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A Critical- Stylistic Study of the Linguistic Construction of Cultural Alienation in Selected Contemporary Fictions

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College of Education for Human Sciences

Department of English



**A Critical- Stylistic Study of the Linguistic Construction of Cultural
Alienation in Selected Contemporary Fictions**

A Thesis

Submitted to the Council of the College of Education for Human Sciences, Wasit
University, in Partial Fulfillments of the Requirements for the Degree of Master of
Education in English Language and Linguistics

By

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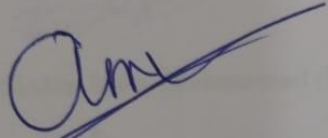
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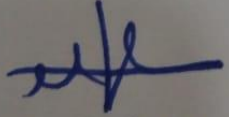
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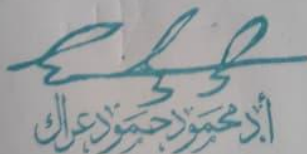


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DEDICATION

To the souls of my dear parents, brothers, and my sister

Whose I still feel presence beside me.

To my husband, for his endless support.

To my lovely sons and daughter, the joy and light of my life this is for you.

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I give all the praises to the God who blessed me with strength, patience, and the power to accomplish this work. None of this was ever achievable without His grace, either.

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Abstract

Cultural alienation refers to the loss of connection an individual experiences when living between two cultural worlds, and it is a recurring theme in migration narratives. Although cultural alienation in contemporary novels has been widely examined from literary and sociological perspectives, its linguistic constructions remain underexplored. The current study will fill this gap by applying Jeffries' (2010) Critical Stylistics to analyse how cultural alienation is linguistically constructed in two selected contemporary novels: Lahiri's *The Namesake* (2003) and Adichie's *Americanah* (2013).¹⁶ extracts eight from each novel. The study adopts a qualitative methodology to gain a thorough understanding of the data. It aims to examine the linguistic construction of cultural alienation, identifies the most and least commonly employed Critical Stylistics tools used to construct this alienation, it examines the ideological implications these tools reveal. The findings show that four of the five Critical Stylistics tools occur with comparable frequency in both novels, while *Naming and Describing* emerge as a consistently dominant tool, underscoring the centrality of lexical choice in constructing cultural identity. *Equating and Contrasting* appear least prevalent in *The Namesake*, which mirrors the novel's subtler, more implicit construction of alienation. *Exemplifying and Enumerating* is least dominant in *Americanah*, pointing to explicit social contrast. *Negating* functions differently across the two texts, marking absence and lack in *The Namesake*, and resistance to imposed labels and stereotypes in *Americanah*. Overall, cultural alienation is constructed through distinct linguistic strategies shaped by each novel's narrative style.

Keywords: cultural alienation, linguistic constructions, *The Namesake*, *Americanah*, critical stylistics tools, Lahiri and Adichie

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LIST OF ABBREVIATIONS

CDA	Critical Discourse Analysis
CL	Critical Linguistics
CS	Critical Stylistics
TCFs	Textual Conceptual Functions

CHAPTER ONE

INTRODUCTION

1.0 Background of the Study

Language is not just a means of communication; it is a tool by which people communicate who they are, what they have been through, and what they believe. Literary texts provide a particularly rich area of interest in this relationship between language and lived experience because writers make choices in their representation of the world and the people that are part of it. Changing that context to one that focuses on migration and cultural displacement opens up a new space for cultural meaning to be uncovered and analysed in the language of those texts (Norton, 2000).

The notion of alienation has a long intellectual pedigree. It was one of the first to be analysed in a systematic way by Hegel (1949) who identified two properties of the phenomenon: the loss of the self and the feeling of separation from one's surroundings (Kanungo, 1982). Later, Marx (1963) expanded on this idea by linking alienation to social and economic situations, which he believed were in part due to alienation from others and alienation from identity. Durkheim (1976) moved further in suggesting that alienation is inevitable when someone is unable to meet the needs of the society around them, if they are unable to do so then alienation is inevitable. There are several types of alienation, including cultural alienation. which is a decreased level of attachment to one's own culture due to external influences which results in a loss of traditional values and identity (Kalekin-Fishman & Langman, 2015).

Cultural alienation emerged as one of the major themes of contemporary fiction, especially in stories about migration and life cross-cultural life . However, in such stories, characters may suffer from being unable to belong to the world they left behind or the one they have been welcomed into. This unease is not just on the level of events and character; it is also in the way that names and descriptions of people are used, in the contrasts between different cultural realities, and in the assumptions that are made in everyday interaction. An examination of this language can expose the ways in which cultural alienation is created, maintained and sometimes challenged on the level of the text itself (Hiddleston, 2014). The purpose of this study is to demonstrate the effects of the analytical tools used by Jeffries to develop and deepen the understanding of language as a tool for creating and perpetuating the sense of cultural alienation in the modern novel.

1.1 Statement of the Problem

In contemporary fiction cultural alienation is a common theme, especially in migration and displacement stories. Existing studies on this aspect have tended to concentrate on its emotional and social aspects, longing of the homeland, isolation, suffering, and a sense of loneliness in an unfamiliar world. Researchers have examined migrant characters as they seek to fit into both cultures, the characters' loss of their original culture, and the feelings of rejection or misunderstanding for the experience in the new culture. These are indeed relevant, but these studies often treat alienation as a feeling or a situation that characters experience inside the story (Zaki, 2024).

Much less attention has been paid to the importance of language in all these things. Linguistic structures are significant in the expression of the alienation that people

experience in societies to which they do not belong. Careful selection of words and deliberate descriptions of characters and their experiences allow writers to create a more vivid image of the travails migrants experience and the challenges they encounter when settling into a different cultural context. In this way, language is not just a means of conveying the story, but it is also a means of making alienation more visible and more real for the reader.

The study is thus centered on language as the ground for the understanding of cultural alienation in fiction. It seeks to demonstrate that alienation is not just the theme, but a process of creating the theme in the language of the text, and through the language, the alienation of people is made visible and intelligible to the reader, and that linguistic choices are crucial to the alienation process. The purpose of this study is to address this gap by conducting a Critical Stylistic (CS) analysis of cultural alienation in the two contemporary novels, *The Namesake* (2003) by Lahiri and *Americanah* (2013) by Adichie.

1.2 Objectives of the Study

This study attempts to accomplish the following objectives:

1. To examine the different manifestations of cultural alienation and how they are linguistically constructed in the selected contemporary fiction.
2. To determine the CS tools used to convey the manifestations of cultural alienation in the selected novels.
3. To highlight the most and least frequently employed CS tools in the linguistic construction of cultural alienation.

4. To investigate the ideological significations embedded in the linguistic construction of cultural alienation in the novels under analysis, and determine their significance.

1.3 Research Questions

To address the objectives of the study, the following research questions have been raised:

1. What are the different manifestations of cultural alienation, and how are they linguistically constructed in the selected contemporary fiction?
2. Which critical stylistic tools are used to convey the manifestations of cultural alienation in the selected fictions?
3. What are the most and least frequently employed critical stylistic tools in the linguistic construction of cultural alienation?
4. How ideological significations are embedded in the linguistic construction of cultural alienation in the novels under analysis?

1.4 Limits of the Study

This study adopts Jeffries' (2010) CS to reveal the manifestations of cultural alienation and examine the ideological significations embedded in literary texts through a qualitative research methodology. The data for this study are taken from two contemporary novels: *The Namesake* (2003) by Lahiri and *Americanah* (2013) by Adichie. These novels were selected because they deal with the experience of migration and cultural displacement and are widely recognised in contemporary literary studies. The analysis of the data is limited to the use of CS tools: naming and describing, equating and contrasting, exemplifying and enumerating, implying and assuming, and negating.

1.5 Significance of the Study

The present study is expected to make a meaningful contribution to several areas of academic inquiry and life. First, the current study serves the community by revealing cultural alienation as a lived, everyday struggle rather than an abstract condition. The study helps correct the common misconception that migrant life is inherently comfortable. The experiences of Gogol and Ifemelu reflect a broader reality in which displacement and cultural adjustment are constant, demanding processes.

Second, the work contributes to the previous studies on CS since it has adopted Jeffries' (2010) theoretical model on cultural identity and displacement in literary works. So far, the work carried out in this field has been mostly on a general level of cultural alienation and has not been concerned with the linguistic forms in which this alienation is constructed in fictional narratives. The present study will try to fill this gap.

Third, it may be of interest to linguists and literary scholars who specialise in the study of the relationship between language and culture. The study explores the experience of cultural alienation in the selected novels in order to see how specific linguistic features create the experience of cultural alienation.

Fourth, the research contributes to clarifying the way in which the social experiences of many people are represented in contemporary fiction. The two novels can provide new perspectives on ways these experiences are conveyed via language through a careful linguistic reading of these texts. Finally, the study can serve as a valuable contribution to stylistics and literary research, as the methodology used and the analytical results in the study can become a guide for future research.

1.6 Layout of the Study

This study consists of five chapters. CHAPTER ONE deals with background of the study, statement of the problem, the aims, the research questions, the limitations, the significance and the organisation of the study. CHAPTER TWO is literature review which covers cultural alienation, stylistics, style and CS. CHAPTER THREE is the methodology and includes the nature of the study, data collection, data selection and the theoretical framework for the analysis. CHAPTER FOUR analyses sixteen extracts in order to investigate the linguistic construction of cultural alienation in the two novels, the researcher selected eight extracts of each novel analysed according to Jeffries's model (2010) using the five CS tools. CHAPTER FIVE includes the conclusions of the study, recommendations, and suggestions for further studies.

CHAPTER TWO

LITERATURE REVIEW

2.0 Introduction

Chapter Two provides the theoretical and conceptual foundations upon which the present study is built. It begins by examining the concept of cultural alienation, tracing its intellectual origins and reviewing its definitions across relevant disciplines in order to establish a precise understanding of the phenomenon as it manifests in literary discourse. The chapter then introduces the field of stylistics and situates CS within the broader landscape of linguistic and literary approaches, justifying its selection as the analytical framework for this study. Since CS, as developed by Jeffries (2010), constituted the methodological backbone of the analysis, its principles and textual tools are discussed in detail, with particular attention to the five tools employed in this study: Naming and Describing, Equating and Contrasting, Exemplifying and Enumerating, Implying and Assuming, and Negating. The chapter further addresses the concepts of identity and otherness, as these underpin the experience of cultural alienation represented in the selected novels. Finally, a review of related studies is presented to situate the current research within existing scholarship and to highlight the gap it seeks to address, namely the insufficient attention paid to the linguistic construction of cultural alienation in selected contemporary fiction.

2.1 The Notion of Style

The word style comes from the Latin word for the instrument with which to write on the wax tablet and has long been borrowed metaphorically to refer to the manner in

which someone speaks or writes. The principle of the extension is that of the classical rhetorical tradition, in which the use of language is knowingly manipulated for the sake of persuading an audience: rhetoric and style were always considered an inseparable element from the beginning. The concept works on different levels of languages: lexicology, syntax, text linguistics and intonation and the stylists are still controlling the style of separate text units and stylistic variation in the texts both in literature and nonliterature (Nørgaard et al. , 2010).

Verdonk (2002) and Finch (2003) described style as the unique usage of language to certain ends. This variety of styles and effects can be achieved through the use of alternative options. According to van Gelderen and Strazny (2005), different definitions of style are a selection of linguistic means, deviation and norm, recurrence of linguistic form, and comparison.

Leech & Short (2007) clarified that the best way to understand style is as a pattern or patterning, a choice from the writer's overall range of the language that would be available for use as a system of language rules under given circumstances of purpose, context and individual language users. Frequently, these choices are deliberate and have a conscious motivating factor, and their interpretation is at the core of the stylistic analysis of literary texts.

Each utterance is marked by a certain style, despite being rather unmarked or plain. Social, political, cultural, and contextual factors contribute to style, which entails psychological and socially motivated decision-making and linguistic aspects. It is a component of such aspects as norms and deviations, stability and change, convention and innovation, and foreground and background (Nørgaard et al., 2010).

Along with situation-related variables like communicative purpose, discipline and medium, user-related ones like age, gender or social status all influence the linguistic choices of a speaker or a writer, with the resources they have at their disposal. While situation-based factors address the discourse context in which the language is produced and received, user-based factors are related to the identity and the ideological orientation of the language user. Style thus becomes less of an intrinsic, or "natural," text quality, and more a purposive, context-sensitive use of language that is co-created by speaker and situation (Nørgaard et al. , 2010).

2.2 Stylistics

2.2.1 Definitions of Stylistics

A systematic investigation of styles in language is called stylistics; the reason is that in this investigation language is given an explanatory role that is more important than the biographical and historical circumstances. Stylistics is a technique that links the questions of literary criticism, which is mainly concerned with the process of interpreting, identifying and evaluating a text, with the properties of linguistics, which provides a precision of description in identifying the formal aspects of a text. Thus, meaning and stylistic effects are not always a fixed, absolute quality of words but relate to what happens in the readers' approach to the text (Simpson, 2004).

In stylistics, Nørgaard et al. (2010) said the workings of the linguistic system of the text are brought back to prominence and the text is first and foremost regarded as text and not an unanalysable aesthetic object. Analysts worry about the way that the constituent elements of discourse come together to create a unified message as well as with how literature is a communication system unique to its writer and reader. In this

sense, stylistics involves considerations of rigorous linguistic description and reader's intuitive interpretive response to the text as mutually dependent and inseparable activities, none of which is capable of accounting for the literary effect of a text.

It is the use of strict, scientific methods within the field of linguistics that makes stylistics a valuable method for the study of literary texts, because it gives even more valuable results than an impressionistic judgment alone. Thus, on the one hand, the description of language is instrumental in uncovering the specific language features that generate a particular impression: on the other, the description of those features is applied to the process of literary interpretation, for, like all forms of text description, the analysis of linguistic features can help readers discover meaning that may lie beyond the open realm of intentional meaning. In this way close reading and systematic linguistic analysis are complementary; they are not alternatives to one another and serve to enhance the enjoyment of the reader in dealing with the text (Simpson, 2004).

Verdonk (2002) said that stylistic analysis treats both the act of reading (i.e. the reader's act) and the speech of the text, and styles that can be entertained through the act of reading represent a kind of reading to be disciplined in study, not to be set aside or ignored. The reader thus has to make a personal contribution to what the text means in his or her experience but his or her subjective response is based on evidence that is linguistic and therefore objective and descriptive in terms of the text's formal qualities. Hence, the intuitive judgments which ultimately do determine the meaning of the text in the reader's mind are grounded in the disciplined linguistic description.

Simpson (2004) asserted that stylistics is a sub branch of applied linguistics. It is the study and analysis of writings of any sort or spoken language in regard to the linguistics-

tic and tonal style, wherein style is the specific type of language used by different people or in different situations or locations. Stylistics refers to the general study of the language style. It concentrates on the transformation of language through such factors like context, intent, author and time.

It is a field of contemporary linguistics that deals in the systematic study of literary style or the language use of speakers and writers in non-literary situations (Baldick, 2001). Lastly, scholars mostly think of stylistics as the linguistic study of literature or a method of literature that is interested in linguistic analysis. To be more exact, the study of the language that is used in literary works is called stylistics (Toolan, 1997; Syal & Jindal, 2010; Nørgaard et al., 2010).

In general, there are two stylistic branches. The focus of literary stylistics has been on complicated, densely-motivated and highly-praised language phenomena in literary texts. It differs from general, or non-literary, stylistics in three aspects: first, it has non-literary text (advertising, journalism, political rhetoric, and everyday conversation) as its main focus of the analysis; second, it is not so much concerned with interpretation or with appreciation as with the characterisation of the various styles within the more general context of linguistic variation; and third, it is keenly sign to the relevance of context in constructing the style (Nørgaard et al., 2010).

The texts chosen are a heterogeneous domain of areas, such as advertising, journalism, politics, academia, religion, and everyday discourse (Betti, 2021). Moreover, in comparison to literary stylistics, the discipline focuses on characterisation of specific styles in the wider environment of linguistic variation, as opposed to the interpretation

and assessment of literary texts. And a strong focus is directed at the importance of the environmental role in developing particular stylistic configurations (Betti, 2021).

It also dwelled on the processes through which meaning is created using language in literary pieces and other non-fictional documents. Though still focused on the literary tradition, modern stylistics started to explore the linguistic features of various discourses. As a result, non-fictional or non-literary texts, such as advertising, academic writing, political speeches, news reportage, and other regimes of the semiotic, like television and pictorial advertising, film and multimodal publications, have been studied through stylistic means (Kamalu, 2023).

2.2.2 Goals of Stylistic Analysis

Wales (2001) assumed that stylistics has two closely similar functions. The first is to deepen rather than to add to the reader's interpretation of literary texts, to alert the reader to the specific linguistic choices, by which the meaning is being shaped. The other is to increase awareness of the role of language as a whole and how language is used is often just as important as what is said. When combined, these functions make stylistics a bridge between literary study and linguistics, that uses the 'methodological tools of the flying morphology' both literary studies and linguistics .

In practical terms, stylistic analysis helps both students and researchers read literary texts more carefully. Rather than simply saying that a text is moving or powerful, a stylistic reading asks why it creates that effect and looks for specific linguistic evidence to support the answer (Simpson, 2014). This was what made stylistics valuable in two ways at once: it improves the understanding of literature and at the same time develops a greater awareness of how language works (Sharma, 2019).

2.3 Critical Linguistics

Critical Discourse Analysis (CDA), the socially oriented, study of language developed straight out of the critical linguistics which was pioneered by Roger Fowler, Bob Hodge, Gunther Kress and Tony Trew. That's the program, which asserted that discourse is socially constitutive as well as socially conditioned with grammatical choices as encoding the interests of social groups and institutions, and with linguistic structure and social structure being mutually implicated (Blommaert & Bulcaen, 2000).

Critical Linguistics uses Halliday's, Systemic Functional Grammar (SFG) to explore how different linguistic entities are reflected in text, such as passivisation to conceal the identity of the subject. Also, CL incorporates the theoretical perspectives of Speech Act Theory and Conversation Analysis. CDA is based on CL and has been useful in developing other similar approaches, such as the Discourse Historical Approach and the Socio-cognitive Approach (Baker & Ellece, 2011).

Following in the footsteps of the critical linguistic analysts, who opened up ideas like naming and describing, as well as representing actions and events, later analysts expanded the list of textual-conceptual tools by which the analyst can reveal the values and representations that the writer can embed in a text, including prioritising information, equating and contrasting, and presenting the speech and thought of other participants. That is, ideology is revealed in texts neither by a single dramatic device, nor by the occasional intervention of such a device that becomes ideologically relevant as a result, but by the patterning of such "occasionally" made choices, that is, by their repeatability, which is manifested in a passage or a text corpus, and which is not random. This is a

precondition for the more comprehensive CDA to the discourse of power and dominance in society (Jeffries, 2010).

According to Wodak and Meyer (2016), there was a long history of critics remarking that previous critical linguistics failed to provide a complete systematic analysis of the connections between language, the power of words and underlying conceptual thought despite the efforts of its practitioners to integrate studies of language with a wider view of the social world. Whereas there had been a lack of in depth analyses of how power and ideology can be seen in contemporary configurations of texts, critical discourse studies in turn subsequently created more explicit theories and methodologies to reveal the political and ideological dimensions involved in the production, distribution and reception of the text. The development of CDA as an academic methodology can thus be backdated to the attempt to provide systematic foundations to critical linguistics which is what it lacked at first.

2.4 Critical Stylistics

According to Jeffries (2014), the rise of CDA led to the emergence of CS because the former analyses the expression of ideologies, identity, and inequalities in texts in a wider context of social and political processes. Although both CS and CDA were originally pioneered by Roger Fowler, they have over time come to differ. As defined by Jeffries, CS is a branch of applied linguistics, which studies the connection between text choice and ideology. Its major objective is to reveal the ideological roots behind the use of language, thereby, improving on the interpretation of the role of language in the replication of social identities and inequalities.

CS had a more important theory and methodology than CDA, offering an extensive order of instruments for examining the linguistic selections made by text makers, these tools such as Naming and Describing; Representing Actions, Events, States; Equating and Contrasting; Exemplifying and Enumerating; Prioritising; Implying and Assuming; Presenting Others' Speech and Thought; Representing time, space and society; Negating and Hypothesising (Jeffries, 2010).

Tabbert (2013) expressed that stylistics which referred to the systematic study of literary and non-literary texts by way of linguistic methodology, was an essential science in CS. The fact that there was an intermediate layer of meaning between the systematic semantic field represented by the concept of *langue* as proposed by Saussure and the contextual pragmatic meaning denoted by the word *parole* forms the basis of CS. In this level, texts use linguistic resources to express some specific position on reality or a fictional world and thus necessitates that the analyst understands the processes through which the text goes about constructing its referential world.

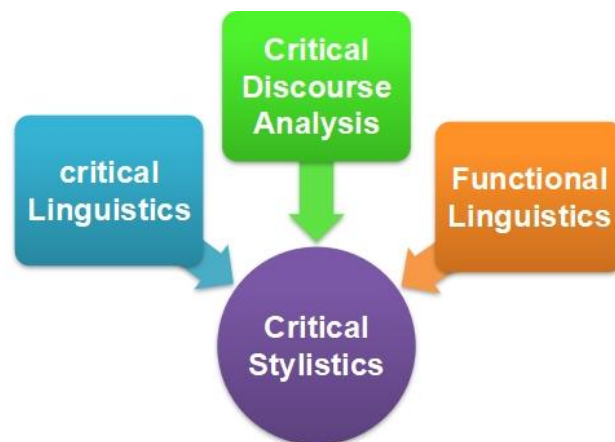
The main methodological instruments used in the CS are what called textual-conceptual functions, which are aimed at explaining different strategies of creating the meaning within a text. These operations are essential to the process of grasping the conceptual framework that supports a text and understanding how the text presents the world or a fictional universe in particular ways (Jeffries, 2014).

Jeffries (2010) argued that there is no singular relationship between linguistic form and meaning and believed that textual-conceptual functions are part and parcel of the stylistic methodology used in critical language analysis. CS explores the relationship between textual decisions and ideology with a view to obtain underlying ideologies that

were not seen in a text. Instead, these functions can be said to be literary or expressive. However, exploring ideology in works of literature is possible. There is no single tradition of CDA and no consensus as to the used methods of analysis to reveal the ideology.

Figure 1:

Major Domains in Jeffries' (2010) Critical Stylistics.



Note. This figure illustrates the relationship between Critical Stylistics, Critical Discourse Analysis, Functional Linguistics, and Critical Linguistics. The figure adapted from Jeffries and conceptually informed by previous studies (Fairclough, 1995; Halliday & Matthiessen, 2014).

2.5 The Differences between CDA and CS

CDA criticised for lacking a systematic analytical toolkit and for subjectivity in data selection and interpretation (Widdowson, as cited in Coffey, 2013; Jeffries, 2010). In response, CS emerged as a text-center approach that combines insights from stylistics and critical linguistics to offer a more replicable and objective method for uncovering ideology in discourse (Fairclough, 1989, 1992; Fowler, 1991; Simpson, 1993; Jeffries, 2010).

Both approaches CS and CDA, differ in focus: CS concentrates on the linguistic choices within the text itself whether literary or non-literary to reveal how ideology is encoded, while giving limited attention to external social or historical contexts (Jeffries & McIntyre, 2010). CDA, by contrast, places social, political, and historical contexts at the center of analysis, examining how language reproduces power and domination, but this broad, multidisciplinary orientation has led to accusations of eclecticism and lack of methodological rigor (Wodak & Meyer, 2009; Jeffries, 2014).

Jeffries (2010, 2014) clarified that critical in CS refers to a methodological stance systematically unpacking ideology in any text rather than commitment to a specific political position, as is often assumed in CDA. Thus, CS seeks to retain scientific credibility through transparent, replicable tools, whereas CDA prioritises critical engagement with social injustice, sometimes at the expense of analytical consistency (Coffey, 2013; Alaghbary, 2014).

So CS focuses on the text and its internal linguistic mechanisms to uncover ideology, with a clear commitment to objectivity and replicability. While CDA focuses on the external context (social, political, historical), linking text to structures of power and domination, which makes it more vulnerable to accusations of subjectivity and eclecticism.

2.6 The Concept of Power

Power is a central concept in CDA, referring to the unequal control one group exercises over another through discursive strategies. This control takes two forms: power over action, which shapes what people do, and power over mind, the more subtle ability to shape what people believe or take for granted without their awareness. It is this second

form that matters most to CDA, since it works through discourse rather than open coercion (van Dijk, 2008; Fairclough, 2013). According to Wodak (2001), power is not derived from language itself, but instead language can be used to challenge and reshape power relations over time. Fairclough (2003) further explained that ideologies are representations of the world that help establish, maintain, or change relations of power and domination.

2.7 The Concept of Ideology

The concepts of ideology continue to be important in critical linguistic analysis and are defined as being the 'systematic set of ideas and goals' which determine individual opinion and how people perceive the surrounding world (Freedson, 2003). An ideology is a representation of aspects of the world that influences perceptions of material reality, social relations and social identities, and is produced, maintained and recreated.

A broader definition sees ideology as a form of social cognition, cognition that is shared by members of a given group, that occurs across three intertwined dimensions, one cognitive, one social, and one linguistic dimension whereby the ideology is learned, articulated and reproduced in language both written and spoken. As it is a three-part framework, it is well applicable in literary analysis as it directly relates ideology to the language of the text (van Dijk, 2006, 2011).

Thompson (1990) argued that ideologies are frequently conveyed as implicit assumptions in texts, helping to reproduce unequal power relations and dominance. Van Dijk (2008) further noted that dominant groups often mask their ideologies by presenting them as natural or universal, making them easier for others to accept without question. It

is precisely this kind of hidden ideological meaning that CS, as proposed by Jeffries (2010), seeks to uncover through close linguistic analysis of texts.

2.8 Cultural Alienation

2.8.1 Definitions of Cultural Alienation

In a sociological perspective, culture provided norms in accordance with which people think and behave and how they interact with each other. A shared set of values, norms, and symbols constitute culture, which in unity maintain social order and help people see what is acceptable and what is not in society. These cultural elements are passed on through the process of socialisation as one generation evolved into another (Giddens, 2009).

Culture has a shaping effect on thinking, ways of communicating and ways of relating to one another, in some cultures, an emphasis is placed on individual autonomy and in others, on harmony and interdependence of the group. Extensive research on samples representing the whole range of individualism and collectivism has been reviewed in a large meta-analysis which showed that there was a considerable cultural influence on attribution and cognitive style, supporting the modern psychological theory emphases on culture in the perception and cognitive structuring of surrounding reality (Oyserman et al., 2002).

Culture is not a fixed entity; it is a variable that constantly changes as the societies become refined. According to UNESCO (2001), culture entailed modes of living, traditions and value systems which determine identity and social life. These notes prove that culture is a living and essential part of the human society that has an impact on individuals and society.

2.8.2 Origin and Historical Development of Cultural Alienation

Alienation was first theorised by Hegel as a state of estrangement, later developed by Marx as a socio-psychological condition imposed on workers by capitalist production (Øversveen, 2022). It relates to Durkheim's concept of anomie, tied to objective social structures rather than individual consciousness. Contemporary Marxist scholarship treats alienation as an objective process arising from the transformation of labour into capital, raising the question of why powerlessness persists despite growing social power (Jaeggi, 2014).

Alienation can be understood as estrangement from the social world caused by technological and temporal change, which weakens continuity with traditional values. Earlier critical theory held that advanced industrial society fosters one-dimensional thinking that blocks genuine critique despite rising material comfort (Marcuse, 2006). Since it varies across systems and ideologies, alienation is best seen as context-dependent (Rosa, 2013).

Jaeggi (2014) defined alienation as a loss of belonging and a disturbed relationship with one's social environment, sometimes linked to technological mediation of daily life. At its core, it is a distorted relationship to self and world, and an inability to fully own one's actions (Henning, 2024). Rosa (2013) similarly described it as a diminished relationship with one's environment that reduces hope and trust, though this condition can be diagnosed and addressed rather than being an inevitable feature of modernity.

Dalirian (2010) linked alienation to dissatisfaction with the structural, economic, and political aspects of society. Seeman identified five dimensions of this dissatisfaction:

powerlessness, meaninglessness, normlessness, social isolation, and self-estrangement still central to empirical research (Kalekin-Fishman & Langman, 2015). Cultural alienation has notably affected young people, causing loneliness, isolation, and a sense of insecurity and estrangement from their homeland (Basiony et al., 2021).

The concept's development can be traced through three stages: before Hegel, through Hegel and Marx, and its contemporary form. Its theological roots precede its philosophical treatment, as religious texts depict humanity's alienation from God since the Fall, later extended through the doctrine of original sin (Madueme & Reeves, 2014).

McGrath (2016) traced the word to the Latin *alienare*, meaning to deprive or separate, noting its early theological use to describe estrangement from God. Indian religious philosophy likewise describes separation from the divine caused by entrapment in material reality, with liberation achieved through detachment (Perrett, 2016).

2.8.3 The Psychological Aspect of Alienation

Psychological alienation refers to individuals' feelings of exclusion from their own self, others, and society, along with reduced agency and a loss of life's meaning. The focus is on the individual's perception of their relationship to the social world, not physical distance (Kalekin-Fishman & Langman, 2015).

Hegel described alienation in two senses (Schacht, 1970): separation, the gap between a person's present condition and their essential nature, and surrender, the sacrifice needed to overcome it. Individuals may no longer identify with social and cultural institutions, experiencing them as imposed rather than self-produced, yet may

also willingly relinquish certain rights to the social order in search of reunion with it (Sayers, 2011; Jaeggi, 2014).

Since most human needs are social and, within a competitive structure, effectively limitless, desires must be regulated for a contented life to be possible (Mirowsky & Ross, 2003; Bernburg, 2002). In the Durkheimian tradition, this regulation requires a moral rather than merely coercive authority; when social norms break down into anomie, individuals struggle to adapt, resulting in alienation (Çam & Irmak, 2014). Costas and Fleming (2009) presented seven types for identifying an alien:

(1) Object alienation occurs when an individual becomes separated from objects or goals to which they were emotionally attached.

(2) Social alienation arises when individuals belong to minority groups whose interests are controlled by the majority, leading to exclusion from society.

(3) Value-based alienation occurs when individuals reject the dominant values of society. This dissension can lead to ethical resistance and social reform.

(4) Self-alienation occurs when individuals feel dissatisfied or disconnected from their own identity.

(5) Technological alienation occurs when individuals become disconnected from themselves, often due to excessive reliance on technology. This separation reduces physical engagement and creates a distance between humans and nature.

(6) Cultural alienation happens when people lose connection with their original culture due to external influences. This results in isolation from traditional values and identity.

(7) Class alienation arises when one social class is exploited by another. This form of alienation is central to Marxist and socialist theory.

Hobart (1965) added that alienated individuals feel misunderstood, which hinders effective interaction with others. Seeman (1975) identified six varieties of alienation:

- (a) Powerlessness is the feeling of having little control over events in one's life.
- (b) Meaninglessness is the feeling that life and social situations are difficult to understand.
- (c) Normlessness is the belief that accepted social rules are not useful for achieving goals.
- (d) Cultural estrangement is the rejection of commonly shared social values.
- (e) Self-estrangement is engaging in activities that are not personally satisfying.
- (f) Social isolation is the feeling of being excluded or not accepted by others.

2.8.4 Cultural Alienation and Language Loss or Shift

The term loss encompasses both concrete forms (such as death, deprivation, or departure) and abstract forms (such as loss of faith, meaning, identity, or cultural coherence). Alienation conveys a sense of estrangement and disconnection from oneself, from others, from nature, from cultural traditions, and from language itself. These concepts are closely intertwined yet distinct: loss often generates alienation, while alienation can intensify experiences of loss (Ross & Mirowsky, 2015).

Hall (1996) argued that identity under cultural alienation is disturbed when individuals lose access to familiar cultural values, traditions, and symbols. Because identity is socially constructed, this disengagement often produces feelings of estrangement and instability. Identity is not fixed but continually shaped by historical and cultural conditions; therefore, cultural alienation restructures identity rather than destroys

it. A key consequence is fragmentation, where people struggle to reconcile their original identity with new cultural norms (Erikson, 1968).

Language plays a central role in this process: loss or exclusion of the mother tongue undermines cultural belonging and self-designation (Fishman, 1991). Thus, identity may appear unstable under conditions of cultural alienation, yet it retains the possibility of reconstruction through renewed linguistic and cultural engagement.

Alienation therefore threatens the person as a subject, not merely their humanity; individuals feel misunderstood, which hampers effective social interaction (Hobart, 1965).

Sarfraz (1997) linked powerlessness to meaninglessness: when people cannot predict social outcomes, they feel powerless and that life lacks purpose. He defines cultural estrangement as the gap between an individual's views and those of their community, and self-estrangement as acting for external rewards rather than personal meaning; social isolation arises when shared rules no longer help individuals achieve their goals.

When individuals lose connection to their culture, they also lose their inner sense of self (selfhood), and others become strangers rather than close. Thus, cultural alienation disrupts and reshapes identity, selfhood, and otherness in an unstable way (Hall, 1996).

2.8.5 Causes of Cultural Alienation

2.8.5.1 Social Causes. Sociocultural disturbances stem from social pressures and individuals' inability to cope amid rapid change. Causes include weakened or confused religious beliefs, poor moral conduct, and loss of intergenerational values, which reduce socialisation and cause family, school, and societal turmoil. Minority groups especially

face low interaction, negative attitudes, intolerance, and discrimination (Pickering & Walford, 2000; van Dijk, 2000).

2.8.5.2 Economic Causes. Continuous economic conditions, government policies, party politics, power distance, and living-standard gaps shape social hierarchies. Poor quality of life and economic inequality degrade social relations and increase alienation. Economic collapse, urbanisation, and technological change can also alienate people by disconnecting them from society's accepted values and norms (Sayers, 2011).

2.8.5.3 Cultural Causes. Alienation is often seen as imposed by social, cultural, and traditional structures. However, the role of personality and related psychological disturbances is under-researched (Brookfield, 2002; Kalekin-Fishman & Langman, 2015). A second view treats cultural alienation as a psychological or developmental issue rooted in individual pathologies, framing the person as a victim of family relationship patterns and defining alienation first as self-alienation before it takes cultural form (Castells, 2010).

The impact of the Internet on cultural alienation: Al Mahrouqi (2009) explained that the technological revolution has made it easier to spread the culture of alienation between people who live in a foreign country, due to the dominance of information and the high use of modern communication devices, which are considered irreplaceable in modern society. At the same time, these same technologies are viewed as a menace to conventional human cultures.

2.9 Acculturation

Acculturation is the process by which second-language learners adopt the social and cultural norms of the target-language community as they develop L2 proficiency (Brown, 2007). It is well recognised that acculturation is a key variable in explaining the

potential loss of the learner's first language as the process of acculturation refers to the phenomenon of a student of a second language (L2) acquiring understandings of a second language-speaking community's social and cultural norms and practices as they approach L2 competence (Brown, 2007). Early empirical studies demonstrated this to be an incremental, step by step process that is contained within reasonably predictable stages and which is bound up with the social distance between the learner's original and target culture, though later recasting of the model, as Zaker (2016) indicated that social distance alone is hard to determine and does not fully account for the individual differences of learners.

Second-language learner development can be characterised by a succession of phases: first, excitement; then, culture shock; culture stress follows; finally, recovery, which involves being able to put aside (at least temporarily) the unique aspects of one's own identity and adopt another, which is regarded as an essential trait of bilingualism. However, acculturation although may help the learner's proficiency in the target language, may also lead to the loss of his/her first language and first language identity (Brown, 2007; Ellis, 2008).

In contrast to the assumption in acculturation-based theories of second-language acquisition, the identity perspective claims that the acculturation based theories may lead to subtractive bilingualism in children. From this perspective, students will be able to maintain their L1 identity and L1 repertoire and, at the same time, get a second language identity and second language repertoire that facilitates communication with L2 users. The focus is on the relationship between the learner and the TL community in a socially and historically-embedded way, and is not motivation per se; the relationship is called 'investment', which is better suited to explain engagement with the TL (Norton, 2000).

2.10 Cultural Alienation in Contemporary Fiction

Adichie, born in 1977, is a Nigerian author and essayist who has contributed immensely to the post-colonial literary works of today. Adichie was born in a family of university professors in Enugu, Nigeria, but she grew up in Nsukka, University of Nigeria. Later on, she migrated to the United States to further her studies where she acquired academic qualifications in communication and political science as well as creative writing. Her transnational journey of residing in Nigeria and the United States has significantly shaped her literary treatment of the issues of race, language and cultural affiliation. Adichie uses these experiences to challenge the linguistic identity, accent prejudice, and cultural estrangement and cultures alienation in her 2013 novel *Americanah* (Adichie, 2013).

Jhumpa Lahiri (born 1967) is an American Indian-based novelist whose literary works focus on the question of immigrant identity, as well as a cultural negotiation. Lahiri was born in London, but she grew up in the United States, where she got higher academic education in English literature and creative writing. Her collection of short stories that won Pulitzer Prize for Fiction (Lahiri, 1999).

In her next novel, *The Namesake* (2003), she questioned the space that exists in between languages and cultures, alienation in terms of the naming, silence, and intergenerational communication processes. The works of Lahiri are often discussed within academic circles in relation to their subtlety of describing the issue of diasporic identity and cultural displacement thus making a significant contribution to the modern literary discussion of migration and hybridity (Lahiri, 2003).

2.11 Discursive Construction of Cultural Alienation

Discourse of cultural alienation is about how language and discourse construct and reinforce a sense of alienation to cultural identity of an individual. Cultural alienation is not necessarily a personal phenomenon; it is also a socially constructed phenomenon that has been created by the dominant discourses; discourses that have marginalised certain cultures and identities. Discourse is not only what shapes knowledge as legitimate, but also in this way, prefigures certain cultural identities as inferior, or Other (Hook, 2001).

Blackledge (2005) viewed the CDA approach as treating discourse as actively establishing relations of power and identities of social groups: recurring language patterns and stereotypical, exclusionary and negative images of people, minority cultures are being marginalised and conditions of alienation are being set up (Reisigl & Wodak, 2001). In the postcolonial setting, colonial dominated discourse creates a culture of long-term alienation, seeing non-Western cultures as inferior or backward (Varisco, 2007), and these discourses replicate cultural alienation in the postcolonial setting by the legitimisation of the inequalities and the symbolic power of language.

The Arab societies are culturally alienated by a combination of psychological, social, and cultural factors. Psychological determinants include formation and identity of adolescents in their formative years, and social determinants are predetermined by the features of the society milieu that these young people live. Cultural determinants refer to the wider environmental condition, normative constructions and the experiential curves of the youth in that circumstance. The combination of these determinants leads to the expression of cultural alienation. The reasons for cultural alienation can include the instability in the psychological state of the person, ineffective decision making, the lack

of social justice, studying abroad in the West, the loss of religious values, the importation of foreign words into Arabic, and the imitation of Western style and behavioral patterns (Basiony et al., 2021).

Al-Faisal (2018) assumed that cultural alienation phenomena were the result of social and economic aspects. The environmental pressure, the cultural plurality, the acceleration of civilisational development, the detachment of the value system, the lack of social interaction, and the problems associated with the sociocultural upbringing are considered social antecedents. And the economic antecedents are geopolitical conflicts, partisan struggles, stratification, and variation in living standards and income, all of which have an influence on social relations, thus augmenting the feelings of alienation.

Another perspective, which Al-Rawashdeh and Al-Arab (2009) identify, distinguished the causes of cultural alienation, including the general external (primarily technological) and the internal (specific to a particular society and an individual) causes of cultural alienation. The authors also claim that these determinants are linked to several social, cultural, and political issues, such as sectarianism, classism, and the decline in adherence to the existing values and principles.

The signs of cultural alienation, which are defined in the numerous studies (Al Faisal, 2018; Al Rawashdeh and Al Arab, 2009; Al Zahra and Nawara, 2022; Basiony et al., 2021; Dar Qali and Boumshta, 2022; Malla and Malla, 2017; Nawi and Slahtnia, 2016), are summarised as follows:

1. Anomie: It is a phenomenon that refers to a disruption of the traditional values and norms, a denial of societal rules, and a weaker commitment to values that traditionally govern behavior and temperaments. It was marked by the personal belief that the existing

social norms and values hinder the realisation of the goals of the individual. As a result, the lack of normative controls is especially high, and previously unacceptable behaviors in society were now acceptable and vice versa. In this manner, a dissonance exists between expectations on normative standards that direct people on relevant behavior in specific situations.

2. Rebellion: It could be understood as alienation with the existing socio-cultural realities and a deviation of the norms, a deliberate rejection of existing traditions, customs, and normative patterns. This attitude frequently takes the forms of aggression towards socially approved values, violent behavior towards others and communities, disagreement with dominant environmental paradigms, and conscious non-participatory behavior in the life of the community. Rebellious drives can be either self-focused or directed to larger structures of the society including institutional critique and dealing with various socio-political issues.

3. Social isolation: The given description presents a situation when a person feels very lonely and disconnected from the existing cultural environment, and it makes them not want to be integrated into society. This type of person embraces ideas that are contrary to the values that are prevalent in the society, thus straining his or her capability of keeping pace with the current social processes. In addition, they are indifferent to social interactions, therefore, living a lonely life.

4. Aimlessness: The person is characterised by a lack of meaning or goal in life, and he continues existing without an apparent goal that aligns with traditional ideas of what purpose living is.

5. Self-centeredness: This person has the belief that he/she is the center of his/her social life and perceives the events only in the light of his/her own interests. This kind of position is a sign of traits that are characterised by self-centeredness and apathy.
6. Helplessness: The subject also complains that they feel a lack of control over their personal actions, choices, or wants, which makes them unable to make decisions or influence the situation in the social environment.
7. Meaninglessness: This is based on the way the youths understand the things that happen to them and their power to predict the consequences of their behavior. This person believes that nothing is worth living because there are no goals or ambition and he or she does not feel connected to the present and future. They understand that their ability does not match with the prospects of future jobs.
8. Objectification: This referred to the people's feeling of losing their identity, trying to understand themselves, feeling indifference, and being disconnected from real world. It also involved materialistic control over individuals' lives, whereby a material relationship strong between people, enhancing their confidence in material things and diminishing their trust in each other.
9. Alienation from the self: Alienation of the self- refers to a loss of the ability to relate to the self, which leads to the chasm between the aspirations and lived reality. It is defined by the disintegration of communicative connections between the conscious personality and the real one, which induce the affective state of apathy, ennui, and the overall state of existential unreality.

10. Loss of control: This text describes a situation whereby the individual feels that they have no ability to influence the social environments where they involved.

The manifestations of cultural alienation and its dimensions have been addressed in several studies, and ranked according to their frequency, which reflects their importance and influence on the spread of cultural alienation. Anomie ranked first, with all studies agreeing that it was a core manifestation of cultural alienation, followed by rebellion and social isolation, which were agreed upon by most studies. Aimlessness and self-centeredness noted by some studies, followed by helplessness, meaninglessness, and objectification. Lastly, alienation from self and loss of control ranked the lowest.

2.12 Previous Studies

Some previous studies have investigated cultural alienation within literary, sociolinguistic, and critical, but no study has critically studied the linguistic construction of cultural alienation in the specific contemporary fiction under the CS perspective.

Ali (2023), of the University of Anbar, College of Education for Women, published a research article entitled *"Alienation and Textual Inferences between Space Transformation and Semantic Generation Horizons: A Semiotic Approach in the Poem 'Blabbing Dreams' by Samer Al-Shaibani."* This study explained alienation as a semiotic phenomenon constructed through spatial transformation and semantic inference in poetic discourse, grounded in a semiotic analytical perspective. The scholar took a semiotic form to comprehend the process in which textual signs and communicative forms create implicit meanings in which psychological and ideological tension are displayed. Through the poem analysis of Blabbing Dreams, Ali was able to prove that alienation is brought

out by the symbolic signs of language and thick semantic constructions that trigger concealed interpretive horizons beyond the surface meaning.

The findings showed that alienation was not merely a thematic presence but a meaning-making process built throughout semiotic strategies that shape rupture, absence, and fragmented selfhood within the text. Here this research forms a relevant linguistic foundation for the current study, which similarly sought to explain how linguistic structures and stylistic choice construct cultural alienation in selected contemporary fiction, which will be explained using a CS approach.

Abbas et al., (2025), in Academia International Journal for Social Sciences, published a research article entitled *"Displacement and Urban Alienation: An Eco critical Reading of The Reluctant Fundamentalist."* This study examined displacement and urban alienation in Mohsin Hamid's *The Reluctant Fundamentalist*, grounded in a postcolonial Eco critical perspective. The paper utilises a qualitative research strategy based on textual analysis to examine how New York in the post-9/11 period turned into the place of supposed triumph into an environment where people feel emotionally frustrated, culturally displaced, and passively resistant, as the main character change. In careful close reading of the passages that are picked, Abbas et al. demonstrate the role of the urban space as an agent in influencing identity conflict, marginalisation, and psychological detachment amid the modernity and global capitalism environments. Findings here revealed that alienation was constructed through the interaction between the identity and environment, showing how cultural belonging becomes unstable when people are positioned between aspiration and exclusion in rapidly changing urban contexts. So this research forms a relevant critical basis for the current study, which similarly sought to ex-

plain how stylistic structures and linguistic construct cultural alienation in selected contemporary fiction through a CS view.

Su and Chen (2025), of Guangdong University of Science and Technology, College of Foreign Studies, published a research article entitled *"Research on Urban Imagery and Cultural Alienation in British and American Literature."* This study examined the intrinsic relationship between urban imagery and cultural alienation in nineteenth- and twentieth-century British and American literary texts, grounded in spatial criticism and Marxist ideas about space. The researchers used a comparative textual approach to discuss how the literary descriptions of the metropolis are a symbolic system that signifies the crises of identity, estrangement and alienation of modernity. The comparison between the city of Dickens, modernist wasteland city by Eliot and New York of the Jazz Age, Su and Chen have demonstrated that city is a cultural mechanism, that creates and intensifies the alienation in the process of industrialisation and urbanisation.

The results indicated that urban literature is not only a reflection of contemporary alienation, but also forms a critical paradigm with the help of what the authors call Literal Linguistic Collapse, the diagnostic signs of which are represented by metaphor -system symbolisation, grammatical education, and the automatic production of images. This work is a topical theoretical and stylistic foundation of the present research which also aims at unraveling the effects of linguistic construction in the experience of cultural alienation in the two chosen contemporary fiction using a CS approach.

Fauzi, et al., (2025), of Universitas Negeri Makassar, English Literature Study Program, published a research article entitled *"Alienation Through Language: A Socio-linguistic Analysis of Identity in Japanese Literature."* This study examined how lan-

guage functions as a mechanism of alienation and identity fragmentation in Dazai Osamu's *No Longer Human*, focusing on the ways linguistic behavior mirrors psychological distress and social exclusion. In this work, a qualitative approach has been used, focusing on the CDA and interactional sociolinguistics to analyse some narrative passages selected.

It was meant to understand how discourse creates marginality and how the protagonist becomes socially othered. The features of irony, dissonant tone, repetition, and communicative failure were analysed, which revealed that alienation is produced by textual approaches that encode the distance to social norms and interrupt the coherent self-presentation. These findings indicate that stylistic and discourse-level patterns of the speech of the main character manifest a divided identity that is formed due to cultural demands and marginalisation, which proved that alienation is formed in language instead of stated thematically.

The purpose of the current study differs from the above mentioned studies by conducting a CS analysis of the linguistic construction of cultural alienation in selected contemporary fiction to determine how stylistic and linguistic choices encode estrangement, displacement, and fractured belonging. This study encompasses an elaborate analysis of cultural alienation as a socially and ideologically mediated experience that was created using the textual structures in the modern fictional texts. None of the previous studies have examined cultural alienation in selected contemporary fiction from a CS perspective. The data of the present study were gathered from selected contemporary fictional texts and qualitatively analysed using a CS approach.

CHAPTER THREE

METHODOLOGY

3.0 Introduction

The present chapter outlines the data, the way it has been chosen and collected. It also has the methods of analysing the chosen data, and the theoretical framework of the analytical elements which used in this thesis to accomplish the goals of the work.

3.1 The Nature of the Study

Most of the research utilised either a single or a combination of analytical methods, which include qualitative, quantitative or mixed methods. The current study employed a qualitative study. Krippendorff (2019) recommended using the qualitative method due to its focus on the way specific propositions and ideas are conveyed. This would enable revealing and discovering latent ideologies that are buried under the overt propositions. In addition, it involves the researcher coming up with written or narrative description of phenomena being studied (Williams, 2007). Therefore, the qualitative

study is rather descriptive than predictive in purpose; it is expected to achieve a deep insight and explanation by carefully examining the phenomenon. The current research employs CS as a framework. It offers a systemic and general linguistic set of tools by merging the most effective stylistic tools, CL and CDA (Jeffries, 2010).

The adoption of this methodological approach aimed at creating a comprehensive analytical framework of the examining of the signs of cultural alienation in selected contemporary fiction. According to Creswell (2009), qualitative research could be described as a type of research that entails the formulation of research questions and research methodological plans, data collection in the environments of the participants, data analysis inductively, moving from detailed observations to general themes and generating the interpretations of the meaning of the findings. In this regard, the researcher used qualitative techniques of data analysis in order to achieve comprehensive data analysis and result.

The present study is a CS analysis of two fiction novels: *The Namesake* (2003) by Jhumpa Lahiri, an American author of Indian origin, and *Americanah* (2013) by Chimamanda Ngozi Adichie, a Nigerian author. These novels were not predetermined; rather, a preliminary survey of over ten works was carried out, and the two novels were selected. The data which utilised in this study is presented in Table (3.1) which includes the title of novels, the author, the year of publication, and the total number of pages for each novel.

3.2 Criteria of Data Collection

The data collection process in the current study is based on three basic criteria: representativeness, saturation, and efficiency. These criteria were used to provide the

validity, reliability, and adequacy of the data chosen and assist in the attainment of research objectives.

First, representativeness refers to the extent to which the selected data correctly capture both the linguistic and thematic aspects relevant to the investigation.

Representative data, as Teddlie and Tashakkori (2009) claimed, enhance the validity and analytical strength of the research results. The researcher carefully selected textual extracts from the chosen contemporary novels that exemplify the linguistic construction of cultural alienation, identity, and displacement.

Second, the point at which no further data may add any new or important insights to the analysis is known as saturation (Given, 2008). Data collection in the current research continues until repetitive linguistic patterns and themes that relate to cultural alienation were adequately outlined. When the saturation is achieved, the process of data collection stops, because the data available is sufficient to answer the research questions and meet the aims of the study.

Finally, efficiency was applied in the selection of extracts that best reveal the main aspects of CS being studied with the phenomenon covered comprehensively with minimal redundancy after reaching representativeness and saturation. This methodological position encourages a succinct and consistent analysis and analytical rigor. Based on these requirements, the researcher made sure that the data the researcher gathered were pertinent, adequate, and methodically suitable to discuss the linguistic formation of cultural alienation in selected contemporary fiction.

Table 3.1

Summary of Study Data

No.	Novel Title	Author	Release Year	Pages
1	<i>The Namesake</i>	Lahiri	2003	291
2	<i>Americanah</i>	Adichie	2013	466

Note. Prepared by the researcher based on the data.

3.3 Model of Analysis

The present study modified the model presented by Jeffries (2010) and used five out of ten elements. The five CS tools are used in the analysis because of their frequent and common usage as compared to the others, as seen in data skimming. Such analytical tools include naming and describing; contrasting and equating; implying and assuming; exemplifying and enumerating; and negating. These tools are called upon to emphasise the objectivity of the analysis itself, based upon the particular markers of linguistics instead of the subjective elicitation. The tools can be identified with the help of specific linguistic models. However, the model, the tools and the linguistic causes are elaborated in the following subsections.

3.3.1 Jeffries' Critical Stylistic Approach (2010)

CS is a systemic and comprehensive linguistic framework, which is attained by incorporating the strongest tools of stylistics, analytical linguistics, and CDA. They will provide academic researchers with analytical aids that will help them to critically question textual content. These tools generally referred to as textual- conceptual functions

(hereafter referred to as TCFs). The term conceptual defines the way the functions define how one and the other text builds up representation of reality or a fictional milieu in a particular mode (Jeffries, 2007).

The term textual used to explain how the resources of a language system used to create conceptual meaning. The task of the analyst is to understand the purpose of the text and the way it conveyed the worldviews to the readers (Jeffries, 2014). As a result, these tools explain why texts often convince readers to change or modify their ideological thoughts to reflect those of authors of the texts (Jeffries, 2010).

Jeffries (2010) developed the Textual Conceptual Functions (TCF) model within a CS framework. The model maps meaning between linguistic structure and context, thereby capturing the ideational role of language in constructing worldviews. TCF was designed to address the lack of clear form function mapping evident in both CDA and CL, offering a systematic set of analytical tools for rigorous critical text analysis and the uncovering of underlying ideologies. Its core assumption is to harness the conceptual work a text performs in representing the real or fictional world. The TCFs are as follows:

3.3.1.1 Naming and Describing. Naming and describing are the linguistic processes that help the author of a text signify a referent. Jeffries (2007) argued that the arrangement of names to be used when referring to entities was one of the strongest influential choices made by authors. According to Jeffries (2010), not only the head noun itself but also the noun phrase had the ability to portray additional information about the referent. Both pre- and post-modification of the head noun may be used by the author to encode opinions and assumptions about the referent.

In this respect attention paid the part of the sentence that traditionally identifies the nominal object, i.e. the noun phrase or nominal group. The noun phrase was also often the grammatical subject or object of a verb, carrying semantic roles of either the agent of an act, referred to as, "Actor", or the beneficiary of an act, referred to as, "Goal", (Jeffries, 2010).

Naming involves a range of linguistic activities, such as, the choice of a noun to refer to a referent, the formation of a noun phrase containing modifiers to give additional information about the nature of the referent and the adoption of a particular name instead of describing it as a verbal act. The idea of naming and describing examines how language allows the classification and the description of things. Exploring the options of naming and the extra meaning that the noun phrase provides could be used to understand the complexity of the language used phenomenon and how it affects the communications (Jeffries, 2010).

3.3.1.2 Choice of Nouns. Consistent with Jeffries (2010), the naming process has three different types of decisions. The first one is new representative and regional choice and occurs when speakers get exposed to alternative dialects, which could be used as means of prejudice or discrimination. Second, the use of the ameliorative or pejorative connotation in naming was more potent ideologically as compared to the rest of the categories. Such names reveal the attitudes and opinions of the speaker. Finally, the metaphorical expressions require the hearer or reader to experience more intensive thinking in order to grasp the meaning of the metaphor. The ideologies associated with this typology of choice could also be ideological.

3.3.1.3 Modification of Nouns. According to Jeffries (2010), the alteration of nouns is important in the structure of the sentences and clauses. These changes, achieved by morphological and syntactic means, made possible the designation of referents and produce ideological effects. Instead of constituting sentence propositions, the nominal component assumes that there was something. In turn, the statement of the sentence based on the relational relations of the mentioned entities.

Although the connection determined by the use of verbs, noun modifications had a significant capability of ideological packaging. They filled the noun phrase with a multitude of information hence making it easier to present ideas and create consensus. Finally, the nominal element of the clauses was relatively less investigated. The readers and hearers received a message that they might not challenge or argue with the interrelationships of components in the noun phrase because the ideological overtones in it had.

3.3.1.4 Nominalisation. The concept that Jeffries (2010) developed about nominalisation is the morphological operation in which a verb replaced by a noun. This is where ideological content inserted into the head noun and thus transforms an action into a state. The nominal part mainly fulfilled the role of naming the persons, places, or things that involved in an action as part of a clause, but the verbal phrase marked the process involved, thus, breaking the conventional duality of form and functionality of English. Where the nominal entity acted to name the participants of an action, an event or a process, the head of the nominal group often considered to be that action, event, or process (Jeffries, 2014).

The first sentences presents two participants in the form of noun phrases, namely, researcher and data, and the verb collected played the syntactic role of mediator between

the actor (subject) and the goal (object). The researcher subjected this provision to analytical examinations bearing in mind that its main argument was the interdependence of these factors. The next sentence, however, is not considered to be a complete sentence anymore due to nominalisation of the verb; thus the whole sentence turned into a noun phrase. The actor omitted in this process, which was similar to passivisation (Jeffries, 2010).

3.3.2 Negating

Negation as a conceptual practice is not limited to the negation of verbs as Jeffries (2010) argued. It served as a rhetorical potent tool that attracts interest to the non-existence of a phenomenon and at the same time implied that it may exist (Nahajec, 2012). To some extent, it created a fictitious duplicate of reality (Jeffries, 2010).

Braber et al. (2015) argued that the proliferation of negation enables the readers to apprehend the extent of the available options by appealing both to negative and positive mental images. According to Jeffries (2010), even in textual contexts negation might be used to imply ideological and narrative meaning. This negation may either serve to strengthen a story by pre-empting its absence, to convince readers in an ideological way, or to imagine an ideal version of the story. Jeffries highlights the importance of negation in forming the mental image of the reader, this view contrasts sharply with the position adopted in the text. Jeffries (2010) identifies several devices for negation, including:

- a. Syntactic devices include the use of a negative particle with the combination of an auxiliary or a dummy verb.
- b. The lexical devices of pronouns are no one, none, nobody, and nothing.

- c. Lexical devices include words with negative connotation and they deal with broad categories such as nouns (absence, lack), verbs (reject, exclude), adjectives (scarce, absent), and adverbs (seldom, rarely).
- d. Morphological devices involve the creation of negated adjectives through prefixation (e.g., irrational, unprofessional), negated verbs by the use of particular forms (e.g. dislike, deactivate), and negated nouns through prefixation (e.g., inability, inactivity). The negation had a central role in the textual discourse, both in forming ideological orientations and narrative directions. Through various elicits and the processes of language, negation prompts readers to reflect on alternative viewpoints, thereby reshaping their mental schemata of the text contents (Jeffries, 2010).

3.3.3 Equating and Contrasting

Equating and contrasting refer how to texts used equivalence and opposition to structure the world. These texts create new synonymies and oppositions, sometimes between the words which would not be normally related without context, and even between phrasal, clause-level or even paragraph-level units. To develop such associations, text producers used various syntactic structures, which were central in the expression of their ideological agendas. According to Jeffries (2010), the following list of equivalence or equating devices could be distinguished:

1. Intensive verbs used in intensive relational equivalence. Such equivalence made a broad situation more specific, educating the reader, and achieving specific goals.
2. Appositional equivalence meant the same referent in an appositional structure that was not accompanied by conjunctions, like and.

e.g. *"It was fury, incompetence" (Jeffries, 2010, p.52)*

3. Metaphorical equivalence highlighted the similarity of conceptual images which obtained by use of metaphors and similes. To implement it accurately, its implementation required the implementation of specific cognitive strategies to enable the correct interpretation. Examples are:

e.g. *"This government is like a poodle" (simile).*

e.g. *"The decision to bail out the banks is a ray of sunshine in a gloomy season" . (Jeffries, 2010, p.54).*

3. Parallel structure is also meant to bring out parity between two concepts by putting them in a parallel structure that otherwise uses the same wording. It expresses connoted ideas and other structures which make use of the same elements.

e.g. *"high immigration is dangerous; high immigration is our children s' future" (Jeffries, 2010, p.53).*

The linguistic devices for equating as explained by Davies (2008) and Jeffries (2007), and the more frequently observed, are presented in Table (2):

Table 3.2

Linguistic Devices for Equating by Jeffries (2010).

No.	Types of Equating	Syntactic Devices	Examples
1	Intensive relational equivalence	X looks Y	The bed looks warm.

2	Appositional equivalence	X,Y,(without conjunction)	It was fury, incompetence
3	Metaphorical equivalence	X like Y	The decision to bail out the banks is a ray of sunshine in a gloomy season
4	Parallel structure	X equal Y	high immigration is dangerous; high immigration is our children s' future

The structural equivalence phenomenon had ideological implications, as it prompted the audience to realise the hidden interrelation between entities equated and then to apprehend such entities through the interpretive frame that imposed by the author or speaker. On the other hand, Jeffries (2010) argued that the creation of a new opposition implies the already existing knowledge of standard opposites, such as high or low and good or bad. He went on to state that syntactic devices used to instantiate oppositional meanings. Jeffries (2010) identified the following main opposite devices in her analysis:

1. The negated opposition is defined as the rejection or refusal of a quest or concept, and in most cases, the opposite or lack of the same.

e.g. *"Home not dry"* (Jeffries, 2010, p.55).

2. Transitional opposition referred to the opposition that existed as part of a transition, whereby a gradual contrast change of one state or concept to another took place.

e.g. *"Turn water into wine"* (Jeffries, 2010, p.55).

3. Comparative opposition involved the comparing of two different entities or concepts with the aim of highlighting the differences as well as the similarities among them.

e.g. *"More stupid than evil"* (Jeffries, 2010, p.55).

4. Replacive opposition can be defined as that which replaces an element by another thus creating contrast as a result of replacement.

e.g. *"Gold instead of yellow"* (Jeffries, 2010, p.55).

5. Concessive opposition refers to opposition or contract that is acknowledged regardless of a conflicting fact or argument.

e.g. *"Despite her anger, she danced"* (Jeffries, 2010, p.55).

6. Explicit opposition is expressed expressly in a clear opposition of opposing propositions and often by the use of words like by contrast and opposed to.

e.g. *"Steel by contrast with water"* (Jeffries, 2010, p.55).

7. Parallelism is a process that involves matching grammatical constructions in order to highlight contrast.

e.g. *"He liked tea. She liked wine"* (Jeffries, 2010, p.55).

8. Contrastive opposition is what defines differences between two concepts or entities, often we can find them in one sentence or in the entire discourse.

e.g. *"She was young, but wise"* (Jeffries, 2010, p.55).

Table 3.3

Linguistic Devices for Contrasting by Jeffries (2010).

No.	Types of contrasting	Syntactic Devices	Examples
1	Negated opposition	X not Y	Home not dry
2	Transitional opposition	X Turn into Y	Turn water into wine
3	Comparative opposition	X more than Y	More stupid than evil
4	Replace opposition	X instead of Y	Gold instead of yellow
5	Concessive opposition	Despite X, Y	Despite her anger, she danced
6	Explicit opposition	X by contrast with Y	Steel by contrast with water
7	Parallelism	He liked X. She liked Y	He liked tea. She liked wine
8	Contrastive	X, but Y	She was young, but wise

Other secondary forms of opposition were possible to determine in order to construct a thought within a text:

1. Complementarities were logically exclusive; if one is not X, it must be Y. e.g. dead or alive, male or female, right or wrong.

2. Gradable antonyms emphasise the worth in two extremes. They did not reject quantifiers (very cold, quite fat) and comparative or superlative constructions (hotter, longest) such as hot or cold, short or long, rich or poor.

3. Converses just rely on pairs that have varied views about the same situation, be it a relationship such as husband or wife or be it a trade such as a buy or sell.

4. Directional or reverse oppositions were activities that were opposite to each other which include packing or unpacking or arriving or departing (Jeffries, 2010).

The role of modality in the identification of ideological positions in textual highlighted by Jeffries (2010), though the author also paid more attention to the way in which modality can be applied to analysing hypothetical situations. The expression of modality is apparent in a variety of textual characteristics, including modal auxiliaries, lexical verbs, modal adverbs, modal adjectives and conditional structures (Jeffries, 2010).

Simpson (1993) assumed that modality conveys the extent of certainty or uncertainty in propositions. He differentiated epistemic, deontic and bulimic modalities, or rather confidence, obligation and desirability. In addition, Jeffries (2010) noted that modality was also used to propose the perceived authority of the speaker or writer as well as allow the reader or hearer to imagine hypothetical situations that could be desired or not.

When analysing the contribution of modality to the ideology of text, we explore the hypothetical situations evoked by the modal expressions. Similar to negation, one can suppose that most texts are the mirror of the world as it is, however, there are the ones, which are the mirror of the way the speaker or writer perceives the world as it is or was, as it should be or as he or she would like it to be. This range of meaning could be classified as one of the forms of hypothesising. It was even a modal sentence like the one

that states that I wish it would snow this Christmas that created an imaginary world where the stereotypical snowy Christmas of Hollywood movies would happen (Jeffries, 2010).

There were two types of modal form meaning. On the one hand, they associated with what was probable or not probable to be the case. As an example, when one said she might come, they were doubting or when one said I am sure she will come, the speaker showed that they were certain. This meaning is called epistemic and it included a constellation of different degrees of certainty, which were strong to weak (Jeffries, 2010).

The other major category is again subdivided into two subcategories namely: the desirability of a proposition being true and further divided into deontic modality (obligation) as an example of which is; You should take more exercise and bulimic modality (desirability) as an example of which is; I wish you would phone your mother. In its different forms, modality may create a hypothetical or alternate situation to the readers, which could have ideological consequences on the receiver of the text (Jeffries, 2010). According to Simpson (1993), modality was of three types:

- a. Epistemic modality, which is the confidence and is based on the perception of doubt and certainty by the text producer. The degree of surety may be intense to low as observed in the application of modal auxiliary verbs like will, shall, may and might.
- b. The second type was the desirability of something happening. It may be in the form of deontic modality (obligation) or bulimic modality (desirability).

- c. Modality serves in the formation of textual ideologies bringing in hypothetical situations, displaying various sides of how the world was, should be, will be, ought to be, might be, etc.

The application of modality based on a model of systemic functional grammar and by making the ideas to be hypothetical, modality asked the receiver to either agree or disagree with them.

The formal aspects of hypothesising can take on different forms, including:

e.g. Verbs with modal auxiliary are: will, would, shall, should, can, could, may, might, must, ought to, dare, need.

e.g. Verbs of lexical nature like think, suppose, wish and hope.

e.g. Such modal adverbs include: probably, maybe, definitely, of course.

e.g. Modal adjectives are probable, possible, sure, definite, certain, obligatory, forbidden.

e. g. structures are textual, can be epistemic, bulimic or deontic in nature and thus indicate doubt or certainty, desire or obligation, respectively.

3.3.4 Prioritising

Jeffries (2010) clarified the role of prioritisation in a text required an analysis of the capacity of the role of placing focal information in creating ideological effects.

Through the use of particular syntactic possibilities, including information structure, transformation, and subordination, scholars were able to make a certain information more salient and downplay others to have an ideological effect. To the extent that subordina-

tion was an ideological implication, it was a propositional statement that propositions expressed in subordinate clauses were less open to critical evaluation. Subordination clauses, as an ideological consequence, suggested that ideas presented in subordinate clauses were subjected to less scrutiny. And the following two sentences, which convey the same information but with a change in emphasis because the subordinate on mechanism, where subordinate clauses were not questioned. The first sentence focused on the behavior of the Ministers, while the second one highlighted the health of the coalition Government:

1. "Though the Government is split down the middle, Ministers are not admitting there's a problem." (Jeffries, 2010).
2. "Though Ministers are not admitting there's a problem, the Government is split down the middle" (Jeffries, 2010).

Prioritisation went beyond the identification and foregrounding of the main clause. Rather, it made the reader see the opinion and values of the producers of the text. Significant actors could be placed at diverse position in a sentence, and this led to a packaging of information, which impacted by several transitivity, implicates, and theoretical framework as explained by Jeffries (2014, 2010).

Jeffries (2010) considered the syntactic processes where information is prioritised, namely, by an information structure, transformational operations, and subordination. Such linguistic characteristics had a huge impact on the ideological implications that they have on the text.

3.3.4.1 Information Structure. As Jeffries (2010) put it, the information structure depends on the determination of the main constituent in a sentence and the further stress on the last obligatory component, which delivers new information. English speaking listeners expect salient or new information to appear in the end position of a clause or a sentence and this can be explained by the following simplistic structures in sentences.

3. "The sun shone." (Subject-Predicate) (Jeffries ,2010)

4. "They parked the car." (Subject-Predicate-Object) (Jeffries ,2010)

5. "It was full." (Subject-Predicate-Complement) (Jeffries ,2010).

6. "The luggage was in the boot." (Subject-Predicate-Adjunct) (Jeffries ,2010).

7. "I took all my books to Cornwall." (Subject-Predicate-Object Adjunct) (Jeffries ,2010).

8. "My mother sent me a cheque. "(Subject-Predicate-Object Object) (Jeffries ,2010).

9. "It made me nervous." (Subject-Predicate-Object-Complement) (Jeffries ,2010).

Jeffries (2006) clarified that information structure of a sentence can be manipulated using specific syntactic operations, which are cleft constructions and fronting. In fronting, an important constituent of the clause placed in a position at the beginning of the utterance and thus thematising, whereas, the rest of the sentence is shifted to the right. For example:

10. "In the boot was the luggage." (Adjunct-Predicate-Subject) A cleft structure is defined as the removal of an element in the underlying sentence that is then placed in a focal locus right after the pro-form It is or It was, and the subject of the sentence is then denoted by the empty pronoun It. Examples of cleft structures are:

11. It was my mother who sent me a cheque for my birthday.

12. It was a cheque that my mother sent me for my birthday.

13. It was my birthday that my mother sent me a cheque for.

These variations in information structure provide a means to manipulate emphasis and focus within a sentence, influencing the ideological impact of the text.

3.3.4.2 Subordination. Subordination as defined by Quirk et al. (1985) referred to an unequal relationship between two clauses, whereby one clause is a constituent or component of another. Where there is subordination, a principal clause is normally followed by one or more subordinate clauses which are attached to the principal clause through subordinators or subordinating conjunctions. Example:

14. (x) I believe (y) that she will succeed (z) if she works hard.

Here, the main clause is symbolised by (x) although it has two subordinate clauses (y) and (z) with the introduction of (y) and (z) by *that* and *if* respectively. According to Jeffries (2010), English allowed using subordinate clauses and phrases at different levels of hierarchies, even on several levels of subordination. However, one of the major theoretical claims was that the smaller the subordination level, the less vulnerable the structure was to criticism, objection, or dissent by the interlocutors or readers. In further detailing this point, Jeffries (2014) stated that a part of textual semantics concerned with the distribution of information between the subordinate or the main structures whereby contextual cues inform the choice of which aspects of the text were foregrounded in the main clause and which ones were relegated to the subordinate ones. As an example, when

the position of components of subordinate structures changed, the same information can be stressed divergently as shown in the following examples:

sentence Subordinate clause: while she was studying Emphasising the action

15. She passed the exam while she was studying.

Here emphasising on condition

16. While she was studying, she passed the exam.

3.3.5 Implying and Assuming

The semantic notion presupposition was the conceptual tool of assumption and implication, which is closely related to implicate in pragmatics. The reference made by Jeffries in argument was that pragmatics was mostly concerned with what was implied in a language but not what was explicitly expressed in a language. Language had a strong ability to pass across naturalised ideologies and consequently influence the world views of other people through assumption and implication processes. Starting with implication, the implicate model could not be easily identified using the readings as opposed to presupposition. It governed by four conversational maxims including quality (truthfulness), quantity (providing adequate information), relation (relevance) as well as manner (clarity). Violation of any of such maxims created implicate. These breaches took place where the speakers convey misleading, false, unnecessary, irrelevant, and ambiguous information (Jeffries, 2010).

With regard to the aspect of presupposition, assumption provided more economical meaning and ideological importance. To some degree, it could also be viewed as being connected with nomenclature as existential presupposition is used when

referring to definite noun phrases to witness the existence of the reference (Jeffries, 2010). The presupposition may be divided into two major groups:

1. Existential presupposition refers to a presupposition perceived by use of definite phrases in the form of nouns. It is achieved through definite articles, possessive constructions and demonstrative pronouns. Such a type of presupposition was not manipulative or persuasive and it is based upon common knowledge between the parties. For example, e.g. "The man I call Dad turns out to be my Grandfather!" (Jeffries, 2010).
2. The logical presupposition was a type of presupposition, which was even more difficult to identify than the existential presupposition. There were a variety of elicits to logical presupposition:

First causes change of state verbs presuppose a prior state of affairs changed by the action of verb, such as start, stop, resign, and finish. For instance, e.g. He started to play football every day.

Second one factive verbs are a small group of verbs in English, such as realise, start, understand, know, finish, regret, believe, and discover, with their clausal complement typically beginning with that which conveys the presupposition. For instance, e.g. Mrs Jessica knew that they were right.

Third type of causes of logical presuppositions was cleft sentences that put the default information into focus. Furthermore, this process introduces a presupposition in the post-modifying relative clausal complement, such as,

e.g. It was Janet that cleaned your room.

Fourth produces iterative words include adverbs (yet, again, anymore), adjectives (another), or main verbs that might exhibit morphological evidence of their iterative nature (rewrite, reassure, revisit), which assume the occurrence of a process. For example, e.g. He painted his car again. (He painted it before).

Last trigger using comparative structures that assume the comparison basis between two things. For example, e.g. John is taller than Jim. (John is tall).

Presupposition and implicate have the influence on the hearer or reader due to their rather secretive character (Jeffries, 2010). However, their difference consists in the fact that presupposition was text-reliant, one-dimensional, empirically verifiable and holding despite the refutation of the statement that contains it, whereas implicate could easily be refuted, e.g. "The Prime Minister we praised has not revealed himself to be a tyrannical figure!" (Jeffries, 2010). This sentence has a different meaning because its negation. Grice (1975) proposed that communication operates according to a Co-operative Principle guided by four maxims. These maxims help explain how meaning is implied rather than explicitly stated.

Maxim of Quality: Truth

e.g. Do not say what you believe to be false.

e.g. Do not say that for which you lack adequate evidence.

Maxim of Quantity: Information

e.g. Make your contribution as informative as is required for the current purposes

of the exchange. Do not make your contribution more informative than is required.

Maxim of Relation: Relevance

e.g. Be relevant.

Maxim of Manner: Clarity

Avoid obscurity of expression.

Avoid ambiguity.

Be brief. Be orderly.

3.3.6 Exemplifying and Enumerating

Exemplifying and enumerating were the two related phenomena that were rather difficult to distinguish. As a result, the readers had to make use of pragmatic inference in order to identify them. Exemplification used examples of a few objects of a type and thus implied that there were other objects of the type, which were not stated; enumeration lists all the objects of the type, thus ruling out the possibility of objects of the type being omitted (Jeffries, 2010). Two examples will be given to explain the vague subtleties of these two rhetorical functions:

e.g. "The whole household turned out to welcome us: Mum, Dad, Uncle Sam, and the twins."

e.g. "The whole town was there: The Mayor and his wife, the City Councillors and representatives of every trade and business you could imagine." (Jeffries, 2010).

Enumeration was evident in the first example since the reader or hearer will not guess that an unnamed individual exists. The second one illustrates the concept of exemplification whereby the term whole town used to make it look like a hyperbole, and the listener or reader will not assume that everything in the town is listed down in this sentence. Some of the text tools were used in exemplification and are hardly used in enumeration; such as, to exemplify and to give an example. An example of an exemplification is the following one:

e.g. "You may feel unwell. For example, you may have a headache or suffer from fainting episodes."

The symptoms listed in the above sample could also have similar manifestations, including nausea, but the foot pain could not be expected. As a rule, a clause or phrase meaning enumeration or exemplification has a list. This list was a simple structure, which consists of homologous items that are separated by commas, usually with a conjunction (and) joining the penultimate with the last item. The exemplification and enumeration lists may omit the final conjunction (Jeffries, 2010).

Although there was an assumption that the items in a list were similar, in many cases they are constructed differently. Precise lists or those that were approximate to an enumeration may take various structural forms. Lists of uniquely different components have different pragmatic impacts. These elements include the following:

1. Lists of two elements are usually a reflection of the textual construct of apposition, since they consist of two mutually exclusive items.

2. Lists of three elements were often used to indicate completion. Analysts argued that like triadic lists suggest exhaustive treatment of options, the reader or hearer came to think that the list, at least symbolically, was exhaustive.

3. Four-element lists (and higher cardinality lists) were distinct to triadic lists: although they share a symbolic view of being complete, they frequently end with catch-all; hence, they were explicitly stated to be complete.

3.3.7 Representing Actions/Events/State.

Jeffries (2010) conducted a study to examine the role of verbs as a key resource in meaning construction in the discourse. She assumed that the grammatical representation of actions, events, and states have serious implications to the conceptualisation of the agency and responsibility. She showed how one situation can be described in many different ways as:

An event "world markets are falling."

An action "Honourable Member had ruined the economy."

A state "the world economy is in crisis."

All these expressions lead to a certain understanding of causation to the reader.

Jeffries drew upon Halliday's model of transitivity, which approached processes in terms of meaning rather than treating them simply as matters of grammatical form. She emphasised that the conventional division between transitive and intransitive verbs did not always account adequately for how meaning operated in practice. For example, she referred to the expression "gave me an ultimatum", where the verb occurred with two

objects, thereby challenging a straightforward classification. She further compared "The temperature dropped" with "The waiter dropped my soup", illustrating that although the same verb was used, its function and implications differed according to context. Jeffries identified four main transitivity models as:

1. Material Action processes represented actions and happenings in the external world and included intentional actions and referred to the use of verbs with an inanimate Actor, where human agency was either missing or played down.

e.g. "The tree fell on my car."

2. Verbalisation processes referred to any actions that involved the use of language.

Because these processes necessarily required a human actor, they often appeared to be closely related to first actions.

e.g. "The President claimed that the war was justified."

3. Mental processes referred to what happens within human beings, "The interviewer realised her mistake," reaction "I hate the political system," and perception "They heard the rumor."

4. Relational processes referred to the constant or stable relationships between Carriers and Attributes, rather than any changes or dynamic actions. These verbs include the link verb (to be) and other Intensive relations, Possessive relations as indicated by verbs like have and circumstantial relations that involve verbs of movement and the verb be as well, with the placing or timing of the process being topmost, for examples:

e.g. The White Paper is our attempt to rebalance wealth.

e.g. The students have a huge television.

e.g. The largest Sikh community is in the north of the city.

Although these categories provided a structured analytical tool, Jeffries (2010) noted that they were not rigid, since certain verbs, such as feel or agree, could shift between categories depending on context. Nevertheless, she maintained that transitivity analysis was particularly useful for uncovering ideological effects, as it revealed how texts distributed agency and presented certain propositions as established facts rather than open to debate.

3.3.8 Representing Time, Space, and Society

Jeffries (2010) presented deixis as a linguistic frame that brought together time, space and social relations within a unified model. Drawing on observations from face-to-face interaction, she explained that certain expressions did not carry fixed meanings but depended on context. Fillmore (1975) and Levinson (1983) both emphasise that personal deixis conveyed through first, second, and third person pronouns. Personal pronouns such as (I) and (you) shifted according to the speaker, forming what she described as the "deictic center", typically anchored in the speaker's here and now. She explained this shifting reference, which showed how children gradually learned that different speakers could be referred to as (I) or (you) through examples such as :

e.g. "Mummy is going to get your bottle".

In English, deixis distinguished between what was proximal (near to the speaker) and distal (further away from the speaker) through forms such as (here or there) and (now or then). Spatial reference operated through contrasts such as "Take that chair to the dump, not this one" where meaning depended on relative distance. Social distance is expressed through titles such as (Mr, Dr, Lord) , (Emmott, 1999).

A key concept had been "deictic projection", whereby speakers could adopt another person's viewpoint, for example when giving directions using expressions such as turn left, keep straight on or opposite the pub from the traveller's perspective rather than their own (Jeffries ,2010).

Jeffries (2010) had further explained that in written texts, deictic elements constructed a "deictic field" that positioned readers within a particular time and space. A report using forms such as "I am standing near the point where protestors cut through the perimeter fence of the airport early this morning," together with proximal markers like (here) and present tense verbs such as (am, are, knows), created immediacy, whereas past-tense narration established temporal distance.

She linked this discussion to Text World Theory (Werth, 1999) and Possible Worlds Theory (Ryan, 1991). According to the Principle of Minimal Departure (Ryan, 1991), readers assumed that a text world resembled the actual world unless indicated otherwise, as illustrated in sentences such as "Louise got up early that morning and fed her dinosaur before pudding off to work in the translator."In this way, deictic choices had shaped perspective and had carried potential ideological implications (Jeffries ,2010).

3.3.9 Presenting Others' Speech and Thoughts

Jeffries (2010) clarified the texts, which reflect the speech and thought of other people, and she claimed that this process could never be neutral. When a speaker quotes a person or gives an idea or opinion, there was a certain amount of selecting and interpreting which is taking place. Although it may seem that the speech was quoted exactly, the tone, hesitation, and context are all lost, and the introduction of a selection of what to include or omit may affect the meaning.

At the textual level, quoting others' speech and thoughts is an important aspect of meaning. Extensively discussed the subtle effects of a wide range of possibilities in speech presentation. This includes indications of speech occurrence, varied versions of verbatim speech, and direct speech with the strongest claim of faithfulness. Semino and Short (2004) discussed that speech and thought presentation operates across genres and at the textual level of meaning.

Jeffries (2010) built upon the model of Speech and Thought Presentation first formulated by Leech and Short (1981,2007) and then discussed by Short (1996) and Semino and Short (2004). In this paradigm, speech represented as a continuum that includes Narrator Report of Speech , Narrator Report of Speech Act, Indirect Speech, and Direct Speech . These types supposed to represent different levels of narrator involvement, and the Direct Speech was usually assumed as the most accurate possible reflection, the indirect ones were mediated.

Narrative Report of Speech: This form simply reports that speech took place, and a verb of speaking (speak, talk, shout) is used. It does not show the real words spoken just the topic.

e.g. They discussed the situation in Tibet.

Narrative Report of Speech Act: This form reported the type of speech act performed such as (apologise, accuse, deny). It focused on what action carried out through speaking rather than on the precise wording.

e.g. She apologised for the mess.

Indirect Speech: This included a reporting clause (he said) followed by a subordinate clause, usually introduced by that. The original speech is grammatically adjusted: tenses are typically shifted back, pronouns are changed, and deictic expressions adapted to the new context.

e.g. She declared that she would stand as a candidate for the Presidency.

Direct Speech: This type included a reporting clause and quotation marks. The original words presented exactly as spoken, without changes to tense, pronouns or deictic expressions.

e.g. She declared "I will stand as a candidate for the Presidency."

As a summary to distinguish between speech and thought presentation. Direct Speech often saw as the norm for spoken language, indirect forms were more typical when representing thought, since thoughts could not be directly accessed (Jeffries, 2010). The way speech and thought presented could shape how readers understand authority, perspective, and ideology within a text.

3.4 Procedures of Data Analysis

This study chose a qualitative research approach to examine the linguistic construction of cultural alienation in selected contemporary fiction novels. Accordingly, systematic and detailed analytical procedures are followed based on the principles of CS. The procedures of data collection and analysis are as following:

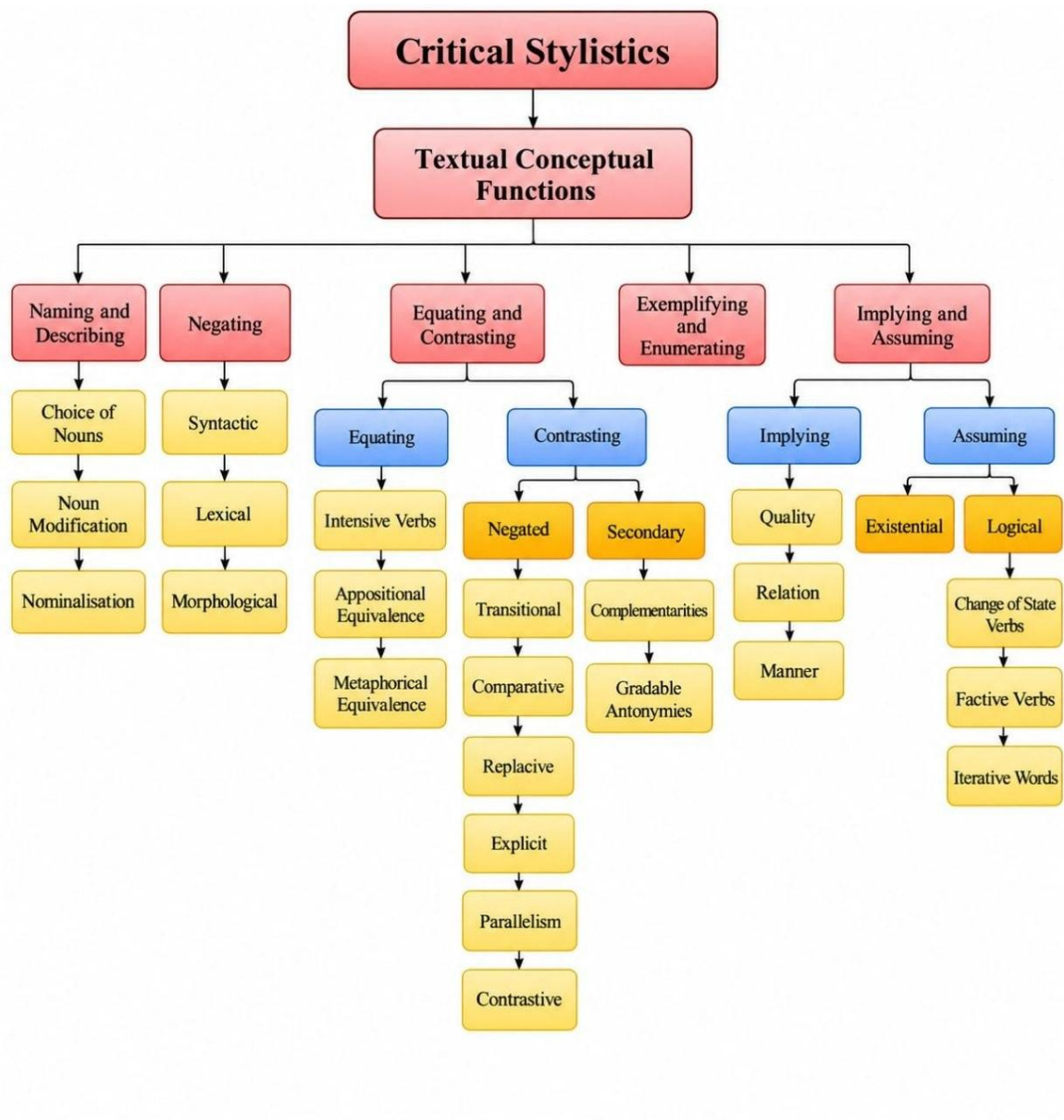
1. The first step in the data analysis process involved obtaining the primary sources by downloading both selected novels in PDF format and accessing the films via the Cinamana application and YouTube . Watching the films provided additional understanding.
2. After reading novels and watching the films, the researcher selected from them representative extracts that address themes of cultural alienation, identity, and displacement.
3. The selected extracts were carefully and repeatedly read to ensure a comprehensive understanding of their content, context, and underlying meanings.
4. The chosen texts segmented into meaningful linguistic units, including sentences, clauses, and passages, to facilitate detailed analysis in accordance with CS frameworks.
5. The selected extracts are analysed through the identifying and describing salient linguistic constructions, such as naming; equating and contrasting; exemplifying and enumerating; prioritising and etc. in order to reveal how cultural alienation is constructed in the texts.

6. The researcher selected eight extracts from each novel and analysed them according to Jeffries' model (2010).

Although Jeffries' (2010) original model comprises a wider range of sub-tools within each of the five CS tools, only the sub-tools that emerged from the data analysis are presented in (Figure 2) below. This adapted version of the model reflects the specific linguistic devices identified in the selected extracts of the two novels, rather than the full inventory of Jeffries' framework.

Figure 2

The Adapted Theoretical Framework of Data Analysis Based on Jeffries (2010).



Note. Prepared by the researcher based on the framework of the study.

CHAPTER FOUR

DATA ANALYSIS

4.0 Introduction

This chapter is devoted to the practical aspect of the current study. It analyses two contemporary fiction novels, both of which are depicted by eight chosen extracts. This chapter presents qualitative analysis of the selected excerpts.

4.1 Data Analysis

4.1.1 Analysis of the Namesake by Jhumpa Lahiri (2003)

The Namesake is a tale of conflict and identity in which Jhumpa Lahiri delicately examines the life of Gogol Ganguli, who was born in America but is a first-generation American from Bengali immigrants. The novel portrays the inner and outer conflicts of Gogol, who tries to balance his parents' traditional Bengali values with those of American society. Throughout the novel, Lahiri explores the conflict between the two cultures, the sense of belonging they offer Gogol and how their personal relationships are influenced by each other.

Gogol's struggle to define himself in such an encouraging world, while he confronts his cultural heritage, is a metaphor for the immigrant experience as a whole. Lahiri draws on the emotional struggles of Gogol, especially his disillusionment over his own name and family's expectations, to highlight the universal problems of many people in their struggle to find cultural identity in a multicultural society. In conclusion, The Namesake explores the intricacies of cultural assimilation and the search for a unified sense of identity in the face of conflicting cultural norms (Dalal, 2023).

Extract 1:

On a sticky august evening two weeks before her due date, Ashima Ganguli stands in the kitchen of a Central Square apartment, combining Rice Krispies and Planters peanuts and chopped red onion in a bowl. She adds salt, lemon juice, thin slices of green chili pepper, wishing there were mustard oil to pour into the mix. (Lahiri, 2003, p.1)

1. Naming and Describing

In the extract the naming and description of the protagonist and the detailed lexicalisation of domestic objects is realised. The proper noun phrase Ashima Ganguli privileges the person's identity by using a culturally specific anthroponym, thus hinting at ethnic affiliation. Also referenced in the narrative is a collection of ingredients: Rice Krispies, Planters peanuts, red onion, green chilli pepper all of which represent indirect constructions of identity through the material everyday culture.

The function of description through pre modifying elements within the noun phrases includes chopped red onion, thin slices, green chilli pepper. The details are not just concrete; they realise a very concrete scene where cultural identity is not introduced through declarations but built through everyday practices. The density of naming and modification foregrounds a linguistically foregrounded domestic routine, which has become ideologically meaningful in its present day displacement.

2. Exemplifying and Enumerating

A graded list of ingredients within a single clause structure helps achieve exemplification and enumeration. The list of items beginning with Rice Krispies and Planters peanuts and chopped red onion creates an effect of build up.

The list includes words from different cultures. For example, Rice Krispies and Planters are American branded food products. Other words, such as green chilli pepper, are culturally distinctive. Finally, the later referencing of a culturally distinctive word, mustard oil, shows desire for it.

This list is not exhaustive, but highlights a narrative selection of items. This selection establishes a heterolexical field, as a culinary practice influenced by migration. The stylistic effect is to make the cultural mixture seem to be an everyday reality, yet also an incomplete and a ruptured one.

3. Implying and Assuming

The meaning of this passage is not so much determined by the letter, but what the letter allows us to assume. Although Ashima's cultural identity is not stated directly, the simple act of cooking as this indicates may give us an idea. Red onion and green chili - pepper are displayed as nothing special in the culinary arsenal, without any mediation or rationale. Let us assume an Indian way of cooking. To put it differently, they are signs which work in indirect ways to allow the emergence of cultural identity through a banal action, and not as a statement.

This statement based on mustard oil is very revealing according to the assumptions. It is not clarified or defined, in cultural terms, why this ingredient is absent, but the cultural meaning is none the less clear. Not having a character present also speaks volumes. It indicates that the actions of your character are taking place in a setting that does not, or cannot, fully accommodate their customary practices. In other words, the text does not outright say that Ashima has been displaced. Instead, it indicates this through limitation and absence.

Thus, we can say that the text positions the persona to assume Ashima is culturally alien to the environment in which she is cooking. The text constructs cultural alienation in a subtle but economic manner by urging us to depend upon assumption and implication. It is assumed that identity which is inferred from what is familiar or habitual. What is. So, imply and assume function as a discursive resource for the representation of cultural difference and alienation through everyday domestic experience without commentary.

4. Negating

The presence of negation in the extract does not materialise through any of the nameable or conventional grammatical negatron, such as not. In fact, absence and lack are the basis through which negation is linguistically construed. This is most clearly seen in the clause wishing there were mustard oil. The protagonist is unlikely to be the type to wish for the generality of mustard oil. The construction thus encodes culturally expected use of the particular cooking ingredient while highlighting or foregrounding its absence. In more specific terms, there is an ironic stylistic effect where negation becomes experiential. What is not denied by an explicit negation matters ideologically and what is absent from everyday life. The extract, thus, encodes cultural alienation through pattern of absence embedded within daily activity.

Extract 2:

“Finish,” his father says, glancing up from his magazine. “Don’t play with food that way.” “I’m full, Baba.” “There’s still some food on your plate.” “Baba, I can’t.” His father’s plate is polished clean, the chicken bones denuded of cartilage and chewed to a pinkish pulp, the bay leaf and cinnamon stick as good as new. Ashoke shakes his head at Gogol, disapproving, unyielding. Each day Ashoke is pained by the half-eaten sandwiches peo-

ple toss into garbage cans on campus, apples abandoned after one or two bites. Finish it, Gogol. At your age I ate tin. (Lahiri, 2003, p. 55)

1. Naming and Describing

The family names Ashoke and Gogol show a contrast between generations and cultures within the family. Ashoke is a traditional Bengali name originating from his homeland. In this way, Gogol is the name of a Russian author. This name stresses the displaced identity of the son. The South Asian title of address, Baba, is used to denote Gogol's father, as his name suggests. Baba connotes the cultural connections running throughout the speech in an American home. The next set of nouns describes the food on Ashoke's plate. Some of them are chicken bones, cartilage, bay leaf, and cinnamon stick. Since the domestic setting is clearly American, it indicates a South Asian meal.

The focus on the details of chew to a pinkish pulp a plate finish denotes the total finishing-off of Ashoke's plate. Put differently, the man's life will be scripted by scarcity. This directly contrasts with the incomplete plate of Gogol's. Two generations contrast starkly and it is visible in the very distinct lives they have created. One of the clearest moments in terms of contrast, it seems to me, is Ashoke's remark: "At your age I ate tin". The noun tin in this context is packed with meaning much different to its literal meaning.

One interpretation of Gogol's meaning is that of Gogol's father, Ashoke, who was the original owner of the notebook. Ashoke once said that Gogol is a good name and it is a lucky one. Ashoke mentions this as he was able to escape a train crash in which a passenger with that name died.

2. Equating and Contrasting

The excerpt utilises both comparison and contrast to showcase the cultural and societal differences between Gogol and Ashoke. In terms of equating, the use of the intensive verb *is* in his father's plate *is* polished clean presents the father's attitude to food as a quality and not just a behaviour. The phrases "disapproving and unyielding" are parallel in that they equate two qualities together which when taken together present Ashoke as one with firm principles not to be changed or bent at any time who comes from a very hard past.

The metaphor "polished clean" can be equivalence as it compares the surface of the plate to polished metal that refers to discipline and no waste at all. The detail of "denuded of cartilage and chewed to a pinkish pulp" shows us now that Ashoke's plate is finished. In other words, his plate is now entirely empty. Both the plate and the man were made through a lifetime's deprivation. This is the exact opposite of Gogol's unfinished plate. Although the meat that remains on Gogol's plate, this contrast is not simply one of the food. It provides a compare and contrast of two generations. Two generations have been shaped by completely different experiences in life. This contrast hits an apex when Ashoke says, "I ate tin, at your age." The noun *tin* means far more than what the literal meaning suggests. It alludes to a childhood in India that was marked by poverty and deprivation. In addition, it situates that moment in a way that will counterpose it directly against Gogol's relatively good life in America. A gap separating a dad from his son.

3. Exemplifying and Enumerating

Making comparisons and contrasting both play an important role in creating a cultural and generational gap in the excerpt between Ashoke and Gogol. Exemplifying means to give examples and is most evident at the times Ashoke is on campus. Shortly after, we see examples of food waste, "half-eaten sandwiches people hurl into garbage cans" Walking to class, Ashoke sees "apples abandoned after one or two bites" These are not accidental random examples, they are deliberately used to build up a picture of abundance around Ashoke. In light of his past, these assist Ashoke's demand Gogol to finish his plate.

Listing off parts, details or items is known as enumerating. We too begin to hear sounds as from Ashoke's plate a series of images dance forth. His dinner begins to take shape chicken bones, cartilage, bay leaf, cinnamon stick, and others. One after another the items keep coming until we are left with a true picture of everything on Ashoke's plate. Each of these is a component of a South Asian dish. This guy, they claim, is not going to leave anything behind. It signifies his culture has a big impact.

4. Implying and Assuming

The passage entails very rich implying and assuming. It is also imbued with a lot of cultural meaning, much more than the literal one of the dinner conversation. The phrase "polished clean" implies he finishes his food for a conscious reason. Instead, it's an automatic behavior that has been shaped by a lifetime of poverty and hunger. Scarcity must have left a mark on way Ashoke engages with food.

Gogol makes a statement about being full meaning that he is quite comfortable. This implication is meaningful in the sense that it quietly contradicts Ashoke's past experience of hunger and scarcity. This phrase by itself carries far more meaning than it seems to contain. It suggests a sufficient life which Ashoke never lived at the age of his son. We have the phrase "There's still some food on your plate" on the assuming side.

This conversation assumes the taken for granted that "the finishing of one's food" is something that is common to both Ashoke and Gogol. Only Gogol does not have this assumption clearly. That is precisely what makes this scene work. The repetitive use of terms in the phrases indicate the manifold nature of the pain. It is not a one-time feeling but a repeated feeling. Thus, the phrase "Each day Ashoke is pained" indicates the recurrent pain of the mother.

This claim will not be made for a recurring feeling. Moreover, this expression serves as a kind of iterative presupposition. This basically shows that Ashoke's feeling of being away from America is not occasional or a one-off thing; he feels this way all the time. Lastly, "At your age I ate tin" is an instance of logical assuming through a factive verb construction. It is a truth universally acknowledged. Ashoke believes that the mere fact itself should suffice in order to make Gogol finish his plate. In other words, revealing the generational gap between a father shaped by hardship and a son who has never known it.

5. Negating

The excerpt depicts three types of negation, each demonstrating the father's and son's conflicting relationship. The most explicit one is syntax. The commands "don't

play" and a response "I can't" are both negative at a level of grammar. But, while the former denies one thing, the latter denies neither. The challenging past and cultural ideas that Ashoke has thus assimilated shape his negation, while Gogol's negation is a simple refusal he does not share the father's urgency of food. Gogol's "I'm full" uses lexical negation. It is not negation grammatically, but it is a refusal. If Gogol has to say no, it will be I'm full so that he can at least feel like he's winning.

The term abandoned as used in "apples abandoned after one or two bites" does a kind of negative work; it negative actions the leaving of food and thus shows how far Ashoke is affected by the waste food one finds around oneself in America. Ashoke's unyielding attitude is expressed through the word forming negation. The word unyielding tells us Ashoke does not budge this time. The way Ashoke eats the food is not merely a habit but has a long backstory of pain that is unfamiliar to his son.

Extract 3:

The children begin to scamper between rows of the dead, over leathery leaves, looking for their own names, a handful triumphant when they are able to claim a grave they are related to. "Smith!" they holler. "Collins!" "Wood!" Gogol is old enough to know that there is no Ganguli here. He is old enough to know that he himself will be burned, not buried, that his body will occupy no plot of earth, that no stone in this country will bear his name beyond life. (Lahiri, 2003, p. 69)

1. Naming and Describing

Gogol's use of the noun in this extract achieves cultural alienation. The children exultingly called out Smith, Collins, and Wood the family names on the graves as Americans. In other words, these are United State families. The proper noun functions as a

marker of cultural ownership. Gogol certainly cannot claim they belong to this country as they do in this graveyard.

The author creates an unsettling atmosphere through noun modification. We observe leathery leaves and arrangements of the dead. These noun phrases create an ominous feel and a sense of eeriness of the graveyard. This deepens Gogol's realisation of being alienated and how he is not of that space. The terms "no plot of earth" and "beyond life" highlight the text's nominalisation. Gogol's future relationship with this country is reduced to two phrases which are quite forceful. In other words, although this may be a place where he dwells, it does not mean that he occupies there.

2. Equating and Contrasting

The excerpt utilises contrasting events to disrupt Gogol's sense of empowerment and belonging. The use of precise contrast is explicitly delivered in the phrase "burned, not buried". The American funeral rite is shown in contrast to one of Gogol's cultural ones. This one phrase sums up the essential difference between Gogol's cultural identity and that of the world around him. The presence of Smith, Collins and Wood shows the existence of gradable antonymy in American surnames, but not the Ganguli. The successful pubescent yells of American names make Gogol's silence even more painful. The "He is old enough to know ... He is old enough to know" pattern shows parallel structure that equates two painful realisations.

Gogol's alienation from American culture seems inevitable through this. The other children scampering triumphantly between graves, while Gogol stands in one spot

knowing there is no Ganguli here. Unlike other children who feel welcome, Gogol remains a permanent outsider here.

3. Exemplifying and Enumerating

The extract uses both exemplifying and enumerating to construct a clear picture of cultural belonging and exclusion. Enumerating is most visible in the successive listing of American surnames Smith, Collins, and Wood, where the accumulation of these names one after another creates a sense of collective identity and shared history among the American children. Gogol's mother makes one more argument by adding each name on the list she compiles. Gogol can't share in that deep rootedness to a cultural community like these children.

By using exemplification, Lahiri shows particular instances of the things Gogol will never have in this country "no plot of earth" and "no stone in this country will bear his name beyond life". These two examples illustrate in concrete terms what cultural exclusion means for Gogol, going beyond the abstract feeling of not belonging to show its physical and permanent consequences. Together, the enumeration of what others have and the examples of what Gogol lacks build a powerful contrast between inclusion and exclusion that lies at the heart of his cultural alienation.

4. Implying and Assuming

The words "a handful triumphant when they can claim a grave of which they are related to" refer to claiming an ownership of place through a historical linkage manifested by means of a name on a grave. Gogol can only be a spectator as nothing here has his name on it. In the phrase "He is old enough to know", there is repetition of the same idea.

Thus, Gogol has attained a cultural sophistication that his classmates, who are accompanying him on this trip, have not. In other words, he knows without telling him that this graveyard does not have people like him. Gogol became conscious of the otherness of the rest as he could feel it.

By means of logical assuming and factive verb construction, this cultural difference "He is old enough to know that he himself will be burned not buried" is presented as a firm and fixed reality not open to challenge. This thus secures Gogol's alienation: a disturbance that separates someone from society. Lastly, the phrase "no stone in this country will bear his name beyond life" also has a reiterative quality which suggests that this episode will not be a one off event but will rather become part of Gogol's entire life in America

5. Negating

In this extract, the use of negation works at three levels to enhance the feeling of alienation. Negation expresses multiple senses in the novel whose strongest and firmest kind is syntactical negation. Syntactical negation is what we have in "there is no Ganguli here", "no plot of earth" and "no stone in this country will bear his name beyond life". The grammatical negation here does not only indicate lack or absence; it asserts that Gogol will never become presence in America. He will not leave a plot of earth here that would bear his name. Further, no stone in this country will bear his name because this country will not recognise him or what he does. The repetition of no in these phrases has an accretive effect that increases Gogol's exclusion each time the phrases are repeated. We also notice a lexical negation in the phrase "burned, not buried." Here the very word

burned has underpinnings of a certain cultural significance which negates the burial tradition of Americans through its meaning itself.

Gogol's not going to be buried, contrary to those around him. His body, rather, will be returned to ash according to his own cultural tradition. The country thus cannot possess him even in death. Lastly, the word unrecognised consists of an affix which negates the possibility of Gogol's integration into this cultural space. The term permanent implies singularity and that his alienation will last forever, as their identity and the world of America exclude one another.

Extract 4:

"What's done is done," his father had said. "It will be a has⁷ sle. Gogol has, in effect, become your good name." "It's too complicated now," his mother said, agreeing. "You're too old." "I'm not," he persisted. "I don't get it. Why did you have to give me a pet name in the first place? What's the point?" "It's our way, Gogol," his mother maintained. "It's what Bengalis do." "But it's not even a Bengali name." He told his parents what he'd learned in Mr. Lawson's class, 99 about Gogol's lifelong unhappiness, his mental instability, about how he'd starved himself to death. "Did you know all this stuff about him?" he asked. (Lahiri, 2003, pp. 99- 100)

1. Naming and Describing

Gogol's pet name and good name symbolise the two different worlds he is trying to navigate through and belong to at the same time. As we already know, a pet name is a name that is exclusive to one family circle. It has a personal meaning which the family knows or understands. Outside the family, people mostly say good name using common sense. Through the use of both the phrases, Lahiri captures the double identity in a linguistic way that an immigrant child has to wear. The noun Bengali name carries further

cultural connotation, as Gogol says, "It's not even a Bengali name." Meaning, it's not fully his, nor of the culture it is borrowed from. Noun modifiers like unhappiness and mental disorder refer to Gogol's historical referent. While they may not be directly relevant to the topic, their presence in this discourse indirectly relates them to Gogol Ganguli and his name dilemma.

The entire cultural practice and tradition is reduced to the nominalisation "It's our way." This phrase presents the Bengali tradition as something that is natural and normal; something taken for granted. Gogol's dislike and irritation may be furthered here as we understand his frustration at being unable to get rid of a name that is not even his in the first place.

2. Equating and Contrasting

The extract uses comparison and contrast to convey Gogol's identity crisis. The phrase Gogol has, in effect, become your good name puts the pet name in an appositional equivalence with the official name. What was only intended for a limited time became a permanent fixture. The reason why this is significant is because it confines Gogol to an identity that he never sought to have. He did not select this name for himself. If it refers to his cultural dislocation, rather than to who he is as such, this is significant. Negated contrasting creates the sharpest contrast.

The character Gogol's response, "But it's not even a Bengali name," directly challenges the cultural logic of his name. This means his name lands outside both cultures at the same time. It is neither American nor Bengali. Hence, finally, he has a name which belongs nowhere. Similar you can say Gogol is also friendless. The phrase "celebrated

today" is put in stark contrast with "understood by no one during his life." In other words, Gogol was alienated from the world and his parents in the original. Similarly, Gogol Ganguli thinks that his parents do not understand him. There is immense control of parents over children in a family, especially in immigrant families furthermore, this clash is to blame as in the end, the parent is nice but the child hates him for it. Yes, the child is aware that the world looks at him or her differently and has to cope with it too.

3. Exemplifying and Enumerating

Gogol mentions the harsh truths he studied about Nikolai Gogol in school, including his everlasting despair and mental issues, how he starved to death, etc. The way Gogol begins to create a list of bad things about this man with whom he shares a name is not a coincidence. He purposefully raises them in order to illustrate to his parents who he is. Using any of these to rest his case, Gogol can be justified in concluding that what always happens to this man will happen to him as they share the name.

Thus, it bolsters his case that his parents chose a lousy name for him. As the list of painful details grows, it becomes harder to disregard his feelings as nothing. His mother, while featuring in exemplification, uses the sentence "It's what Bengalis do" to explain away the whole of the naming tradition that was done to him as a kid. This one instance that was intended to help his case actually contradicts his mother's argument. The phrase "it's what Bengalis do" is certainly no example or explanation for what he was named. He isn't Bengali like his mom and dad after all. This one example his mother explains the whole rule with. Nonetheless, however, for Gogol, that is what Bengalis do.

4. Implying and Assuming

Gogol's parents send him off to the airport to start a new life in America. Initially, the boy firmly opposed, but his father insisted on naming him Gogol despite his objection. He felt considerable annoyance over his odd name. The excerpt shows Gogol and his parents argue over his name and culture. There are a lot of assumptions and implications in the extract. By implying the relation, "You're too old" suggests that it is not a practical but cultural one. The note on the use of the name 'Gogol' so far indicates that a cultural matter has been settled after which it will not be appropriate to question.

As a result, this suggests an expulsion of the lad who is the only one to not use his real name. By doing so, the text shifts the cultural compromise burden solely to Gogol rather than on the culture itself. In Gogol's opinion, quality is not the answer. query Gogol's ultimately polite outburst implies that he sees no use value in this naming tradition, which has caused him nothing but trouble. Gogol asked "what's the point? Holds a lot more than its literal meaning .This implication suggests that his tradition of naming is of no worth. As well, it means turning down the cultural logic that his parents have always taken for granted. The words of his mother "It's our way, Gogol" constitute. Due to his inability to accept things that he does not understand, we see a divide taking place between son and parents. Through the use of factive verb construction, "Were you privy to any of this about him?"

Either Gogol's parents realised that their son had to carry that burden or they themselves bore it enabling him to escape. Although this may sound like a question, it is an accusation. They gave me a name in a painful history. But they never told me that.

5. Negating

In other words, Gogol refuses to accept the cultural logic behind his name. He does not accept his cultural identity. We can see this in this extract through negation. The clearest type might be syntactic negation. Sentences like, "But it's not even a Bengali name", "I'm not" and "I don't get it". These negative grammatical forms are not the author simply showing disagreement.

Rather, this grammatical negation evidences Gogol's rejection of a cultural logic that never made sense to him in the first place. So basically, every single negative statement actively refutes his parents. We observe this happen subtly but the young man will not allow the parents to answer his silence. We also observe word negation. This appears in the phrases "What's done is done" which are one-part phrase and one part sentiment from his father. This means that discussion is negated before it even begins. In other words, it makes the state permanent and immune from Gogol's remedy or repartee.

Although we expect people to be sceptical of this claim as a practical matter, it is an interesting cultural claim. His father concludes the debate by lexically negating the terms, making the son's personal feelings irrelevant, which implies that the son and anyone else have no power to intervene. At last, we observe too. By broaching the term Gogol into discussion with his parents, Gogol connects the historical misfortune of the name to our own unhappiness. The name itself, however, brings bad luck.

Extract 5:

For instance, although he can understand his mother tongue, and speak it fluently, he cannot read or write it with even modest proficiency. On trips to In-

dia his American-accented English is a source of endless amusement to his relatives, and when he and Sonia speak to each other, aunts and uncles and cousins always shake their heads in disbelief and say, 'I didn't understand a word!' Living with a pet name and a good name, in a place where such distinctions do not exist surely that was emblematic of the greatest confusion of all. (Lahiri, 2003, p. 118)

1. Naming and Describing

The usage of nouns in Gogol's writing indicates his conflicting relationship with the world. The intriguing noun phrase, "mother tongue" refers to the tongue that a person should naturally be able to use; a tongue that he should employ intimately. In addition, it implies that he must have some ability to speak, read and write; however, Gogol indicates that even if he can speak Bengali, he cannot read it or write it.

It's only partially then that we are connected to our own cultural heritage since we only belong to it partially. We are expected to bear our pet and good names but in the land of the story, the two do not exist. As such, these two separate identities will not be recognised. The phrase "American-accented English" in noun modification neatly captures Gogol's cultural in between in just three words; his English makes him a foreigner in India and his Bengali makes him a foreigner in America. The nominalisation "the greatest confusion of all" captures the whole existence of Gogol living in between two cultures. His confusion is not momentary but permanent.

2. Equating and Contrasting

The extract illustrates Gogol's cultural estrangement through various levels of contrast. The most profound contrast occurs within "he can understand his mother tongue and speak it fluently yet he cannot read or write it." The same tongue is at once some-

thing that he possesses and something which he has lost. He has two demarcated identities, neither wholly Bengal nor wholly American, the contradiction shows.. Contrasting remains present from the opposition of a "pet name", "good name" terms which refer to two different worlds of life Gogol is made to inhabit simultaneously. In the Bengali culture, the two names have different meanings and definitions but this does not happen in America. Thus, carrying both becomes a source of confusion rather than distinction and identity.

Gogol lives in America and visits India intermittently. His "American-accented English" is "a source of endless amusement to his Indian relatives." This contrasting transitional suggests that Gogol belongs nowhere. He is too Indian for America and too American for India. The phrase "asking people to remember, reminding them to forget" uses parallel syntax to cite both asking people to remember another event and another for the two events. This action scene places Gogol into an impossible position where he is trying to create a new name while the old one refuses to go away.

3.Exemplifying and Enumerating

In this extract by Lahiri, enumeration indicates Gogol's cultural confusion takes a variety of different forms in the text. She spells out three incidents one after the other. He can't read or write even in his mother tongue. And his American accent makes their Indian relatives laugh at him. Then his own family cannot understand him when he talks to his sister. The phrase "Living with a pet name and a good name, in a place where such distinctions do not exist" exemplifies what cultural alienation means in real life.

It isn't the big grand moments that matter so much as the little things we live day to day like using two names that mean nothing to the people around you. Making abstract social concept concrete and immediate through this example is cultural alienation.

Gogol's association with two separate groups has not enhanced him but rendered him homeless from both

4. Implying and Assuming

The phrase "a source of endless amusement to his relatives" suggests that Gogol's accent which, by American standards, might be considered to be of quality and good standard is not simply a variant difference. It is a visible sign that he registers completely foreign. His relatives dismiss the idea of having someone who resembles them but sounds like a foreigner, and therefore, he will not fit in anywhere and worse, not even with them, his own people. There's a constant manner of suggestion in aunts and uncles and cousins and they always shake their heads implying a gesture greater than just a head shake. The inclusion of the term always indicates that this is not a fresh one-time occurrence but a permanent one. Thus, every time he comes to India, the head shakes always indicate that his man does not fit there.

On the assuming side, on the other hand, there is existential assuming in a place where such distinctions do not exist which assumes that the Bengali distinction refers to pet names and good names. It also assumes that it is something that does not need explanation; however, it also situates this in a place where such oppositions do not exist, which is exactly the opposite. The use of "surely that was emblematic of the greatest confusion of all" is logical assuming via factive verb construction. Nowhere does it state that Gogol feels cultured confusion. If someone takes that to be the case, that is true.

5. Negating

As illustrated in the above extract, negation operates at three levels. Initially, the syntactic negation can be seen in "he cannot read or write it with even modest proficiency" and "in a place where such distinctions do not exist". The negations don't merely describe Gogol's lack of these elements; they identify him according to his lack of them. This is someone who cannot fully access his own language and is someone who cannot fully explain his system of naming to the world around him.

As a result, this causes the identity carried by this man from his culture to feel permanently incomplete. There's also one more type of lexical negation "a source of endless amusement". His relatives reactions inform us how speaking like that is awkward or incorrect in those contexts. The infinite quality makes this negation weighty in vocabulary. Gogol's association with America will thus always mark him as wrong in India. Lastly, we have morphological negation in "disbelief". The relatives get a feeling of disbelief, as it seems the prefix "dis" negates any kind of belief.

Extract 6:

But they were allowed out of the car only once they got to Lexington Avenue, to eat lunch at an Indian restaurant and then to buy Indian groceries, and polyester saris and 220-volt appliances to give to relatives in Calcutta. This, to his parents, was what one came to Manhattan to do. He remembered wishing that his parents would walk through the park, take him to the Museum of Natural History to see the dinosaurs, ride the subway even. But they had had no interest in such things. (Lahiri, 2003, p. 126)

1. Naming and Describing

The selection of nouns, however, demonstrates the cultural gap between Gogol and his parents. Everything his parents do in Manhattan is Indian world "Indian restaurant...Indian groceries...polyester saris...220-volt appliances". Belongings reflect the mother's world and relationship with the father. This is a world that doesn't look out at the American city they live in. But inward instead at their Indian. The terms "Museum of Natural History...park, subway" in Gogol's desire world are purely American city terms. Gogol interprets Manhattan as a locale where one can feel at home, as an area of exploration rather than transience.

Noun modification refers to the modification of a noun by another noun. Notably, "220-volt appliances to give to relatives in Calcutta" is a noun modification. The addition of "to give to relatives in Calcutta" is a defining content. As such, they make the whole sentence more vivid. While their bodies may be located in America, their minds are still in India. The nominalisation "This, to his parents, was what one came to Manhattan to do" reduces a whole cultural attitude to a single thing, naming the limited engagement his parents have with American life, as though it is fixed and permanent.

2. Equating and Contrasting

Gogol struggles constantly with the competing wants of his parents and the desires that have arisen from his interaction with the American life. The constant pushing and pulling renders him greatly frustrated.

Gogol's wish, "walk through the park, take him to the Museum of Natural History, ride the subway" exhibits parallel structure. The repeated patterning action verb indi-

cates a desire for a different type of family experience but one that feels more American and less a matter of his parents' connection to their homeland.

3. Exemplifying and Enumerating

During enumerating, the extract lists the specific items his parents buy in Manhattan: "Indian groceries, polyester saris, and 220-volt appliances to give to relatives in Calcutta." Everything in the listing symbolises much of the material culture of his parents; the calendars that his mother buys, the posters that his father buys. On their weekend trip to New York, no cities are more famous than New York. It is not surprising that they make a list of home related Nostalgia.

We see that as an item is added on top of the previous item, we have the parents who are physically established in America but established in Calcutta culturally. Gogol's wish reveals that "another sort of American experience might be this walk through the park, take him to the Museum of Natural History to see the dinosaurs, ride the subway." By providing a mundane list of items which one regularly find in American families, Gogol's father reveals just how alien his family is to that ordinary American life. The novel culminates in the words "they had had no interest in such things." In this way, the distance between Gogol and his parents is shown to be more than one disagreement. Most people have two completely contrasting ways of relating to the country in which they live.

4. Implying and Assuming

When their car reaches Lexington Avenue, Gogol and his sister can finally be let out to go into a store. The fact that they are not allowed out of the car until then sheds

light on how the entire experience of Manhattan for the family is shaped by his parents' cultural responses. For them, America is a place they pass through and not a place they call their home. Gogol recalls "the desire to go out and go up to one of the skyscrapers". This suggests an innate eagerness and openness not possessed by his parents.

The phrase "to his parents" in "This, to his parents, was what one came to Manhattan to do" explicitly establishes a causal link between cultural identity and presence in the city. An implication of abundance is displayed when "his parents have remarked endlessly at the amount of traffic". This is when everything about life in a big American city seems too much for them. Life at the Indian restaurant and grocery store which his parents treat similar to a shop the assumption is "this is what one came to Manhattan to do". The assumption is existentially this is how one spends time.

The use of iterative words in the expression, "his parents had remarked endlessly" presupposes nothing other than an eternal repeating of the same response to American life. The fact that he remembered wishing his parent would walk through the park shows Gogol's childish disappointment is a constant given fact via logical assuming through factive verb construction.

5.Negating

In this extract there are three levels of negations, which over-emphasises the cultural difference between Gogol and his parents. The most stunning example of syntactic negation is: "they had had no interest in such things." But in the statement, Gogol's parents' are completely unable to interact with America, thereby denying that they were fond

of life in America. This is because they will not be dealing with America 'culture wise' as their parents' culture is too immersed in history.

In the sentence "they were allowed out of the car only once" the lexical negation is expressed by the phrase "only." The word "only" is a negative which modifies the latter part of a sentence. Therefore, it implies that the contacts that the family had with Manhattan were minimal. The term "only" suggests that for a family the city had more to offer that was in a direction of cultural thrust. Finally, "endlessly" is a negative formation of a morphological element (his parents had remarked endlessly at amount traffic).

Suffix "less" can be used to make this word negation (as was done in the case of the word 'end' to make end as impossible to have an end to). The word "alien" is particularly appropriate as it has the connotation of something very odd and frightening to his parents who did not entirely opt for America; it also highlights the cultural differences between a generation that did not decide for America and a son, whose faith in opting in has been discounted.

Extract 7 :

On the way to Massachusetts, he tells her things he figures she should know in advance that they will not be able to touch or kiss each other in front of his parents, that there will be no wine with lunch. 'There's plenty of wine in the trunk of the car,' Maxine points out. 'It doesn't matter,' he tells her. 'My parents don't own a corkscrew.' The restrictions amuse her; she sees them as a single afternoon's challenge, an anomaly never to be repeated. She does not associate him with his parents' habits; she still cannot believe that she is to be the first girlfriend he's ever brought home. (Lahiri, 2003, pp. 145-146)

1. Naming and Describing

This is the tiniest and most mundane of objects that reflect the difference of culture in this extract, between Gogol's two worlds. Of the words he used to describe his parents' concern with others' opinions, "corkscrew" is one that is very symbolic: most American families would see no particular reason why it should not be in their household, but it was not in his parents' house, and their ideas of culture were part of their sense of separation from some part of America's life. The noun restrictions, however, are rules that Gogol will have to impart to Maxine prior to her meeting her parents.

He believed that a cultural value he feels is internalised within him, is a restriction and has to be qualified to an outsider. A challenge from a single afternoon shows noun modification, illustrating how Maxine hears all of these parental rules as a minor inconvenience rather than a serious way of life. It displays the laid back attitude that she has with his loner past unlike him, who has a more turbulent history. When his parents turn rational, nominalisation "an anomaly never to be repeated" no longer is normalcy and an entire cultural world of his parents becomes an irregularity and anomaly. Gogol has gained his own perspective regarding his past through non- nationals' eyes.

2. Equating and Contrasting

The extract not only equates, but also contrasts, to make the cultural differences between Gogol's two worlds obvious. His parents give him a set of explicit rules to follow, "they will not be able to touch or kiss each other", "there will be no wine with lunch", etc., but these contrasting rules are juxtaposed with the wine in the trunk of the car, which is his life with Maxine. Although they coexist side by side and could not

blend, these two realities correspond to Gogol's constant battle with the two worlds that can never be blended. There's negated contrasting used in "It doesn't matter," when Gogol brushes aside Maxine's reference to the wine, not because he doesn't agree, because he knows that if he moves it from outside to inside then he is transgressing what his parents have deemed as cultural boundaries. This negativity is manifested in his automatic acclimatisation as soon as he enters into this other world.

Maxine and Gogol's parents are representatives of two extremes of a cultural spectrum which cannot coexist in parts through complementarities. In Gogol's case the restrictions are the challenge for a lifetime, in Maxine's case, it's "a single afternoon's challenge." It is Gogol's cultural universe, Gogol uses the phrase 'an anomaly never to be repeated' as a Metaphorical Equivalence, framing his parents' cultural universe as something out of place, unable to fit anywhere in his life.

3.Exemplifying and Enumerating

The rules that Gogol has to explain to Maxine before he sees his parents are obvious when he says they will not be able to touch or kiss "in front of his parents" and "there will be no wine with lunch. These are all barriers between her world and his world, with Maxine, his parents. Lahiri's enumeration of others restricts one by one shows that this cultural negotiation has nothing to do with any single difference; it's about a lot of little things 'Lahiri has learned to do automatically when he shifts his footing between the two worlds of his existence'.

The corkscrew is the most tangible of those examples as it is one (but strong) example that illustrates the cultural difference of his parents and the American world they

belong to. Despite the fact that his parents are able to afford it, this is not because they cannot afford it but, because wine is not something that exists in their home. It is one little thing that speaks louder than all the words of explanation telling a lot about his parents' cultural values. The way Maxine can respond to the imposed restrictions as "a single afternoon's challenge," as someone on the outside looking in on her parents' culture, may provide another example of how someone is not bound by a feeling of belonging to others' culture, as Gogol is every time he passes through his parents' door.

4.Implying and Assuming

Implying manner is seen in the fact that Gogol prescribes the rules before his arrival at his parent's house and thus he has gained experience that his two worlds can't coexist without rules. The desire to enlighten Maxine in advance suggests that he believes that his parents' understandings of culture differ greatly from hers indicating a life of two cultures that don't easily fit together.

Implying quality is shown in Maxine's reaction to the limitations a single afternoon's challenge. This signifies that in her eyes his worlds of being Polish and Jewish are of an exotic nature, not a life of any significance this obviously reveals the other way that she relates to his background as opposed to Gogol. Implying relation is found in "My parents don't own a corkscrew," it is a statement that seems like it could lead to an intimate and direct association of the parents' lack of a small hand tool with the general meaning of their culture. The corkscrew is certainly not lost, it's a way of life that his parents don't want to take on.

What emerges on the assuming side is existential assuming, as Gogol (the character) simply bows to his parents' way of life with his relationship to their rules upon entering their home: without questioning. "she still cannot believe that she is to be the first girlfriend he's ever brought home" reveals logical assuming via iterative words to be construed over the course of declarative sentences, as if to say that something was important about that aspect of the trance Gogol always kept between his life and his familial world.

5.Negating

Extraction involves crossing over of syntactic constructions of negation. There were many other rules, like "we won't be able to touch or kiss each other", "there won't be wine with lunch", "my parents don't have a corkscrew" and many others by Gogol. That's why his life is big he doesn't have everything, but his parents don't allow him to have them. This is taking away their culture, not putting it out before somebody, who is already born into the culture. But since Maxine is from elsewhere, Gogol does have to go to lengths for a negation, the form he creates being rules. Lexical negation is present in the conceptually special sentence "it does not matter". In Maxine's comment on Gogol, he does not even give a reason for dismissing the wine. In other words, it is not so important how these words are literally interpreted as it is the real importance behind them.

Gogol's natural "disinhibitions" of conflict are evident in how things play out in the story. Regarding the word 'anomaly' and the aspect of its negation, which is not marked with a negative prefix, but is nonetheless a word with a negative function in relation to the normality, Gogol's shutting down of all possibilities that could lead to conflict has a morphological negation. His furtive, ignored and persecuted position in the family clearly suggests that the feelings of Gogol's parents represent something other than the

American way of life, and thus imply that for Gogol, to belong to his parents' world has always meant to be outside the norm in which he is caught.

Extract 8

His parents are diffident around Maxine, at first keeping their distance, not boisterous as they typically are around their Bengali friends. They ask where she went to college, what it is her parents do. But Maxine is immune to their awkwardness, drawing them out, devoting her attention to them fully. Gogol is only partly attentive to the conversation. He is overly aware that they are not used to passing things around the table, or to chewing food with their mouths fully closed. They avert their eyes when Maxine accidentally leans over to run her hand through his hair. (Lahiri, 2003, p. 148)

1. Naming and Describing

The nouns that have been used in the extract show the theme of the world of Gogol's parents vs. the world they don't fit into. The 'Bengali friends' explains the territory his parents are comfortable and comfortable in: the territory where they are relaxed, natural. When Maxine isn't in her social setting, one can see they are tense, but she is somewhat shy. These individuals think that they fit in with those with whom they have been acquainted from their past. The increased cultural discomfort in "diffident around Maxine" and "only partly attentive" is the result of the combination of two types of noun modification.

Maxine's world is one that is unknown to and makes his parents tense. Through her eyes he's seeing and he feels embarrassed at this, and distraught also because Gogol. Much of cultural angst is contained within "their awkwardness," as well as a feeling of

alienation. Secondly, it implies that his parents' feeling of out-of-place goes together with them.

2. Equating and Contrasting

The extract is predominantly based on primary contrast, mainly by using negation. The explicit opposition is created between two behavioral states: "not boisterous as they would usually be around their Bengali friends". They are described as being "naturally" at home in their own culture, but are "restrained" in the presence of Maxine. The use of the word "not" makes them stand out as a contrast to who they are in one place or context vs. who they are in another.

This extract uses mainly explicit contrast. This is an opposition between two states of behaviour: "not boisterous as they are around their Bengali friends". The parents' relaxed and expressive nature is evident in their own culture while in Maxine's presence it is constricted and self-aware. This contrast accentuates the change of being in different cultural spaces which further emphasises their fluid feeling of belonging and its cultural alienation.

3. Exemplifying and Enumerating

Enumerating is in the particular details which demonstrate his parents' lack of an understanding of American social habits: "not used to passing things around the table" and "chewing food with their mouths fully closed". All the items on this list are cultural differences in their smaller, yet noticeable scale, that Gogol is embarrassed about. These details follow each other in a sequence, revealing the presence of the displacement of this

culture, not as something abstract, but in the smallest, most ordinary moments of everyday life.

Exemplifying is best illustrated when "they turn away when Maxine sneaks her hand through his hair". It is enough of a warning as proof as any to just how different his parents' world is from the one Gogol has created for himself, this one example. In Maxine's world, it is perfectly fine for an unmarried couple to show each other physical affection; in his parents' world, it cannot even be directly looked at. There is a distance between two cultures that Gogol must traverse at every convergence of these two worlds, and it is this one moment that encapsulates that distance.

4. Implying and Assuming

Implying works through Quality in the opening description of the parents, diffident, a settled characteristic and not a fleeting response to a situation. In "They avert their eyes when Maxine's hand brushes against his head in an accidental way while she is running her hand through his hair", the relationship between the averted eyes and the running of the hand through his hair is never explicitly explained to the reader, and instead is assumed that the averted gaze is because of the physical proximity. Manner is suggested rather than stated by "at first keeping their distance," and is not a feeling of the parents. Assuming is done through existential presupposition in "not used to passing things around the table", and "their Bengali friends", which assumes that there is a social group already established to which the parents belong. A factive verb is used in the sentence: "He is too aware that they are not used to handing things around the table". "aware" im-

plies the truth of what follows. The parents' reserve is expressed in the word iterative, and is meant to indicate that it is a pattern that occurs regularly, not just in this meeting.

5.Negating

In this excerpt syntactic negation is used on a number of occasions, most clearly in "not boisterous as they usually are around their Bengali friends," "not used to passing things around the table," and "not used to chewing food with their mouths fully closed. The negations are more than just portraits of what his parents don't have; they are statements about what his parents have that are different from what is around them. For every negated phrase, we're given another look at the parents who have been in America for years, and still haven't quite gotten the hang of the social humor.

Lexical negation can be seen in the case of "they avert their eyes", where the action of looking away has a strong negative connotation. The avoidance of eye contact is not just a physical response, but a cultural statement, indicating that his parents have no experience with physical contact that they are not used to. In the same way, 'only partially attentive' has a lexical negative implication, indicating that Gogol is not fully present in this scene and is split

Morphological negation is present in the word "*diffident*", the meaning itself is negative and so do the parents appear to be people who are unable to feel comfortable away from home because of their cultural displacement. This single word encapsulates all the world and its belonging they have lost after having lived for years in between two cultures

4.1.2 Analysis of *Americanah* by Chimamanda Ngozi Adichie (2013)

Ifemelu's arrival in America is filled with hope and expectations, but in America, those hopes and dreams are not always realised. She finds herself in serious financial issues, and an embarrassing situation with an unknown person for rent. This frightens her out of her wits and she doesn't speak with Obinze for a long time. Over the years she finds out how to "make it" in the U.S. at a high cost. Before she leaves Nigeria where she was Ifemelu, now she feels she's "Black" in America. But here her colour of skin categorises her, her position in the society determined by those who choose to believe in the skin colour policy is not a choice made by her.

She straightens her natural hair, learns when she has to speak and when she has to listen and how she's expected to act not only to be a good person but also to be socially acceptable in order to succeed in this new field, "the career". After 15 years, she chooses to return to Nigeria and to be "feeling better". Instead, she is a native in her home land. Her friends no longer call her Ifemelu anymore, they call her "the American," so as to be marking the time of her absence. (Adichie, 2013).

Extract 1:

she could pretend to be someone else, someone specially admitted into a hallowed American club, someone adorned with certainty. But she did not like that she had to go to Trenton to braid her hair. It was unreasonable to expect a braiding salon in Princeton the few black locals she had seen were so light-skinned and lank-haired she could not imagine them wearing braids and yet as she waited at Princeton Junction station for the train, on an afternoon ablaze with heat, she wondered why there was no place where she could braid her hair. (Adichie, 2013, p. 10)

1. Naming and Describing

Choice of Nouns is featured in "American club" and "braiding salon". The former is a metaphorical term for social inclusion, and the latter is a practice that is culturally specific, for her, associated with black hair care, and which exists nowhere in Princeton. In "hallowed American club" the pre modifier "hallowed" makes the club seem more sacred and exclusive than it is, and in "light-skinned and lank-haired" the local Black community is described as visibly different from her own appearance and hair color. It seems that the concept of certainty is nominalised in "adorned with certainty": the certainty is abstracted from the quality of the person, and it is presented as an external object he or she wears or carries, whereas it's actually an internal one.

2. Equating and Contrasting

An Intensive Verb appears in it was unreasonable to expect a braiding salon in Princeton. Fixing the situation as unreasonable this early shows she has already measured Princeton against a standard it fails to meet, a place that should offer basic services for her but does not. A Comparative opposition sits in the implicit contrast between Princeton and Trenton. She lives in one but must travel to the other simply to braid her hair. This gap between where she lives and where her needs are actually met shows how incomplete her sense of belonging is in the place she calls home.

Secondary, Gradable Antonym appears in light-skinned and lank-haired describing the local Black community. This quiet contrast with her own skin and hair marks her as different even among people who share her broader racial category, showing alienation working in layers rather than as one simple line between groups.

3. Exemplifying and Enumerating

Enumerating appears in light-skinned and lank-haired, two traits listed together to build a single, narrow image of the Black locals she has seen. This short list reduces a whole community to two physical features, showing how quickly she reads the town through a lens shaped by absence rather than by real acquaintance with its people.

Exemplifying is shown through the few black locals she had seen standing in for Princeton's Black community as a whole. Generalising from this small sample to conclude there is no place to braid her hair reveals how isolated she feels, forced to judge her sense of belonging in a new place from only a handful of passing observations

4. Implying and Assuming

Implying appears through Quality in a hallowed American club; the word hallowed suggests the club is sacred and prestigious, which influences the way the reader will view the world to which they aspire. Manner is implied in the verb "pretend" in "she could pretend to be someone else" implies the manner in which she pretends to be someone else, and thus suggests an inauthentic rather than natural way.

The nature of the assumption is apparent in "there was no place where she could braid her hair," where she is assumed to have no place to braid her hair anywhere else but Princeton. A factive verb is used in "she did not like that she had to go to Trenton", because "like" assumes the statement following it to be true: that she actually did have to go to Trenton.

5. Negating

Syntactic negation appears in "she did not like that she had to go to Trenton to braid her hair" and "she could not imagine them wearing braids," where the negative particle directly attaches to the auxiliary verb to deny liking and denies the capacity to imagine. Lexical negation appears in "there was no place where she could braid her hair," where the determiner "no" denies the existence of any such place, rather than negating a verb. Morphological negation appears in unreasonable, where the prefix "un-" negates reasonable, casting the absence of a braiding salon in Princeton as something that goes against what should logically be expected.

Extract 2:

She had thought of them as "big," because one of the first things her friend Ginika told her was that "fat" in America was a bad word, heaving with moral judgment like "stupid" or "bastard," and not a mere description like "short" or "tall." So she had banished "fat" from her vocabulary. But "fat" came back to her last winter, after almost thirteen years, when a man in line behind her at the supermarket muttered, "Fat people don't need to be eating that shit," as she paid for her giant bag of Tostitos. She glanced at him, surprised, mildly offended, and thought it a perfect blog post, how this stranger had decided she was fat. She would file the post under the tag "race, gender and body size." (Adichie, 2013, pp. 13-14)

1. Naming and Describing

Choice of Nouns appears through "fat" and "big." She avoids "fat" and uses "big" instead. This shows she has learned which words carry moral weight in America and which do not. The tag "race, gender and body size" groups body size with race and gender. This frames her experience as part of a wider system of judgement she did not grow up with.

Noun Modification appears in "Fat people." The adjective reduces a person to one physical trait. It turns them into a category rather than a full individual. This reflects the kind of flattening judgment she now fears from others around her.

Nominalisation appears in "moral judgment." The act of judging becomes a fixed thing rather than something people choose to do. This makes the moral weight around "fat" feel natural and permanent. It deepens her sense that ordinary words in America carry hidden rules she must learn.

5. Equating and Contrasting

Equating through an Intensive Verb appears in fat in America was a bad word. The verb links fat directly to being bad. This shows a single word carries fixed moral weight in her new environment, a weight it never had back home. Contrasting through Replacive opposition appears in her replacing fat with big. She swaps one word for another to avoid judgment. This shows the effort she must put into managing her own speech just to fit in.

Contrasting fined Comparative opposition appears when fat is placed beside stupid and bastard rather than beside short and tall. This shows fat behaves like an insult, not a plain description, on a scale of offence she only learned after arriving in America. Contrasting in Parallelism appears in the matching pairs stupid or bastard and short or tall set against each other. This balanced structure shows her caught between two systems for judging words, one from home and one from her new surroundings.

6. **Implying and Assuming**

Quality appears in fat in America was a bad word. Calling it bad evaluates the word without explaining why, leaving her to absorb this judgement as given. This shows how she must accept new rules about language before she even understands their reasoning, a mark of not yet belonging.

The Implying in Manner appears in the man who muttered his insult rather than saying it clearly. The way he spoke, low and dismissive, carries contempt without needing direct rudeness. This shows how casually and quietly cultural judgement can be delivered to her, making the alienation feel ordinary rather than exceptional.

Assuming appears in a Change of State Verb in banished and came back. Banished assumes fat was once part of her vocabulary before being removed, and came back assumes it was absent before returning. These verbs frame her relationship with the word as something unstable, moving in and out of her life, mirroring how unsettled her sense of belonging remains even after many years in America.

4. **Negating**

Syntactic negation appears in not a mere description and in don't need to be eating. The direct negative particle marks fat as more than a plain description and marks the stranger's harsh judgment of her body. This shows how her body becomes a site where others openly deny her the right to simply exist without comment, deepening her sense of not belonging.

Lexical negation appears in banished. The word itself means removal without using not, showing she actively pushed fat out of her own vocabulary. This self-imposed erasure shows how deeply she has internalised American rules about which words are acceptable, cutting her off from a term she once used freely.

There is no morphological negation in this extract. The rejection here works through direct syntactic and lexical means rather than through negative prefixes buried inside single words. This fits the nature of the moment itself. The word fat was not pushed away gradually or hinted at; it was consciously banished, then returned all at once through a stranger's blunt insult. The alienation in this extract is sudden and direct, not layered or disguised, so the syntactic and lexical tools alone carry the full weight of the experience without needing a morphological one.

Extract 3:

“You know, this is my tenth year here and I feel as if I’m still settling in,” Jane said. “The hardest thing is raising my kids. Look at Elizabeth, I have to be very careful with her. If you are not careful in this country, your children become what you don’t know. It’s different back home because you can control them. Here, no.” Jane wore an air of harmlessness, with her plain face and jiggly arms, but there was, beneath her ready smile, an icy watchfulness. “How old is she? Ten?” Ifemelu asked (Adichie, 2013, p.116)

1. Naming and Describing

Choice of Nouns appears in country and home. Using country instead of naming the place directly shows she still treats it as foreign after ten years, a sign that full belonging has never settled in her.

Noun Modification appears in plain face, jiggly arms, ready smile and icy watchfulness. This mix of warm and guarded traits shows cultural alienation as something she must perform, staying calm outside while remaining on guard within an environment she has not fully adjusted to.

Nominalisation appears in watchfulness. Turning watching into a fixed noun makes her vigilance feel permanent rather than occasional, showing that raising a child in an unfamiliar culture has left her in lasting unease, not a passing discomfort.

2. Equating and Contrasting

Jane says the hardest thing is raising my kids, using an Intensive Verb to link raising her children straight to hardship. This shows how heavily parenting in an unfamiliar culture weighs on her, more than anything else since coming to America. She also says it's different back home. Here, no, an Explicit opposition. Naming the difference out loud shows she still compares her present life to her old one, never fully treating this country as normal even after ten years. Jane wore an air of harmlessness, with her plain face and jiggly arms, but there was, beneath her ready smile, an icy watchfulness sets her calm appearance against her guarded feeling underneath, a Contrastive opposition. This shows her unease stays hidden beneath a relaxed surface, carried quietly rather than shown openly.

3. Exemplifying and Enumerating

Jane discusses her daughter Elizabeth and then about children in general. When a case (known as an exemplification) is given that illustrate a larger problem. As can be seen in the same passage, enumerating is supported for repetition in the phrases "Elizabeth," "kids" and "children." The elements are brought to come together, inviting us to think about the aspect of parenting. Jane has the care of the children of this country in her mind.

Parents will have control of their children at home but there it is being lost. It's exactly the same with her children here as in Africa where she is from. The varied settings suggest that immigrants are unwelcome to live in a society that has other social expectations of their children. This for Jane means uncertainty as to the development of her children in this new culture. Similarly, it shows how Jane suffers cultural alienation as she is the only one in a parenting situation. I don't get the "American" part, I get the African and hence this feeling.

4. Implying and Assuming

If you are not careful in this country, your children become what you don't know carries an existential presupposition, assuming there is already a real risk of loss facing her children in this country before she even names it. This shows how deeply she senses her children could slip away from her into something shaped by a culture she does not fully understand.

No implies manner through its short, blunt form. The way she cuts the sentence down to almost nothing suggests certainty and finality, as if home and here follow com-

pletely different rules that do not need explaining, revealing how sharply she still separates her old life from her present one.

5. Negating

Syntactic negation appears in if you are not careful and your children become what you don't know. Denying carefulness and knowledge shows how quickly control can slip away from a parent raising children outside her own culture.

Lexical negation appears in Here, no. This bare no denies control in this country without using not. Its bluntness carries her sense that this place simply does not work the way home did.

Morphological negation appears in harmless, where less negates harm inside the word itself. Jane wears this outward harmless while hiding unease underneath, showing how she masks her discomfort behind a safe appearance in her adopted culture.

Extract 4:

“Very soon you will start to adopt an American accent, because you don’t want customer service people on the phone to keep asking you ‘What? What?’ You will start to admire Africans who have perfect American accents, like our brother here, Kofi. Kofi’s parents came from Ghana when he was two years old, but do not be fooled by the way he sounds. If you go to their house, they eat kenkey every day. His father slapped him when he got a C in a class. There’s no American nonsense in that house. He goes back to Ghana every year. We call people like Kofi American-African, not African-American, which is what we call our brothers and sisters whose ancestors were slaves.” “It was a B minus, not a C,” Kofi quipped (Adichie, 2013, p. 143)

1. Naming and Describing

The extract exemplifies choice of nouns on the basis that it quotes nouns that identify people and cultural groups like Africans, Kofi, Ghana, American-African and African-American. These nouns categorise the characters as to their cultural identities and put them in place. The word Ghana introduces Kofi to the African context, but American-African and African-American lends the African-American to the various historic activities into which blacks in America are categorised. The use of these nouns underscores that while Africans living in America may sound American, they can possess another cultural heritage, in order to point towards their median position between two cultures.

The noun modification: American accent and perfect American accents is also used in the extract. American is an adjective that in this context pairs with the noun accent; it's the adjective that associates the language with cultural identity. This adjustment is a means of speaking that is appreciated and logical from an American perspective the perfect accent in an American context. Finally, the extract also exemplifies the nominalisation of its saying as it simply states that it has an American accent. Speaking is not defined as an American verb, it is used as a noun.

Putting a linguistic label on a behaviour may constitute a behaviour as label which will result in the social evaluation of people. That is, the accent comes to signify belonging. Other things about Kofi's life are covered in the extract like "eating kenkey every day and going back to Ghana every year all point to Kofi's being an American who talks like an American, but he is indeed Ghanaian. The tone used by the people in the video and

what they truly mean is an example of cultural alienation of African migrants in the United States of America.

2. Equating and Contrasting

Calling Kofi our brother here pulls him into the group despite no blood tie, an example of Metaphorical Equivalence. This shows Kofi's sense of belonging depends on performing an identity that was handed to him, not one that grew from his own roots, a clear sign of cultural alienation.

The speaker rejects one label to keep another in American-African, not African-American, a Negated opposition. This shows migrants like Kofi must sort themselves into categories that were never their own making, forced to accept a name for their identity chosen by others around them.

These same two labels also work as Complementarities, boxes that cannot overlap. Being placed in one excludes the other, leaving Kofi caught between two worlds with no space that is fully his own, which reflects cultural alienation.

3. Exemplifying and Enumerating

Enumerating in the list of details about Kofi's life: he eats ken key every day, his father slapped him for getting a C, appears there's no American nonsense in that house, and he goes back to Ghana every year. Stacking these details one after another builds a full picture of a hidden Ghanaian world existing underneath Kofi's American accent, showing that his cultural identity has not disappeared but stays carefully preserved behind a surface he shows to others.

Exemplifying appears in the same details working together as proof for the claim do not be fooled by the way he sounds. Each item stands as evidence that Kofi's accent hides a private life still shaped by Ghanaian discipline and tradition, revealing the split between how he is heard in public and how he actually lives, a split at the heart of his cultural alienation.

4.Implying and Assuming

Existential presupposition appears in there's no American nonsense in that house. This assumes American nonsense already exists as a real thing elsewhere, making its absence in Kofi's home meaningful. This shows the family actively guards a private space kept separate from the culture surrounding them. Iterative Words occur in keep asking and goes back to Ghana every year. Both mark repeated actions rather than onetime events, showing the pressure to sound American and the pull back toward Ghana are constant patterns in Kofi's life, not passing moments. Manner is implied in do not be fooled by the way he sounds. The way itself becomes the trick, suggesting his accent performs a belonging that his home life quietly contradicts, the very split at the center of his alienation.

5.Negating

Syntactic negation appears in do not be fooled and not African-American. These reject a false impression and reject one label for another, showing how much effort goes into correcting how others see Kofi, since his accent alone tells people the wrong story about who he is.

Lexical negation appears in no American nonsense and not a C. The bare no shuts American influence out of the home entirely, while not a C shows Kofi still tracking small details others get wrong about him. Both reveal a constant, quiet defense of his real identity against assumptions people make from his accent alone.

Morphological negation appears in nonsense, where non negates sense inside the word itself. Calling anything American inside the house nonsense shows the family treats outside influence as something without value or logic, a firm boundary that protects their own sense of identity from being reshaped by the culture around them.

Extract 5:

Ifemelu and Kimberly looked at the page together: a thin white woman, smiling at the camera, holding a dark-skinned African baby in her arms, and all around her, little dark-skinned African children were spread out like a rug. Kimberly made a sound, a hmmm, as though she was unsure how to feel. “She’s stunning too,” Laura said. “Yes, she is,” Ifemelu said. “And she’s just as skinny as the kids, only that her skinniness is by choice and theirs is not by choice.” A pop of loud laughter burst out from Laura. “You are funny! I love how sassy you are!” Kimberly did not laugh. Later, alone with Ifemelu, she said, “I’m sorry Laura said that. I’ve never liked that word ‘sassy.’ It’s the kind of word that’s used for certain people and not for others.” Ifemelu shrugged and smiled and changed the subject. She did not understand why Laura looked up so much information about Nigeria, asking her about 419 scams, telling her how much money Nigerians in America sent back home every year. It was an aggressive, unaffectionate interest; strange indeed, to pay so much attention to something you did not like. Perhaps it was really about Kimberly, and Laura was in some distorted way aiming at her sister by

saying things that would make Kimberly launch into apologies. It seemed too much work for too little gain, though. (Adichie, 2013, p. 146)

1. Naming and Describing

Choice of nouns is exemplified in the nouns used to denote people and places like woman, baby, children, Nigeria and Nigerians. These nouns refer to individuals and cultural terms used in the text. Mention of Nigeria and Nigerians brings the topic straight to Ifemelu's past, and touches on her country as the topic of Laura's queries. In this way, the nouns propose to outline the scenario as an encounter of the various cultural backgrounds. Thin white woman, dark-skinned African baby and little dark-skinned African children are examples of noun modification phrases.

These expressions encompass both physical and racial qualities/sensibilities. The use of the words white and dark-skinned indicate that in the photograph there is a discrepancy or a disparity that can be seen between the people. This repetition of the modifiers therefore should lead the descriptions of African children to be very appearance-oriented. Therefore, the nomenclature naming and description of people give the clue to the extract. Essentially that is what the extract talks about how we name and talk about others around us in our life. In this situation it's like something's probably done in Africa.

Also, they emphasise on physical description, nationality and attitude towards Nigeria. This causes the cultural alienation of Ifemelu in the interaction through the above mentioned descriptors. Examples of words which have been nominalised include laughter, interest, information. Words that designate an action or attitude, but that at the same time transform them into things, are called nouns. Hearing Ifemelu's comments for in-

stance causes Laura to laugh. Laura is interested in learning about Nigeria. If one attributes them to qualities then these seem to be more subsisting qualities or stable attitudes that are not merely reactive.

2. Equating and Contrasting

Metaphorical Equivalence appears in little dark-skinned African children were spread out like a rug. Comparing children to a rug reduces them to background decoration rather than people. This is the same flattening logic Ifemelu constantly finds herself fighting against in America, being seen as a symbol of Africa rather than as an individual.

Comparative opposition appears in she's just as skinny as the kids. Placing the white woman and the African children on the same scale of thinness hides a very different reality behind a surface likeness. Ifemelu's quick correction shows her refusing to let her own experience, and that of people who look like her, be smoothed over into someone else's comfortable comparison.

Negated opposition appears in her skinniness is by choice and theirs is not by choice. This contrast exposes the gap the comparison was hiding, poverty against lifestyle. Ifemelu pushing back here is a small act of resistance against being casually grouped with an image that erases real suffering, a moment where her outsider's clarity cuts through what the others in the room simply accept.

3. Exemplifying and Enumerating

Enumerating appears in the string of details Laura brings up about Nigeria asking about 419 scams and telling her how much money Nigerians in America send back home. Listing these specific points one after another shows Laura has built a whole picture of Nigeria out of a narrow set of negative facts rather than any real understanding of Ifemelu as a person.

Exemplifying appears in the description of the photo itself a thin white woman holding a dark skinned African baby with more dark skinned African children spread around her. This one image stands in for a much wider pattern of how Africa gets pictured in the west reduced to poverty and rescue. Ifemelu recognising this image so easily shows how familiar and tiring this kind of reduction has become to her living in America.

4. Implying and Assuming

Existential presupposition appears in it's the kind of word that's used for certain people and not for others. This assumes a whole system of racial categories already exists behind the word sassy before Kimberly even explains it. Ifemelu having this explained to her at all shows she is still learning an unspoken social code that people who grew up in this culture already carry without thinking, a gap that marks her as an outsider even in a friendly conversation.

Manner is implied in the way Laura asks her questions about Nigeria described as aggressive and unaffectionate. The tone itself carries suspicion rather than genuine curiosity. Ifemelu picking up on this tone shows how alert she has had to become to hidden judgement, since even polite seeming interest can quietly treat her as a subject to investi-

gate rather than a person to know, a small but constant reminder that she is being watched rather than simply welcomed.

5. Negating

Syntactic negation appears in her skinniness is by choice and theirs is not by choice and Kimberly did not laugh. These direct negatives mark the real difference hidden behind a surface comparison and mark Kimberly's silence as a quiet form of disapproval, showing how much meaning Ifemelu has to read into small refusals around her.

Lexical negation appears in unaffectionate, where the word itself carries an absence of warmth without needing not. Describing Laura's interest this way shows Ifemelu sensing coldness behind a question that looked friendly on the surface, deepening her sense that even casual conversation here can quietly judge her.

Morphological negation appears in unaffectionate again, since the prefix *un* negates affectionate inside the word. This double reading of the same word shows how tightly lexical and morphological negation work together here to mark Laura's curiosity as cold rather than caring, reinforcing how closely Ifemelu must watch not just what people say but how they say it.

Extract 6:

“When is a good time to call you back? If that’s okay ...,” he said. She wondered whether they were paid on commission. Would his paycheck be bigger if she did switch her phone company? Because she would, as long as it cost her nothing. “Evenings,” she said. “May I ask who I’m talking to?” “My name is Ifemelu.” He repeated her name with exaggerated care. “Is it a French name?” “No. Nigerian.” “That where your family came from?” “Yes.” She scooped the eggs onto a plate. “I grew up there.” “Oh,

really? How long have you been in the U.S.?” “Three years.” “Wow. Cool. You sound totally American.” “Thank you.” Only after she hung up did she begin to feel the stain of a burgeoning shame spreading all over her, for thanking him, for crafting his words “You sound American” into a garland that she hung around her own neck. Why was it a compliment, an accomplishment, to sound American? (Adichie, 2013, p178)

1. Naming and Describing

Choice of Nouns appears through French and Nigerian. The caller guesses her name is French before she corrects him to Nigerian, showing how quickly people try to place her into a category rather than simply ask, leaving her to constantly correct assumptions about who she is.

Noun Modification appears through exaggerated care. Describing the way he repeats her name this way flags it as unusual, something needing extra effort, a small sign that her name sits outside the range of names he expects to hear, marking her as foreign before the conversation even continues.

Nominalisation appears through shame, compliment and accomplishment. Turning her feeling and his words into fixed things lets Ifemelu step back and question why sounding American became a compliment at all. This shows how deeply she has absorbed the idea that losing her own accent counts as success rather than loss, the clearest sign yet of how alienation can settle quietly inside a person's own thinking.

2. Equating and Contrasting

Intensive Verb shows through you sound totally American. The verb sound links her speech directly to being American, as if accent alone proves belonging to a nation. This reduces who she is to how she talks, treating one feature of speech as the whole of her identity.

Metaphorical Equivalence works through crafting his words you sound American into a garland that she hung around her own neck. Comparing his compliment to a garland turns outside praise into something she wears with pride, showing how deeply she has accepted losing her own accent as something worth celebrating.

Appositional Equivalence sits in a compliment, an accomplishment. Placing these nouns side by side equates pleasing a stranger with achieving something real, showing how sounding American has quietly become a personal success in her mind rather than a loss of her own voice.

3. Implying and Assuming

Quality is implied through you sound totally American said as praise. Framing this as a compliment carries a judgement that sounding American is good and sounding otherwise is not, without ever stating this directly. Ifemelu absorbing the compliment shows how easily she accepts a standard that quietly ranks her original accent as less desirable.

Relation is implied through why was it a compliment an accomplishment to sound American. Linking sounding American to personal achievement suggests a connection between erasing her accent and succeeding in this country. This shows how tightly her sense of progress has become tied to sounding less like herself.

Existential presupposition appears through only after she hung up did she begin to feel the stain of a burgeoning shame. This assumes the shame was already forming beneath the surface during the call, only becoming visible once she is alone. It shows how automatically she performs gratitude for erasing her accent before she has time to question it.

4. Negating

Lexical negation appears through No, Nigerian. The bare no quietly corrects the caller's wrong guess about her name without needing not or any other negative particle. This small, calm correction shows Ifemelu used to gently fixing outside assumptions about her identity almost automatically.

No syntactic or morphological negation appears in this extract. The conversation stays almost entirely affirmative, built on yes, thank you and agreement rather than refusal. In the moment, Ifemelu feels comfortable, even pleased, when the caller praises her American sounding accent, and she thanks him without hesitation.

It is only after she hangs up that the absence of any real resistance during the call becomes the problem itself. Her shame comes precisely from having said nothing to push back, from having accepted the compliment so easily that she wore it like something earned. This gap between how at ease she felt in the moment and how ashamed she feels

afterwards shows cultural alienation working quietly, not through what is said, but through what she failed to say until it was already over.

Extract 7:

“No,” Halima said, suddenly animated, standing behind the woman. “When I come here with my son they beat him in school because of African accent. In Newark. If you see my son face? Purple like onion. They beat, beat, beat him. Black boys beat him like this. Now accent go and no problems.” “I’m sorry to hear that,” the woman said. “Thank you.” Halima smiled, enamored of the woman because of this extraordinary feat, an American accent. “Yes, Nigeria very corrupt. Worst corrupt country in Africa. Me, I watch the film but no, I don’t go to Nigeria!” She half waved her palm in the air. “I cannot marry a Nigerian and I won’t let anybody in my family marry a Nigerian,” Mariama said, and darted Ifemelu an apologetic glance. “Not all but many of them do bad things. Even killing for money.” (Adichie, 2013, p189)

1. Naming and Describing

Choice of Nouns sits in African accent and American accent. Naming these two accents as opposites shows how heavily identity in this scene gets sorted through sound alone, deciding who gets treated with respect and who gets beaten simply for how they speak.

Noun Modification sits in Purple like onion. This graphic description of the son's beaten face turns an abstract idea of discrimination into something painfully physical, showing that keeping an African accent in this environment came at the cost of real violence, not just judgment.

Nominalisation sits in this extraordinary feat, an American accent. Turning the act of sounding American into a fixed achievement shows Halima has come to see erasing

her son's original accent as something worth admiring rather than something lost, a sign of how deeply she has absorbed the pressure to sound different in order to be safe.

2. Equating and Contrasting

Transitional opposition sits in now accent go and no problems. This before and after shift shows the accent itself was treated as the cause of danger, and its disappearance as the only real fix, meaning her son's safety in America came to depend on erasing part of who he was rather than being accepted as he already was.

Comparative opposition sits in worst corrupt country in Africa. Ranking Nigeria as the worst rather than simply corrupt shows Halima has absorbed an extreme judgment of her own homeland, a sign that living in America has pushed her to speak about where she comes from with the same harshness others might use against her.

Parallelism sits in I cannot marry a Nigerian and I would not let anybody in my family marry a Nigerian. Repeating the same rejection for herself and her family shows this distancing from her own origin has hardened into a fixed rule, revealing how deeply alienation from one's own people can settle in once someone has adopted the values of a new culture.

Negated opposition sits in not all but many of them do bad things. Softening the claim from all to many still keeps most Nigerians under suspicion, showing that even when trying to sound fair, Mariama cannot fully separate herself from a stereotype she has clearly come to believe about her own nationality.

3. Exemplifying and Enumerating

Exemplifying sits in many of them do bad things. Even killing for money. Naming this one extreme example stands in for a much larger claim about Nigerians in gen-

eral, showing how a single harsh case gets used to justify a whole community's alienation from Mariama's trust and acceptance.

4. Implying and Assuming

Existential presupposition sits in now accent go and no problems. This assumes the problems already existed because of the accent before it changed, meaning the violence her son faced is quietly blamed on how he spoke rather than on those who beat him. This shift of blame onto the boy's own voice, rather than onto racism itself, shows how deeply alienation can be internalised until the victim's identity is treated as the real cause of his suffering.

Factive type presupposition sits in I'm sorry to hear that. This response treats the beating as an accepted fact rather than something to question, yet the woman's real focus lands on the accent itself, shown moments later by her admiration for this extraordinary feat, an American accent. This gap between sympathy for violence and admiration for erasing an accent shows how casually American listeners can value assimilation over the pain that produced it.

Manner is implied through darted Ifemelu an apologetic glance. The quick, uneasy look rather than any spoken apology shows Mariama sensing her own words were harsh, revealing how even she feels the pull of judging her own people once she has adopted the values of her new environment, a private discomfort she cannot fully silence.

Iterative words sit in they beat, beat, beat him alongside now accent go. Together they mark the beatings as repeated punishment for repeated use of the accent, showing

the son's alienation was not a single event but an ongoing pattern he had to escape through changing how he sounded, a cost paid again and again until his own voice was gone.

5.Negating

Syntactic negation sits in Not all but many of them do bad things. Softening all into many is still a direct grammatical qualifier, showing Mariama trying to sound measured even while keeping most Nigerians under suspicion. Lexical negation sits in no problems. The bare no denies any remaining trouble once the accent changed, treating the boy's safety as fully resolved the moment his voice became American rather than something owed to him regardless of how he sounds.

No morphological negation appears in this extract. The negativity here works entirely through direct denial and blunt qualifiers rather than through negative prefixes hidden inside words. This bluntness fits the scene itself, since both speakers state their suspicion of Nigerians openly rather than masking it, showing how normalised this kind of alienation has become in their everyday speech, spoken plainly rather than softened or disguised.

Extract 8:

“No light for the past week,” Ranyinudo said, shouting to be heard above the generators. The gateman had hurried over to help with the suitcases. “Welcome back, aunty,” he said to Ifemelu. He had not merely said “welcome” but “welcome back,” as though he somehow knew that she was truly back. She thanked him, and in the gray of the evening darkness, the air burdened with smells, she ached with an almost unbearable emotion that she could not name.

It was nostalgic and melancholy, a beautiful sadness for the things she had missed and the things she would never know. Later, sitting on the couch in Ranyinudo's small stylish living room, her feet sunk into the too-soft carpet, the flat-screen TV perched on the opposite wall, Ifemelu looked unbelievably at herself. She had done it. She had come back(.Adichie,2013,pp.375-376)

1. Naming and Describing

Choice of Nouns is clear in aunty, generators and light. Calling Ifemelu aunty marks her at once as belonging to a familiar Nigerian social world, while generators and no light name the daily hardships she had grown unused to after years in America. This gap between what her body expects and what her country now offers shows alienation working in reverse, felt even in the place she was born.

Small stylish living room and too-soft carpet show Noun Modification. These layered descriptions mix comfort with something slightly off, as though the space is both welcoming and unfamiliar at once. This mixed reaction shows Ifemelu now measuring her own home against American standards without meaning to, a habit of comparison that keeps her one step removed from simply feeling at home.

An almost unbearable emotion that she could not name reflects Nominalisation. Turning her feeling into a fixed, unnamed thing shows how disoriented she is by her own reaction to returning, unable even to name what she feels. This inability to name her own emotion is itself a sign of alienation, since she is caught between two cultures and belongs fully to the language and logic of neither in this moment.

2. Equating and Contrasting

It was nostalgic and melancholy carries an Intensive Verb. Fixing her feeling this way from the first moment shows that even before she processes anything else, her homecoming already carries loss alongside joy, proof that returning has not simply erased the years spent away.

The flat-screen TV beside generators and no light works as Metaphorical Equivalence. Placing modern comfort next to old daily struggle paints Nigeria as a country pulled between two worlds, much like Ifemelu herself, who no longer belongs fully to the life she left or the one she has returned to.

He had not merely said welcome but welcome back shows Negated opposition. Rejecting the ordinary greeting marks her return as more than an ordinary visit, revealing that even a stranger senses the weight of what coming back means before she has fully felt it herself.

The things she had missed and the things she would never know demonstrates Comparative opposition. Setting memory against permanent loss shows her return cannot restore everything time has already taken, leaving her stretched between what she can reclaim and what is simply gone.

She had done it, she had come back shows Parallelism. Repeating the same short structure twice gives her return a sense of finality, though the plainness of the words suggests she is still absorbing whether this moment feels real at all.

3. Exemplifying and Enumerating

The loud discordant drone, too many generators, the sound that sliced into her ear shows Enumerating. Stacking these sensory details one after another forces Ifemelu to absorb Nigeria's disorder piece by piece rather than all at once, showing that home no longer arrives as something familiar and whole but as a series of small shocks she must relearn one by one.

The couch, the carpet, the television demonstrates Exemplifying. Naming these ordinary objects one by one stands in for the wider unfamiliarity of a space that should feel like home, showing that even furniture she should recognise now needs to be noticed and studied, proof that years away have made the most basic parts of home strange to her.

4. Implying and Assuming

Quality is implied through an almost unbearable emotion. Describing her feeling this way, without naming it, judges its intensity as too much to bear rather than simply strong. This shows Ifemelu overwhelmed by a place that should feel familiar but no longer does, the core of reverse alienation, where home itself now feels foreign.

Existential presupposition sits in the things she had missed and the things she would never know. This assumes a whole set of experiences already exist, some recoverable and some permanently lost. She stands caught between two versions of her own life, one she can return to and one that moved on without her, unable to fully claim either.

Factive Verbs appear in he somehow knew that she was truly back. The verb knew presupposes his recognition as certain fact, yet it is the gateman, a near stranger, who reads her return more confidently than she feels it herself. This gap between his certainty and her own confusion shows how disoriented she has become in the place that was once simply hers.

5. Negating

He had not merely said welcome but welcome back carries Syntactic negation. The direct negative marks a small but deliberate distinction, showing that even a simple greeting carries more weight than expected. This shows how return itself has become something that needs marking as different from an ordinary visit, a sign she is not simply arriving but re-entering a life she left behind.

Unbelievably shows Lexical negation. The word itself carries disbelief without needing not, capturing Ifemelu looking at herself as though from the outside. This inability to simply accept her own presence back home shows alienation working inward, turned against her own sense of self rather than against the world around her.

Unbearable contains Morphological negation, where the prefix un negates bearable inside the word. Her emotion has gone beyond what she can manage or explain, an overflow of feeling that shows how deeply unsettled she is by a homecoming that should feel natural, proof that reverse alienation can be as disorienting as leaving was in the first place.

4.2 The Findings of the Study

The part of these findings that discusses the data that has been acquired and analysed qualitatively is *The Namesake* (Jhumpa Lahiri, 2003) and *Americanah* (Chimamanda Ngozi Adichie, 2013), contemporary fiction texts. The frequency and percentage of each tool across the eight selected extracts of both novels were calculated to support the qualitative analysis.

4.2.1 Findings of *The Namesake*

Table (4.1) presents the frequency and percentage of each Critical Stylistic tool identified in the analysis of *The Namesake*.

Table.4.1

Critical Stylistic Tools and Percentages in 'The Namesake'

No.	CS Tools	Freq.	Percentage
1.	Naming and Describing	8	20.51%
2.	Equating and Contrasting	7	17.94%
3.	Exemplifying and Enumerating	8	20.51%
4.	Implying and Assuming	8	20.51%
5.	Negating	8	20.51%
	Total	39	100%

Note. Organised by the researcher based on the analysis.

Based on the outcomes it might be concluded that in the extracts four of the five CS tools are equally used. All of them ranged from 8 mentioned for each which is 20.51%. Tools available are: Naming and Describing; Exemplifying and Enumerating; Implying and Assuming; and Negating. The Equating and Contrasting tool seems to be used the least with the score of only 7 times and 17.94% of the total.

This is not readily discernible in extract 1 again, for the same reason, the language of the scene did not lead to circumstance of contrast or equation with cultural alienation, thus the use of it is not common. In all the above-mentioned eight extracts, there are occurrences of Naming and Describing which indicates that there is a central role of lexical choice in the construction of cultural identity in the novel. The naming of persons, objects, spaces and actions puts forward a space wherein belonging and dislocation are written into the words we use to live.

The tool does mark the cultural difference without identifying it at all as this is done by naming culturally specific proper nouns, such as "Ganguli," "Baba," and "mustard oil," or by names of space and institutions in America.

Both the Extracts Exemplifying and Enumerating follow a regular pattern, reflecting Lahiri's attitude toward language as a means of constructing something, instead of stating anything. In Extracts one to eight the message of cultural alienation is conveyed by listing: object, eatables, names, ways of doing things, beliefs, and values - all of which suggest two worlds that have no sympathy with each other. The list of enumerates suggests to the reader the differences in the other culture(s) as the result of repetition and detail rather than an explanation. As seen before, the extracts that suggest and imply are

found as often as all the other extracts of the novel, suggesting the overall linguistic strategy of the novel as that of suggesting and not stating the cultural dislocation.

The use of the linguistic strategy of Implying and Assuming becomes significant in building the cultural experience in the novel. The Extracts Negating show up at the same frequency of the other extracts. In the extracts, the author demonstrates the intertwining of linguistic identity of the characters throughout the novel through negative constructions. That is, if the character doesn't have it, and if it doesn't exist, and if the character cannot do it, and if it's absent from the world, and if the character cannot afford it, and so on.

Negating is definitely a very important pattern. Often, negation does not have centre stage in language. A powerful proliferation of negation is found throughout this novel, and, normally, it's the affirmative statement that gives shape to the meaning; it's more important for something to be there than to be absent, or rejected. It has a vital symbolic function; it serves to give a conceptual and linguistic object in the mind of the reader which is used to point to a lacuna or a defect.

4.2.2 Findings of *Americanah*

Table (4.2) presents the frequency and percentage of each CS tool identified in the analysis of *Americanah*.

Table 4.2*Critical Stylistic Tools and Percentages in 'Americanah'*

No.	CS Tools	Freq.	Percentage
1.	Naming and Describing	8	21.05%
2.	Equating and Contrasting	8	21.05%
3.	Exemplifying and Enumerating	6	15.78%
4.	Implying and Assuming	8	21.05%
5.	Negating	8	21.05%
	Total	38	100%

Note. Prepared by the researcher based on the analysis.

Results indicate that four out of five CS tools are part of all eight extracts; 8 occurrences in each (21.05% of total). The techniques to choose from are: Naming and Describing; Equating and Contrasting; Implying and Assuming and Negating. It was only six times (15.78% of total) that the items only exemplified and enumerated. This is because in two out of eight extracts, the tool was not identified (type of language the scene used does not use listing or exemplification as a prime mode of creating cultural alienation). The eight extracts are all of a Naming and Describing nature. The tool evaluates that Adichie's tool of lexis is basic way of constructing cultural alienation.

Using the novel, it is possible to determine where a person lives, using their accent and level of socialisation to almost a science. All the naming practices are for a reason. The words such as "American-African," "African-American," "braiding salon," and "American accent" are not just indicative or referential, but ideologising and meaningful.

They convey belonging and/or social exclusion and culturally and socially position characters. Comparing and Contrasting is in each of the eight extracts. It is this that makes this novel different from *The Namesake*. The way that this device is used more often suggests a more explicitness of her cultural alienation and social visibility. There are lots of contrasts in this novel: Princeton and Trenton; the African accent and the American accent; the thinness of the white woman and the thinness of the African children; who is being called "African-American" and who is being called "American-African."

They are not subtle contrasts but part of the social fabric of the world of the novel, an awareness of which comes out quite openly in the language. In all eight extracts there is evidence of Implying and Assuming. Hence the novelist is more forthright, and much in this book must be implied, in the process of development. Sometimes, exactly what one means will emerge through gesture: or through the assumption that lies behind a very straightforward question: or through longer cultural meanings which congeal around a word, like "sassy," "totally American," or "fat." Typically, the implication is more culture-laden than the meaning which could be overtly expressed in any statement. Negating is also highly regular in all the eight extracts.

In the novel *Americanah*, we witness rejection and resistance to some of the labels, stereotypes and expectations bestowed upon them, as well as the verification of absence. The novel actively challenges each other's assumptions through the characters' lives, and also labels the characters and equates the way they speak and their sense of belongingness. This novel's negation is therefore many times more active and more involved in the social world than the negation that is often in *The Namesake*, more passive in that novel's

way of saying "no." Therefore, negation in this novel is often more active and more engaged with the social world than *The Namesake*, where negation often operates quietly, without much engagement, in the language of lack.

The use of Exemplifying and Enumerating is definitely still prevalent in Adichie's use of style as it occurs in 6 of the 8 extracts. This is usually caused by a lot of social information. For instance, there's a list of things that Ifemelu probably cannot do in Princeton, or a list of things that Kofi's family does and that seem strange to Ifemelu, or a list of things that were not good to say about Nigerian identity, and that the women in the talk in the braiding salon wished to operate in. The other two times it is not present the text resorts to other means to make its impact most notably by contrast and implication.

CHAPTER FIVE

CONCLUSIONS, RECOMMENDATIONS, AND SUGGESTIONS FOR FURTHER STUDIES

5.0 Introduction

This chapter presents the study's conclusions, recommendations, and suggestions for further studies. It consists of three main sections: The first section presents responses to the research questions posed in Chapter One, based directly on the analysis in Chapter Four. The second section provides a list of recommendations derived from the findings of the study, which are intended for researchers, teachers, and students in the fields of linguistics and literary studies. The third section proposes a number of topics for future research that could build on the findings of the present study and extend its scope to other texts, frameworks, and contexts.

5.1 Conclusions for Research Question 1

(What are the different manifestations of cultural alienation, and how are they linguistically constructed in the selected contemporary novels?)

In the two novels selected for this study, cultural alienation manifests in many forms, generally understood as the experience of living between two cultures, while belonging fully to neither. Alienation is not a discrete and well-defined condition, but a multi-layered phenomenon constructed through a range of linguistic devices, as both Jhumpa Lahiri and Chimamanda Ngozi Adichie demonstrate in their novels, *The Namesake* (2003) and *Americanah* (2013), respectively.

The primary form of cultural alienation in *The Namesake* stems from the conflict between Bengali traditional culture and the forces of assimilation into American culture. This tension is linguistically created by naming and describing the characters, the contrasts of Bengali and American cultural practices, and the implied cultural references carrying connotations of 'displacement', 'nostalgia' and 'loss of culture', none of stated explicitly. Alienation of the Ganguli family is intergenerational; the first generation retains its cultural affiliations and the second generation is caught between two conflicting cultures.

Americanah is about cultural alienation both in America, and in reverse form, upon the protagonist's return to Nigeria. Adichie constructs this experience linguistically, by naming and describing cultural differences, contrasting African and American cultural norms, and embedding assumptions about race, identity, and belonging within everyday social interactions.

Both novels depict the experiences of cultural alienation, although they do so in different ways. In *The Namesake* alienation is developed through the subtle language of the domestic sphere, whereas in *Americanah*, it is developed through more explicit social and racial experiences. Together, the two novels therefore demonstrate that cultural alienation is not a single, uniform experience, but one that manifests differently depending on the cultural, racial and social context.

5.2 Conclusions for Research Question 2

(Which critical stylistic tools are used to convey the manifestations of cultural alienation in the selected novels?)

The selected extracts from the two novels provide evidence of the presence of all five CS tools proposed by Jeffries (2010); however, each tool functions differently in the linguistic construction of cultural alienation.

Naming is the most frequently used tool in both novels. Noun choice, noun modification, and nominalisation all serve to delineate characters and cultural contexts in ways that accentuate difference and distance. In *The Namesake*, the terms "pet name" and "good name" carry cultural significance that transcends their literal meanings; in *Americanah*, racial and national labels situate characters within a social order from which they are unlikely to escape.

The other key tool central to both novels is Equating and Contrasting. The contrast between Bengali and American culture in *The Namesake*, and between African and American culture in *Americanah*, constructs cultural alienation as a form of seemingly irreconcilable difference. These contrasts are manifested in explicit opposition, metaphorical equivalence, and negated opposition, all of which accentuate the differences between the characters' cultural backgrounds and the environments they inhabit.

Exemplifying and Enumerating contributes to the sense of cultural alienation by creating cumulative images of cultural difference through examples and lists. The listing of cultural practices, objects and social norms constructs the distance between the two cultural worlds in both novels, and demonstrates how this distance can be felt in even the smallest everyday details.

The most ideologically powerful tool identified in the analysis is Implying and Assuming. Cultural alienation in both novels occurs not through what is ex-

plicitly stated, but through what is presupposed, implied, or taken for granted.

Devices such as iterative constructions, existential presuppositions, and cleft sentences embed cultural judgments and assumptions within the language of the text, making them appear natural and unquestionable.

The final tool addressed in the analysis is Negation. Both novels construct cultural alienation through syntactic, lexical, and morphological negation. Characters who are unable to do, do not have, or will not accept certain things form part of a picture of cultural displacement one defined as much by what is absent as by what is present.

5.3 Conclusions for Research Question 3

(What are the most and least frequently employed critical stylistic tools in the linguistic construction of cultural alienation?)

The findings are presented in Table (4.1) and Table (4.2), which show the CS tools used most and least frequently in each novel. Naming and Describing is prominent in both novels, reflecting the many ways in which characters are labeled as different or out of place through identity labels and cultural descriptions. Implying and Assuming, however, is a more indirect means of constructing alienation, as cultural expectations and social norms are embedded within the language without being explicitly stated, leaving the protagonists to navigate a world whose norms they are expected to know but not necessarily to accept. Negating, like the other tools, conveys alienation through what characters do not embrace, acquire, possess, or receive, making it a powerful linguistic tool for highlighting the distance between the self and the surrounding culture.

Together, these three tools construct cultural alienation as a linguistic reality that shapes, for the protagonists, a sense of both self and other. Alienation in the two novels is conveyed less through explicit comparisons and enumerations of cultural difference, and more through the subtler language of naming, assumption, and negation.

5.4 Conclusions for Research Question 4

(What ideological significations are embedded in the linguistic construction of cultural alienation in the novels under analysis?)

In *The Namesake*, the ideology of cultural assimilation permeates both the novel and its language, forming the centre of the analysis. American life is consistently positioned as the norm to which characters are expected to aspire, while Bengali practices are repeatedly explained or justified. This ideology is never stated explicitly, but is instead constructed through factive verbs, existential presuppositions, iterative constructions and structures that make assimilation appear natural and inevitable. The result is a form of cultural alienation in which one must relinquish one cultural identity to adopt another.

The construction of the Other is the dominant ideological signification present in both novels. Characters in both texts are linguistically situated as outsiders within a culture they did not shape, one in which they must constantly prove themselves. This construction is embedded in the language through negations, which mark belonging by absence, through implication, which frames cultural difference as a problem, and through presupposition, which treats exclusion as a natural social condition.

5.5 Recommendations

Based on the findings and conclusions of this study, the researcher offers the following recommendations:

1. The present study recommends that CS be applied to a wider range of contemporary fiction across diverse cultural contexts, in order to gain a broader understanding of how cultural alienation is linguistically constructed across different literary traditions.
2. It recommends that CS be incorporated into the syllabus of English language and literature programmes, in order to help students develop critical literacy skills in reading literary texts and to recognise how language constructs social and cultural meaning.
3. The current study recommends that future researchers examine the remaining five tools in Jeffries' (2010) framework, which were not explored in this study, as their inclusion would offer a more extensive linguistic analysis of cultural alienation in the selected novels.
4. The present study recommends that researchers investigate the role of cultural alienation in children's and young adult literature dealing with migration and displacement, as this age group faces unique linguistic and cultural challenges that have received limited attention in existing scholarship.

5.6 Suggestions for Further Studies

Depending on the theoretical and practical dimensions of the current study, the researcher suggests the following topics for future studies:

1. A Critical Stylistic analysis of cultural alienation in selected contemporary Arabic novels.
2. A pragmatic study of identity construction in selected contemporary fiction using Speech Act Theory.
3. A psycholinguistic investigation of language loss and cultural alienation among immigrant communities.
4. A syntactic analysis of power relations in selected political speeches using Halliday's Systemic Functional Grammar.
5. A discourse analysis of gender representation in selected sports media coverage.
6. An applied linguistic study of code-switching as a marker of cultural alienation among bilingual immigrant communities.
7. Negating cultural identity in Adichie's *Americanah*: A Critical Stylistic Analysis.
8. A cognitive linguistic study of cultural metaphors in selected religious discourse.
9. A Critical Stylistic Study of Estrangement and Exile in Selected Qur'anic Narratives.

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المستخلص

يشير الاغتراب الثقافي إلى فقدان الصلة الذي يعيشه الفرد عندما يكون واقعًا بين عالمين ثقافيين، وهو موضوع متكرر في روايات الهجرة. وعلى الرغم من أن الاغتراب الثقافي في الأدب المعاصر قد حظي بدراسة واسعة من المنظورين الأدبي والاجتماعي، فإن بناء اللغوي لا يزال غير مستكشف بالقدر الكافي. تسعى هذه الدراسة إلى معالجة هذه الفجوة من خلال تطبيق منهج الأسلوبية النقدية عند جيفريز (٢٠١٠) لتحليل كيفية البناء اللغوي للاغتراب الثقافي في روايتين معاصرتين مختارتين: رواية "السمي" (٢٠٠٣) للاهيري، ورواية "أمريكانا" (٢٠١٣) لأديتشي. تعتمد الدراسة المنهج النوعي لتحقيق فهم شامل للبيانات. وتهدف إلى دراسة البناء اللغوي للاغتراب الثقافي، وتحديد أدوات الأسلوبية النقدية الأكثر والأقل استخدامًا في بناء هذا الاغتراب، وفحص الدلالات الأيديولوجية التي تكشفها هذه الأدوات، وخدمة المجتمع من خلال تسليط الضوء على كيفية بناء اللغة لتجارب الاغتراب الثقافي وعكسها. وتُظهر النتائج أن أربعًا من أدوات الأسلوبية النقدية الخمس تُرد بتواتر متقارب في الروائيتين، في حين تبرز أداة التسمية والوصف بوصفها الأداة المهيمنة باستمرار، مما يؤكد مركزية الاختيار المعجمي في بناء الهوية الثقافية. وتظهر أداة المساواة والمقابلة بوصفها الأقل حضورًا في رواية "السمي"، وهو ما يعكس البناء الأكثر ضمنية ودقة للاغتراب في هذه الرواية، في حين تُعدّ أداة التمثيل والتعداد الأقل هيمنة في رواية "أمريكانا"، وهو ما يشير إلى تباين اجتماعي صريح. وتعمل أداة النفي بشكل مختلف عبر النصين، إذ تُبرز الغياب والافتقار في "السمي"، والمقاومة للتصنيفات والقوالب النمطية المفروضة في "أمريكانا". وإجمالاً، يتبين أن الاغتراب الثقافي يُبنى عبر استراتيجيات لغوية متميزة تُشكّلها الأنماط السردية الخاصة بكل رواية.



جمهورية العراق

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قسم اللغة الانكليزية

دراسة ناقدة- اسلوبية للتراكيب اللغوية للاغتراب الثقافي في روايات معاصرة

رسالة مقدمة

الى مجلس كلية التربية للعلوم الانسانية جامعة واسط

وهي جزء من متطلبات نيل شهادة الماجستير في اللغة الانكليزية وعلم اللغة

الطالبة

حكيمه نعيم حسين

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