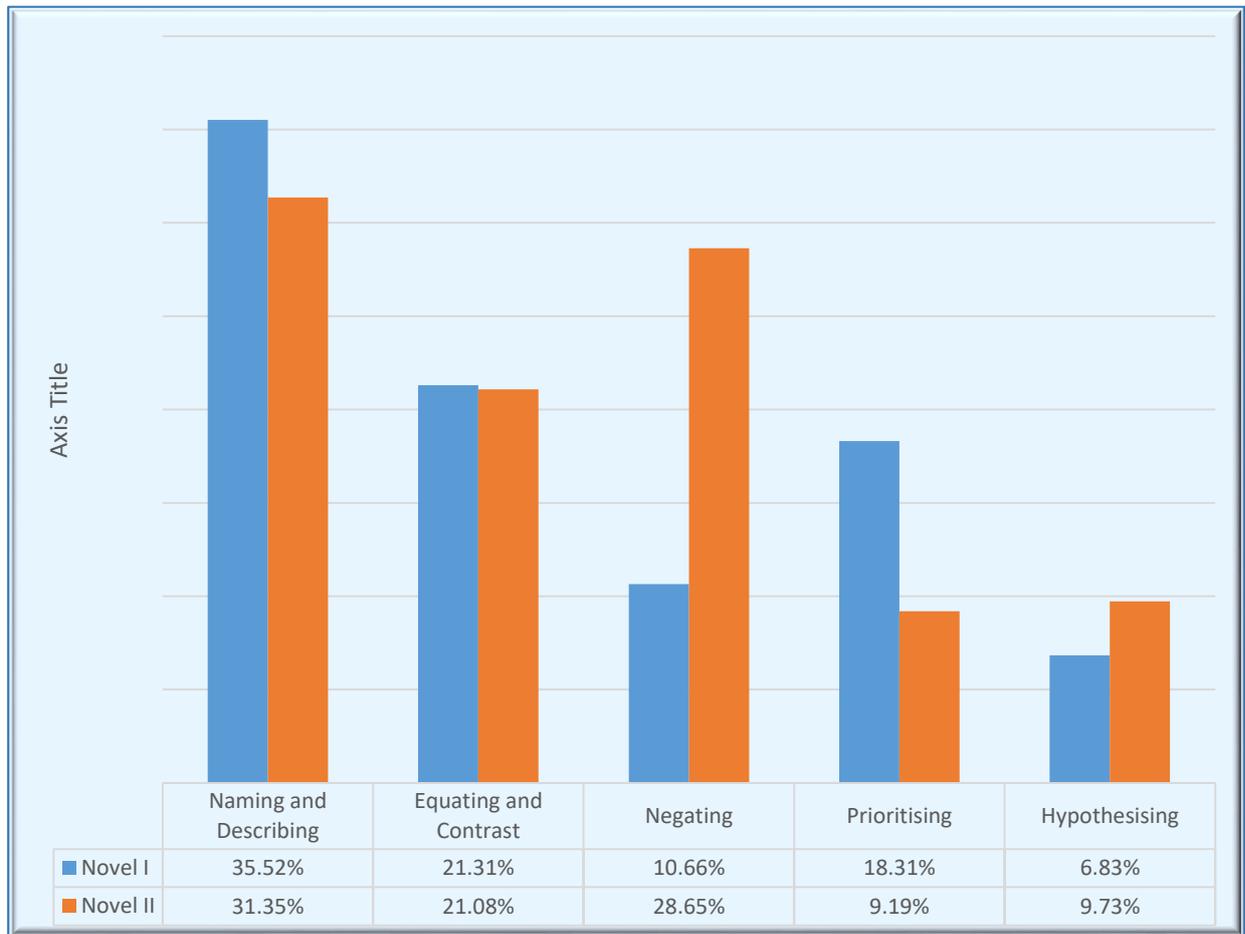
Figure (4.5)*View of the CS Tools in the Selected Novels*

Figure (4.5) shows that two tools are closely similar in the two novels, i.e., Naming and Describing and Equating and Contrasting. Naming and Describing are used to describe the situation the characters of the novels are passing through and the events that make the reader interact with them. This tool makes the reader draw a complete portrait of the novel and the people inside.

The second tool, equating and contrasting, is utilised by the two authors to make the readers equate and contrast two different events and eras, such as the readers' force to compare the past and the present and, as a result, the future of the characters. This indicates that the comparison of past and present for Palestinians is very high compared to African people. There is a considerable gap between

their past and present which make them make such a comparison. These two tools reflect the fundamental ideology of the authors.

Figure (4.6)

View of the Ideologies in the Selected Novels

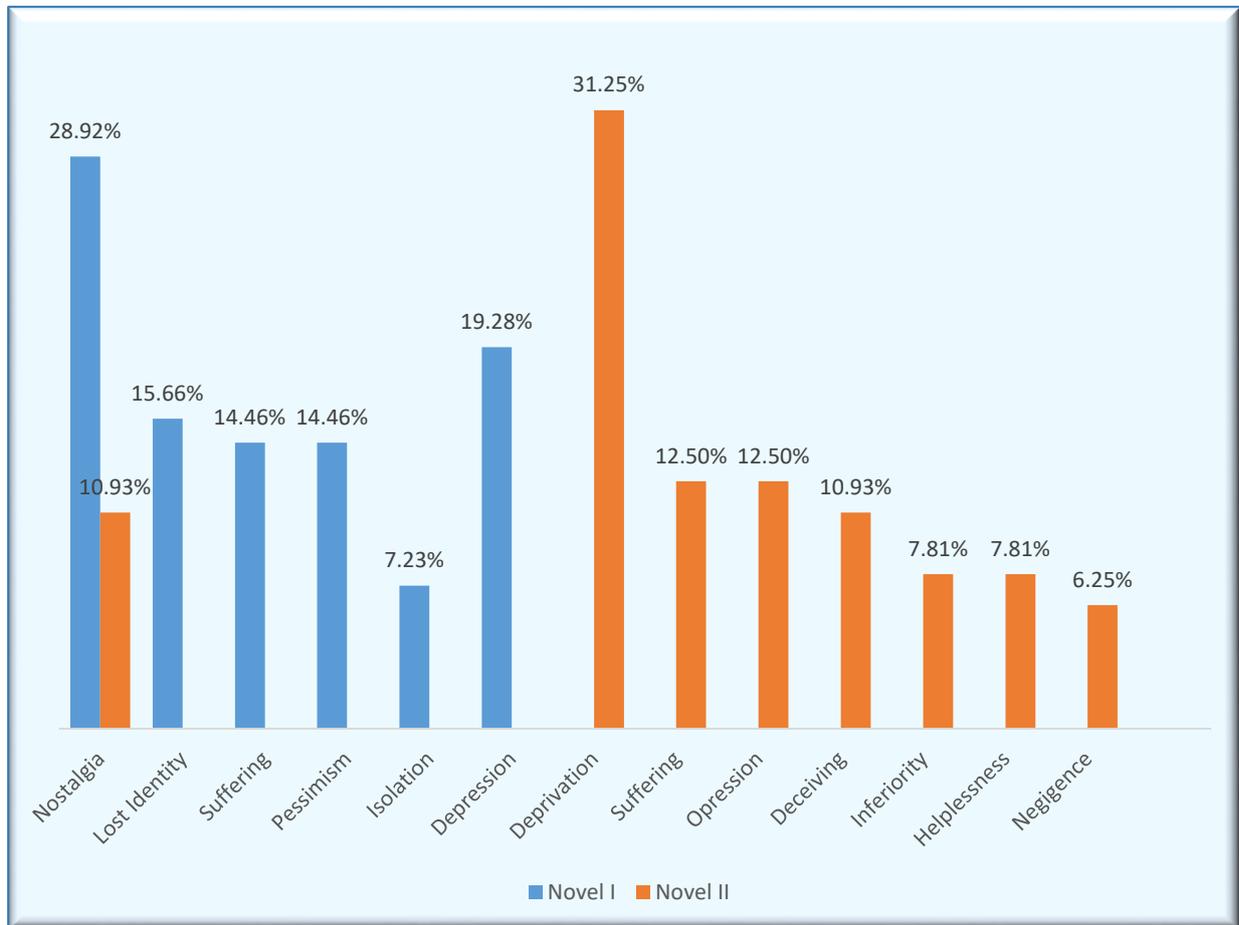


Figure (4.6) shows differences in the ideologies adopted by the two authors. Nostalgia is high in the first novel, which is affected by the political function of the diaspora. It indicates that the deportation of Palestinians is committed forcefully, which makes them eager to go home again, while it is not repeated frequently in the second novel. It has been noticed that deprivation is the dominant ideology in the second novel, which is affected by the social function of the diaspora. The second author focuses mainly on the social factors of the diaspora, while the first focuses on the diaspora's political factors.

The first author focuses on her novel's lost identity, oppression, pessimism, and dominant ideologies. These ideologies focus on the political reasons for the deportation of the Palestinians from their homeland. The diaspora's political function makes the author focus on these ideologies and draws readers' attention to the cold forging of political affairs of certain countries towards Palestine. On the other hand, the second novel focuses on other types of ideologies, such as suffering and oppression. These two ideologies reflect the social sufferings of Africans in their homeland. Accordingly, they are chasing their dreams to go to another country, searching for a better life, security and good living standards. These two ideologies are affected by the social function of diaspora.

Based on the comparative discussion above, the last research question read, *"What are the differences and similarities between Bulawayo and Alyan's novels in terms of CS tools employed, ideologies reflected, and types and functions of diaspora utilised?"* has been answered.

CHAPTER FIVE

CONCLUSIONS, RECOMMENDATIONS, AND SUGGESTIONS FOR FURTHER STUDIES

5.1 Introductory Remarks

The current chapter elucidates the conclusions of the study based on the analysis of the selected data. There are three sections in this chapter. The first section is devoted to the results drawn from the study of the chosen data. The second section outlines some suggestions based on the results of the analysis. The third offers some recommendations for more research projects.

5.2. Conclusions

Several conclusions that align with the objectives and hypotheses of the current study are offered based on the conclusions drawn from critical stylistic and statistical assessments of the data under consideration. As a result of the analyses, several additional findings were reached, and they are included here for necessity and usefulness:

1. Five essential critical stylistic tools are related to diaspora: naming and describing, negating, equating and contrasting, and prioritising and hypothesising. The reason naming and describing are used the most frequently during the diasporic process is because they, along with their cascading instruments, are more effective than any other tools at achieving the diaspora's intended aim. They help provide readers with a thorough explanation of diaspora in these two works. Based on this conclusion, the first hypothesis which reads, *"Diaspora demands a variety of CS tools. The tools employed in the data selected include naming, describing,*

equating, contrasting, prioritising, negating, and hypothesising." is verified.

2. Nostalgia is the dominant ideology in the "Salt Houses" novel. It indicates that the Palestinians feel nostalgic for their homeland more than other ideologies. However, various other ideologies are reflected throughout the novels, like depression, lost identity, and pessimism, which cause diaspora for Palestinians in "Salt Houses". The ideology of isolation in the latter novel indicates how the Palestinians feel isolated from the other world because of the ongoing war in Palestine, and no government stands beside them.

The dominant ideology in the second novel, "We Need New Names", is deprivation. The deprivation causes the African people to flee their homeland and search for another. In the novel "We Need New Names", suffering, oppression, and deception cause diaspora for African people because of the government and their militias who take control of the country, deceive, and humiliate their people. Inferiority, helplessness, and negligence align with the dominant ideologies in "We Need New Names". These ideologies are significant for the African people who fled their country and experienced the diasporic feeling because of the complex of inferiority, helplessness and negligence that their government practised against them. Accordingly, the second hypothesis reads, ***"Oppression and Nostalgia are the most dominant ideologies in 'Salt Houses'. Regarding 'We Need Names', deprivation and oppression are the dominant ideologies."*** is refuted.

3. Political diaspora, the diaspora of Palestinians forced to escape their nation and move to another in quest of peace, has been noted as the most prevalent type of diaspora. It is apparent that Palestinians are the sufferers as a result of being refugees in a different nation from their own from the most prevalent concepts, such as "nostalgia," "depression," and "lost identity."

They experience homesickness for their homeland and depression due to the war there; as a result, they lose their sense of national identity due to expulsion. As a result, the diaspora serves a political purpose by raising the political standing of Arab and other countries and urging them to find a political solution to their problem. On the other hand, it has been noted that the trade diaspora, the diaspora of Africans compelled to abandon their country for another in quest of a better life, is the most prevalent type of diaspora. It is obvious that Africans are the victims at the end of being refugees in another country from the most prevalent ideas, such as "deprivation," "suffering," and "nostalgia." Because of the government's campaign of denigration and hunger against them, they feel starved and mistreated. They were compelled to look for another nation to live better lives and get food. As a result, the diaspora serves a social purpose by raising awareness of the plight of hungry and impoverished Africans. Thus, the third hypothesis reads, "In 'Salt Houses' and 'We Need Names', the authors tend to employ the victim or refugee diaspora to reflect the Palestinian and African diasporic cases." is verified.

4. The first novel '*Salt Houses*' has much nostalgia, influenced by the diaspora's political role. While it is not frequently repeated in the second novel, it suggests that the forced deportation of Palestinians makes them eager to return home. It has been noted that the second novel's dominating philosophy, depravation, is influenced by the societal role of the diaspora. While the first author primarily focuses on the political aspects of the diaspora, the second primarily focuses on the social aspects. The other central beliefs in the first author's book are loss of identity, oppression, and pessimism. These ideologies heavily emphasise the political justifications for the expulsion of the Palestinians from their country. The author concentrates on these ideas and brings readers' attention to the cruel

shaping of certain countries' political affairs towards Palestine due to the diaspora's political function.

The second novel *'We Need New Names'* concentrates on different beliefs, including oppression and misery. These two ideas reflect the social hardships Africans face in their own countries. As a result, many are pursuing their aspirations to emigrate to other nations for a better quality of life, safety, and comfort. The societal impact of diaspora is felt through these ideas. As a result, the fourth hypothesis reads, ***"Diaspora is used to achieve specific functions in the novels selected, namely political and social effects."*** which is also verified.

5. Comparing the analytical conclusions discussed in 1, 2, 3, and 4 reveals that both novels use all the CS tools employed, with 'naming and describing' ranking the highest in frequency, however, with varying degrees of percentages. Concerning ideologies, nostalgia is the dominant ideology in the first novel, while deprivation dominates the ideologies in the second novel, with varying numbers of other ideologies in the novels selected. Relating to the types and functions of diaspora, the authors of both novels deploy the victim or refugee diaspora to serve a political function in the first novel and a social function in the second novel. Consequently, the fifth hypothesis which reads, ***"Regarding CS tools, both authors use the same tools but with different frequencies. Regarding ideology, both authors share the ideology of oppression. Concerning the type and function of diaspora, authors employ similar victim or refugee diaspora to achieve social and political effects."*** is refuted.
6. Drawing on the study conclusions and interpretation, it is apparent that diaspora is a method that has been shown to impact readers and guide them on an upward path significantly. Regarding the practical definition of diaspora presented in Chapter One and maintained in the present, it has

proven effective in demonstrating that a diaspora is an essential tool that is stylistically established out of various stylistic devices and influenced by certain social factors. The authors use a persuasive strategy to urge readers to participate and interact with the diasporic events depicted in the two novels.

5.3 Recommendations

The functions of naming and describing, prioritising, equating and contrasting, negating, hypothesising etc., are just a few examples of tools used in the critical stylistic analysis that teachers should be aware of because they help connect the world of language to the outside social real world. These methods can be utilised in everyday life to comprehend people's intentions and ideologies, scientific study, and language analysis.

It is advised that students who are interested in linguistics should read the analysis in this study to understand how these tools work and how to apply them to texts, so they can then apply them to various texts in their academic work. They can undoubtedly come up with new tools or invent them.

Since stylistics is one of the primary components of linguistic analysis, syllabus designers should consider including stylistics as a whole and critical stylistics specifically in the curriculum for students who want to learn English. Since language is typically utilised aesthetically, stylistics is the best field to study this use. Since language is also used to influence other people, critical stylistics is the best field to study speeches intended to have an impact.

5.4 Suggestions for Further Studies

1. A Comparative Analysis of diaspora in English and Arabic literature
2. A critical stylistic analysis of diaspora on Arabic social media.

3. A critical pragmatic study of diaspora in English political texts.
4. A pragma-rhetorical study of the diaspora in American and British literature.
5. A sociolinguistic study of diaspora in English and Arabic novels: A comparative Study.

References

- Adachi, N. (2020). Diaspora Language. *The International Encyclopedia of Linguistic Anthropology*. Wiley Online Library. <https://onlinelibrary.wiley.com/doi/full/10.1002/9781118786093.iela0441>
- Alfaraz, G. G. (2018). *Framing the diaspora and the homeland: Language ideologies in the Cuban diaspora*. De Gruyter Mouton. <https://www.degruyter.com/document/doi/10.1515/ijsl-2018-0033/html>
- Atawneh, A. M. (2009). The discourse of war in the Middle East: Analysis of media reporting. *Journal of Pragmatics*, 41.
- Bakhtin, M. (1981). Discourse in the novel (M. Holquist & C. Emerson, Trans.). In M. Holquist (Ed.), *Dialogic imagination: Four essays*. University of Texas Press. (pp. 259-422).
- Bally, C. (1909) *Traité de stylistique française*. Heidelberg: Carl Winters.
- Barry, P. (1984). Stylistics and the logic of intuition, or how not to pick Chrysanthemum. *Critical Quarterly*, 27 (4).
- Beard, A. (2000). *The Language of politics*. New York: Routledge.
- Beardsley, M. (1987). Verbal style and illocutionary action. In B. Lang, (Ed.), *The conception of style*. Cornell University Press.
- Benjamin, W. (1968). Theses on the philosophy of history. In Hannah Arendt, (Ed.), Harry Zorn, (translator), *Illuminations*. Schocken Books.
- Bennett, W.A. (1977). An applied linguistic view of the function of poetic form. *Journal of Literary Semantics*, 6 (1), 29–48.

Birch, D. (2005). *Language, literature and critical practice: Ways of analyzing text*. New York: Taylor & Francis

Black, E. (2006). *Pragmatic Stylistics*. Edinburgh: Edinburgh University Press.

Blommaert, J. (2006). Language Policy and National Identity. In T. Ricento (Ed.) *An Introduction to Language Policy: Theory and Method* (pp. 238-254). Blackwell Publishing.

Brookfield, S. (2005). *The Power of Critical Theory for Adults Learning and Teaching*. Maidenhead: Open University Press.

Brooks, C. & Robert, W. (1950). *Understanding poetry*. Holt

Brown, R. & Gilman, A. (1989) Politeness theory and Shakespeare's four major tragedies. *Language in Society* (18).

Bruneau, M. (1995). *Diasporas*. Montpellier: GIP Reclus.

Burton, D. (1982) Through Glass Darkly: Through Dark Glass. In R. Carter (ed): 195-214. London: Routledge.

Calvo, C. (1990). *Shakespeare and Twentieth Century Stylistics*. Los Angeles: Universidad de Marcia.

Carroll, N., Gibson, J. (2016). *The Routledge Companion to Philosophy of Literature*. London: Routledge.

Carter, R. & Simpson, P. (Eds.) (1989) *Language, discourse and literature*. Unwin Hyman.

Carter, R. A (2007). Foreword. In G. Watson & S. Zyngier (Eds), *Literature and Stylistics for Language Learners*. Palgrave.

Carter, R. A. & Stockwell, P. (Eds) (2008). *The Language and Literature Reader*. London: Routledge.

Carter, R. A. (2004), *Language and Creativity. The Art of Common Talk*. London: Routledge.

Carter, R.A. & Nash, W. (1983). Language and literariness. *Prose Studies*, 6 (2).

Carter, R.A. (ed), (1982c), *Language and Literature: An Introductory Reader in Stylistics*. Allen & Unwin.

Chaliand, G, & Rageau, J. (1991). *Atlas des Diasporas*. Jacob

Chomsky, N. (1957). *Syntactic Structures*. Mouton.

Chomsky, N. (1964). *Current Issues in Linguistic Theory*. Mouton.

Chomsky, N. (1965). *Aspects of the Theory of Syntax*. MIT Press.

Chomsky, N. (1968). *Language and Mind*. Harcourt Brace Jovanovich

Clifford, J. (1994). Diasporas. *Cultural Anthropology*, 9 (3).

Cohen, R. (1996). Diasporas and the nation-state: From victims to challengers. *International Affairs*, (3).

Cohen, R. (1997). *Global Diasporas: An Introduction*. UCL Press.

Cole, A. (2021) *Language and identity in the Cockney diaspora: A sociophonetic and variationist study*. [PhD thesis, University of Essex].

Connor, W. (1986). The Impact of homelands upon diasporas. In G. Sheffer (Ed.), *Modern diasporas in international politics*. Palgrave Macmillan.

Cornils, A. & Schernus, W. (2003). On the relationship between the theory of the novel, narrative and narratology. In T. Kindt & H. Muller (Eds), *What is*

Narratology?: Questions and Answers Regarding the Status of a Theory. Walter de Gruyter

Culler, J. (1975), *Structuralist Poetics: Structuralism, Linguistics and the Study of Literature*. Cornell University Press.

Culpeper, J. (2002) Computers, language and characterisation: An Analysis of six characters in *Romeo and Juliet*. In U. Melander-Marttala, C. Ostman and Merja Kyto (Eds.), *Conversation in life and in literature: Papers from the ASLA symposium, association suedoise de linguistique appliquee (asla)*, (15)Uppsala.

Danto, A. C. (1981). *The transfiguration of the commonplace: A philosophy of art*. Harvard University Press

Denzin, N. K, & Lincoln, Y. S. (1994). Introduction: Entering the field of qualitative research. In N. K. Denzin, & Y.S. Lincoln (Eds.), *Handbook of qualitative research*. Sage publications.

Eagleton, J. (1991). *Ideology: An Introduction*. London: Verso.

Eco, U. (2005). *On Style*. Harcourt.

Ehrlich, V. (1973), Roman Jakobson: grammar of poetry and poetry of grammar. In Chatman, (Ed.),

Eichenbaum, B. (1927). *The theory of formal method*. Leningrad.

Esman, M. (1986). Diasporas and international relations. In G. Sheffer (Ed.), *Modern Diasporas in International Politics*. Croom Helm.

Fairclough, N. (1989). *Language and Power*. Longman.

Fish, S. (1980), *Is There a Text in This Class? The Authority of Interpretive Communities*. Harvard University Press.

Fowler, R. (1966a). Linguistic Theory and the Study of Literature. In Fowler (Ed.), 1966b, 1–28.

Fowler, R. (ed.) (1975b), *Style and Structure in Literature. Essays in the New Stylistics*, Basil Blackwell.

Fowler, R., Hodge, R., Kress, G. & Trew, T. (1979) *Language and Control*. Routledge and Kegan Paul.

Freeman, M. H. (2014). Cognitive Poetics. In M. Burke (Ed.), *The Routledge handbook of stylistics*. Routledge

Gibbs, Jr., R. W. (1994). *The Poetics of Mind: Figurative thought, language and understanding*. Cambridge University Press.

Goodman, N. (1975). The Status of style. *Critical Inquiry*. 1 (4). doi:10.2307/1342849

Griffin, R. (2006). Ideology and Culture. *Journal of Political Ideologies*. 11(1), 77-99.

Guiraud, P. (1954). *La Stylistique*. PUF.

Habib, M. A. R. (2008). *Modern Literary Criticism and Theory*. Blackwell.

Halliday, M. A. K. (1971) Linguistic function and literary style: Inquiry into the language of William Golding's 'The inheritors'. In S. Chatman (Ed.), *Literary style*. Oxford University Press.

Halliday, M. A. K. (1971). Linguistic function and literary style: An inquiry into the language of William Golding's *The Inheritors* ', in Halliday, 1973, 103–43.

Halliday, M. A. K. (1973). *Explorations in the Functions of Language*. London: Cambridge University Press.

Halliday, M. A. K. (1994). *An introduction to functional grammar*. London: Routledge

Halliday, M.A.K. (1964a). Descriptive linguistics in literary studies. In Freeman (1970), 57–72.

Halliday, M.A.K. (1983). Foreword to M. Cummings and R. Simmons' *The Language of Literature: A Stylistic Introduction to the Study of Literature*. Oxford: Pergamon Press
 Hartman, G. (1970), *Beyond Formalism: Literary Essays, 1958–1970*, Yale University Press.

Hasan, R. (1971), Rime and reason in literature. In Chatman (Ed.), 1971, 299 – 326.

Hasan, R. (1989) *Linguistics, language and verbal art*. Oxford University Press.

Havranek, B. (1964). The functional differentiation of the standard language. In P. Garvin (Ed.), *A Prague school reader on esthetics, literary structure, and style*. Georgetown University Press

Hendricks, W. O. (1974) The relation between linguistics and literary studies. *Poetics*, 11, 5–22.

Herman, D. (2007b), Narratology. In D. Herman (Ed.), *The Cambridge Companion to Narrative*. Cambridge University Press,

Hodge, R. & Kress, G. (1974). Transformations, models and processes: Towards a more usable linguistics. *Journal of Literary Semantics*, 3.

Hodge, R. (1988). Halliday and the stylistics of creativity. In Birch & O'Toole (Eds), 1988, 142–56.

Hoey, M.P. (1984). Persuasive rhetoric in linguistics: a stylistic study of some features of the language in Noam Chomsky. *Forum Linguisticum*, 8(1), 20–30.

Hoover, D. L. (1999) *Language and style in 'The Inheritors'*. University Press of America.

Huang, Z. M. (2007). Interpreting Cognitive Metaphor: Using Relevance Theory and an Alternative Account. In J. Lesley, D. McIntyre, & D. Bousfield (Eds.), *Stylistics and Social Cognition*.

Jakobson, R. (1960). Closing statement: linguistics and poetics. In T. A. Sebeok (Ed.) *Style in language*. MIT Press

Jakobson, R. (1966-1988). *Selected Writings*. 8 vols. Mouton de Gruyter.

Jeffries, L. (2006) *Discovering language: The structure of modern English*. Palgrave Macmillan.

Jeffries, L. (2007) *Textual construction of the female body. A critical discourse approach*. Palgrave Macmillan.

Jeffries, L. (2010). *Critical Stylistics: The Power of English*. Palgrave Macmillan.

Jeffries, L., & McIntyre, D. (2010). *Stylistics*. Cambridge University Press.

Kearney, M. (1995). The local and the global: The anthropology of globalization and transnationalism. *Annual Review of Anthropology*, 24.

Keyser, S. J. (1980). Wallace Stevens: form and meaning in four poems. In Ching *et al.* (Eds), 1980, 257.

Khattab, M. (Trans). (2016). The Clear Quran: A Thematic English Translation. <https://wisemuslim.com/wp-content/uploads/2021/09/Noor-Book.com-The-Clear-Quran-English-Translation-by-Dr-Mustafa-Khattab.pdf>

King, G., Keohane, R. O., & Verba, S. (1994). Designing social inquiry. *Scientific inference in qualitative research*. Princeton University Press.

Kress, G. & Hodge, R. (1979), *Language as Ideology*, Routledge & Kegan Paul.

Kress, G. & Trew, T. (1978). Transformations and discourse: A study in conceptual change. *Journal of Literary Semantics*, 7, 29–48.

Kress, G. & van Leeuwen, T. (1996), *Reading Images – The Grammar of Visual Design*. Routledge.

Lahey, E. (2014). Stylistics and text world theory. In M. Burke (Ed.). Routledge.

Lakoff, G., & Johnsen, M. (1980). *Metaphors We Live By*. University of Chicago Press.

Leech, G. (1987), Stylistics and functionalism. In N. Fabb, D. Attridge, A. Durant and C. MacCabe (Eds), *The Linguistics of Writing: Arguments between Language and Literature*. Manchester University Press.

Leech, G. N. (1965) This bread I break: language and interpretation. *Review of English Literature* (6).

Liu, Y. (2003). The Cultural Knowledge and Ideology in Chinese Language Textbooks: A Critical Discourse Analysis. (PhD Thesis). The University of Queensland.

Medam, A. (1993). Diaspora / Diasporas. Archétype et typologie. *Revue Européenne des Migrations Internationales*, 9, (1).

Mettinger, A. (1994) *Aspects of semantic opposition in English*. Clarendon Press.

Milic, L. T. (1967) *A quantitative approach to the style of Jonathan Swift*. Mouton.

Mills, S. (2006), Feminist stylistics. In K. Brown (Ed.), *Encyclopedia of Language and Linguistics*. Elsevier Science.

- Muir, J., (1972). *A Modern Approach to English Grammar: an introduction to systemic grammar*. Batsford.
- Mukařovský, J. (1964) Standard language and poetic language. In P. L. Garvin (Ed.) *A Prague school reader on aesthetics, literary structure and style*: 17–30. Georgetown University Press.
- Neuman, W. (2014) *Social research methods: Qualitative and quantitative approaches*. Pearson.
- Norgaard, N., Busse, B., Montaro, R. (2010). *Keyterms in Stylistics*. London and New York: Continuum.
- Orbán, K. (2018). Reading the diaspora. [Unpublished MA thesis, Lund University].
- Page, R. (2006), Feminist narratology. In K. Brown (Ed.), *Encyclopedia of Language and Linguistics*. Elsevier Science.
- Pilkington, A. (2000) *Poetic effects: A relevance theory perspective*. Benjamins.
- Robinson, J. M. (1985). Style and personality in the literary work. *The Philosophical Review*, 94 (2). doi: 10.2307/2185429
- Safran, W. (1991). Diasporas in modern societies: Myths of homeland and return. *Diaspora: A Journal of Transnational Studies*. 1(1)
- Sheffer, G. (1986). *Modern diasporas in international politics*. Croom Helm.
- Shklovsky, V. ([1925]1990), *Theory of Prose*. Dalkey Archive Press.
- Short, M. (1996). *Exploring the Language of Poems, Plays and Prose*. Longman.
- Shuval, J. (1998). Migration to Israel: The mythology of ‘uniqueness’. *International Migration*, 36 (1).

- Simpson, P. (1993). *Language, Ideology and Point of View*. Routledge.
- Sinclair, J. (1984). Poetic discourse: A sample exercise. In Birch (Ed.), 1984a, 9–28.
- Spritzer, L. (1948). *Linguistics and literary history*. Princeton University Press
- Stockwell, P. (2002) *Cognitive poetics: An introduction*. London: Routledge.
- Stubbs, M. (2005). Conrad in the computer: Examples of quantitative stylistics methods. *Language and Literature*, 14, (1).
- Szabó G. (2022). *A critical sociolinguistic study of diasporization among Hungarians in Catalonia* [Unpublished PhD Thesis, Oberta De Catalunya University].
- Tashakkori, A., & Teddlie, C. (2008). Introduction to mixed method and mixed model studies in the social and behavioral science. In V.L. Plano-Clark, & J. W. Creswell (Eds.), *The mixed methods reader*. Sage Publications.
- The Oxford English Dictionary* (2nd ed.). (1989). Clarendon Press
- Thompson, J.B. (1990). *Ideology and Modern Culture: Critical Social Theory in The Era of Mass Communication*. Stanford, CAL: Stanford University Press.
- Tololian, K. (1991). The nation state and its others: in lieu of a preface. *Diaspora*, 1 (1).
- Ullmann, S. (1957). *Style in the French Novel*. Cambridge University Press.
- van Dijk, T. (1993). *Principles of CDA*. <http://www.discourse-in-society.org/oldarticles/Principles.htm>.
- Van Dijk, T. (2001). Principles of Critical discourse analysis. In M. Wetherell et al. (Eds), *Discourse theory and practice* (pp. 300-317). A Reader.

- Verdonk, P. (2002). *Stylistics*. Oxford University Press.
- Wales, K. (2001) *A dictionary of stylistics (2nd ed.)* Longman.
- Wales, K. (2006a), *Northern English: A Social and Cultural History*. Cambridge University Press.
- Walton, K. (1987). Style and the products and processes of art. In *The concept of style*. Cornell University Press.
- Wareing, S. (1994). *Gender Differences in Language Use*. London: Prentice Hall.
- Weber, J. J. (1996), *The Stylistics Reader. From Roman Jakobson to the Present*. London: Hodder
- Wellek, R. (1978). *What Is literature?* In Hernadi (1978), 16-23.
- Werth, P. (1999). *Text worlds: Representing conceptual space in discourse*. Longman.
- Widdowson, H. (1972). On the deviance of literary discourse. *Style*, 294–305.
- Widdowson, H. (1975), *Stylistics and the Teaching of Literature*. Longman.
- Williams, C. (2007). Research methods. *Journal of Business and Economics*, 5(2), 65-72.
- Wodak, R., and Meyer, M. (2001). *Methods of Critical Discourse Analysis*. London: Sage.
- Wollheim, R. (1995). Style in painting. In C. van Eck, J. McAllister, & R. van de Vall. (Eds.), *The question of style in philosophy and the arts*. Cambridge University Press

Woolard, K. A. & Schieffelin, B. B. (1994). Language ideology. *Annual Review of Anthropology* 23 (1). 55–82.10.1002/9781118786093.iela0217

Woolard, K. A. (1998). Language ideology as a field of inquiry. In B. Schieffelin, K. A. Woolard & P. V. Kroskrity (Eds.), *Language ideologies: Practice and Theory*. Oxford University Press.

المستخلص

تشمل مجتمعات الشتات مجموعات متنوعة من الأفراد مثل المطرودين واللاجئين السياسيين والمقيمين الأجانب والمهاجرين والأقليات العرقية. ومع ذلك، في دراسات الشتات، هناك ميل للتركيز على الجوانب الثقافية والاجتماعية للشتات، مع تجاهل دور اللغة في تشكيل الهوية والانتماء وتكوين المجتمع. لسد هذه الفجوة، تحلل الدراسة الحالية مفهوم الشتات من منظور أسلوبى نقدي لفهم كيفية انعكاس الخيارات الأسلوبية في الأدب وتشكل تجارب وهويات مجتمعات الشتات. يدرس مثال جيفريز (2010) اللغة والأجهزة الأسلوبية التي يستعملها مؤلفو الشتات لاستكشاف أيديولوجيات النزوح والهوية والتهجين الثقافي. فضلاً عن ذلك، تهدف الدراسة إلى تحديد الأدوات الأسلوبية النقدية المستعملة في هاتين الروايتين في الشتات والأكثر استعمالاً والأقل استعمالاً. استكشف أيديولوجية أو أيديولوجيات وراء روايتي الشتات. التعرف على أنواع الشتات المستخدمة في هاتين الروايتين وتحديد وظائف الشتات التي يسعى إليها المؤلفون. بالإجماع مع الأهداف ، اذ يفترض أن: الشتات يتطلب أدوات أسلوبية نقدية متنوعة. وبالتالي ، يتم استعمال خمس أدوات (التسمية والوصف ، والتساوي والتباين ، وتحديد الأولويات ، والنفي ، والفرضيات) بنسب متنوعة. القمع والحنين إلى الماضي هما الأيديولوجيتان الأكثر هيمنة في "بيوت الملح". فيما يتعلق بـ "نحن بحاجة إلى أسماء" ، فإن الحرمان والقمع هما الأيديولوجيتان السائدتان. في "بيوت الملح" و"نحن بحاجة إلى أسماء" ، يوظف المؤلفان الضحية أو اللاجئين في الشتات لتعكس حالات الشتات الفلسطيني والأفريقي. يستعمل الشتات لتحقيق وظائف محددة في الروايات المختارة، وهي الآثار السياسية والاجتماعية. للتحقق من هذه الفرضيات ، اعتمد الباحث إطار أسلوب جيفريز (2010) النقدي بأستعمال خمس أدوات فقط أكثر صلة بالبيانات المختارة. يعتمد الباحث الإجراءات الآتية: مسح الأدبيات ذات الصلة بالأسلوب النقدي وتحليل الخطاب النقدي والشتات. تحليل روايتين إنجليزييتين تتبعان مثال جيفريز (2010) للإجابة على الأسئلة والتحقق من الفرضيات. حساب نتائج التحليل في جداول إحصائية تمثل تواتر التكرارات والنسب المئوية ، أي يتم عرض التحليلات مع النتائج النوعية والكمية ومناقشة نتائج تحليل الروايات المختارة. تقديم الاستنتاجات والتوصيات والاقتراحات لمزيد من الدراسات. تقتصر الدراسة على التحليل الأسلوبى النقدي لروايتين. وأن هاتين الروايتين هما "نحن بحاجة إلى أسماء جديدة" لبولاوايو ، التي نشرت في عام 2013 ، و "بيت الملح" لهالة عليان التي نشرت في عام 2017. يتبنى الباحث إطار الأسلوبية النقدية لجيفريز (2010) لإجراء التحليل. وقد خلص التحليل الذي أجري إلى العديد من الاستنتاجات. يشير أحد الاستنتاجات المهمة إلى أن جميع الأدوات الأسلوبية الأساس الخمس تستعمل لتعكس الشتات. أما فيما يتعلق بالأيديولوجيا، فإن الحنين إلى الماضي هو الأيديولوجية السائدة في رواية "بيوت الملح" التي تشير إلى أن الفلسطينيين يشعرون بالحنين إلى وطنهم أكثر من الأيديولوجيات الأخرى. فضلاً عن ذلك ، فإن

الأيدولوجية السائدة في الرواية الثانية ، "نحن بحاجة إلى أسماء جديدة" ، هي الحرمان الذي يجعل الشعوب الأفريقية تهرب من وطنها وتبحث عن موطن آخر. وفيما يتعلق بأنواع الشتات، فهو الشتات السياسي و التجاري ، فقد لوحظ أن شتات الفلسطينيين الذين أجبروا على الفرار من بلدهم والانتقال إلى بلد آخر بحثا عن السلام، هو أكثر أنواع الشتات انتشارا.



وزارة التعليم العالي والبحث العلمي

جامعة بابل

كلية التربية للعلوم الانسانية

قسم اللغة الانكليزية

تحليل نقدي اسلوبي للشئات في روايات انجليزية مختارة

أطروحة تقدم بها

الى مجلس كلية التربية للعلوم الانسانية في جامعة بابل وهي جزء من متطلبات
نيل

درجة الدكتوراه في التربية/ اللغة الانجليزية / علم اللغة

الطالب:

عمر أسامة نشأت عزت

بإشراف:

أ. م. د. حسين حميد معيوف

شوال / 1444 هـ

أيار / 2023 م