




CRITICAL DISCOURSE ANALYSIS OF DIASPORA WRITINGS: A NEW PARADIGM



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ABSTRACT

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This study attempted a literary discourse analysis of Unnikrishnan's debut book *Temporary People* (Unnikrishnan, 2017) a diasporic text that presents socio-cultural patterns of immigrants in the Gulf region, with language emerging as a strong discourse tool. The aim of this study was to attempt an inter-sectional study of Critical Discourse Analysis (CDA) and Diaspora and suggest a new paradigm shift in the research studies of both genres. The thematic content analysis approach was used to investigate the text by adopting Fairclough's (2003) three-dimension CDA framework viz., textual analysis (description), process analysis (interpretation), and social analysis (explanation). The study investigated how the author described, interpreted and explored the lives of immigrants; how the language semiotics was used to design narrative patterns and social practices; and how the author used the language to achieve the functionality of the text, and unite two ideologies or genres. The findings of this study will provide pedagogical indicators and insight to language teachers to apply the CDA technique in the teaching of a literary text, particularly fiction. A great contribution of this study will be adding a new diasporic dimension to the CDA studies which are so far confined only to political and socio-cultural contexts. It will also expand the horizon of the research domain of CDA and motivate researchers in both literature and language domains to explore new research avenues.

Contribution/ Originality: This study has used Fairclough's three-dimensional frameworks to analyze a diasporic text and show how language played a determined role to unite two ideologies, the CDA and the Diaspora. This is going to be the first study to mingle two genres within a single text, and expose the hidden ideology of socio-political discourse, people's behaviors, and the relation between a text and its social context.

1. INTRODUCTION

Discourse literally means beyond the level of a sentence (Scollon, Scollon, & Jones, 2012) or any coherent writing (Foucault, 2002) or social communication that defines issues of a social community (Fairclough, 1992a), comprising different genres (Fairclough, 2003; Fairclough, 2001). Diasporic literature is contemporary to the post-colonial literature and focuses on the life of expatriates, immigrants, and hyphenated individuals living in lands remote to their homelands struggling to adapt themselves to new cultures. Diasporic narratives present themes like hybrid identities, marginalization, acculturation, deculturation, alienation and rootlessness. To represent a genre like Diaspora, a discourse requires social contexts and interactive social institutions (Van Dijk, 1998). Fairclough and Wodak (1997) recognize a socially dominant factor in discourse analysis with ideological influences, or unequal power relationships between social groups and social classes aptly represented in the use of language in the text. Such a use of language proves a vehicle of any ideology, with the objective to build socio-cognitive representations

(Fairclough, 2009; Van Dijk, 1995; Van Dijk, 1997) of a social cluster or a group having a communal social identity, namely a diasporic or an expatriate group.

Critical Discourse Analysis (CDA) is a technique that uncovers the layers of meaning of a text and helps a researcher to scrutinize a text by decomposing it. Very few writings have used the CDA technique to analyze novels or narrative writings, particularly related to Diaspora. Both CDA and Diaspora analyze social problems: if one emphasizes on manipulation of language for power dynamics (Fairclough, 2001; Wodak & Meyer, 2009) the other advocates the use of literary images characters, narratives, and episodes, hybrid immigrants and “temporal contexts” (Bhabha, 1990; Bhabha, 1994; Said, 1999). If CDA studies social inequalities, injustices, and political dominance (Van Dijk, 1995; Van Dijk, 1997; Van Dijk, 1993; Van Dijk, 2009) by creating discursive images, Diaspora attempts to connect together events and episodes in the texts and ideologically shape them in relation to that power and dominance (Fairclough, 2013; Kress & Hodge, 1990). A close observation of both CDA and Diasporic writing shows that both focus on masses abused by sociopolitical injustice; both aim at exposing ideologically infused structures of power, social discrimination and prejudices. Both CDA and Diaspora thus together build a multidisciplinary domain to address issues of social inequality, misuse of power by elite groups or institutions, and social and cultural chaos. CDA uses language as a vehicle for this objective (Wodak & Meyer, 2009; Wodak, 1996) while Diasporic studies approach problems by unveiling concealed power relations of the oppressor and the oppressed, the ‘us’ and ‘them’ dichotomy, which are though extra linguistic factors but make a deep impact on the construction of a text (Wodak, 2001).

Almost in all the diasporic writings, the immigrant is viewed as an “ugly alien” failing to mold himself into an “adaptable immigrant.” As the term implies, Diaspora is built upon the native land and the expatriate is expected to admit his foreign identity by sacrificing his individuality and native identity in the name of ethnicity, acculturation and multiculturalism. He is transformed into a sort of “hyphenated individual displaced not only geographically but emotionally and psychologically ...[who] fails to establish a link between his authentic self and the collective self – a schizophrenia surmounting his mind and body (Ilyas, 2018). In such a state of mind, the expatriate feels an anxious sense of dislocation and homelessness. He resists assimilation or acculturation but at the same time finds it difficult for him to realign himself with his native culture, his homeland. Unnikrishnan’s debut book *Temporary People* (Unnikrishnan, 2017) can be classified as a Diasporic writing since the author shares experiences of immigrants who fail to adapt themselves in a foreign land. Their traumatic experiences are described in a language, so whimsical, trite, hackneyed and corny that a critical discourse analysis (CDA) of its narrative will help to identify the Diasporic characteristics in it. The CDA approach of this book will thus be an initiative to examine how language contributed to portray socio-cultural activities of the expatriates and understand it with respect to the Diaspora ideology.

2. PROBLEM STATEMENT

CDA has been probed from various angles in contemporary writings; however, it is often limited to only theoretical linguistic descriptions and interpretations without any socio-cultural implications (Brown & Yule, 1984). CDA critics (Van Dijk, 1995; Van Dijk, 1997; Van Dijk, 1993; Van Dijk, 2009; Fairclough, 2003) recommended the use of discourse to lexical and syntactical expressions in rhetorical and persuasive texts like political and journalistic writings. Fairclough (2013) suggested to use CDA with a wider analytical approach and extended it to media texts like editorials and political speeches. However both Van Dijk (2009) and Fairclough (2003) have agreed that a textual analysis may be done with a socio-linguistic approach, a premise much supported by other CDA experts (Alba-Juez, 2009; Wilson, 2001; Wodak & Meyer, 2009).

In any textual analysis, it is often believed that discourse analysis is the panacea for all complex literary texts. However, very few writings have attempted a CDA analysis of novels or narrative writings, particularly related to Diaspora. This has led to a big research gap that needs to be filled up by making a CDA study of a diasporic literary

text. A need was also felt to use CDA for exploring social identities (Gee, 2010) and determine how it can be used in social activities (Alba-Juez, 2009). In other words, this study wanted to use CDA for its ideological as well as socio-cultural objectives. From the ideological perspective, this study would make an inter-generic analysis of CDA and the diaspora while from socio-cultural perspective it would attempt to unearth images of interchanges of minds, personalities, and social situations of immigrants living in “exile” in a foreign land. From both perspectives, this research study was designed to investigate various discourse dimensions and the discursive contexts of words and sentences (Van Dijk, 1995; Van Dijk, 1997; Van Dijk, 1993; Van Dijk, 2009) as used in the Diasporic novel under study, and thus making it an interdisciplinary study.

A critical discourse analysis of a diasporic text uncovers the layers of its meaning and helps the researcher to scrutinize a text by decomposing it. In this study, Unnikrishnan’s *Temporary People* (Unnikrishnan, 2017), a collection of short stories about expatriates, was chosen to investigate how discourse analysis can be applied to the expatriate’s vision and to the creation of a diasporic vision within a literary text. Talking about CDA and Diaspora together in the context of a single text might be interdisciplinary in nature, however, a critical view of Unnikrishnan’s text reveals hidden discursive mechanisms or word clusters in a language of immigrants or temporary people. These clusters are evidence of the trauma and suffering of these people which Unnikrishnan shares with readers. While Unnikrishnan describes trauma, anxiety of living in a foreign land, and lost identities of these immigrants, he inadvertently creates his own language of text, a style that is promising to expose the hidden discursive messages intended by the author.

Norman Fairclough’s CDA framework (Fairclough, 2003) was adopted for this study which recommends studying a text at three levels: textual analysis (description), process analysis (interpretation), and social analysis (explanation). This volume of Unnikrishnan’s narrates “expatriate sensibilities” and tales of immigrants failing to adapt themselves in foreign lands. The author has used language semiotics to design the narrative patterns and social practices; which provides a useful functionality of the text. With such a vivid representation of the diasporic ideology in a language of expatriates, Fairclough’s three-dimensional models ideally suited this study.

3. RESEARCH OBJECTIVES

This research set the following objectives:

1. To investigate how Deepak Unnikrishnan described, interpreted and explored the lives of immigrants in his debut book *Temporary People*.
2. To deal with the semiotics of narrative patterns, socio-cultural themes, and descriptions of characters and understand the inter-textual functionality in the given text, following the Fairclough’s approach.
3. To examine the psychological issues that surface through the CDA framework when applied to a Diasporic text.

4. RESEARCH SIGNIFICANCE

No research has yet been conducted using Fairclough’s Critical Discourse Analysis (CDA) approach on any Diasporic text, although the application of this approach in other textual forms is available. There are CDA studies of political speeches, editorials and journalistic writings, but no attention has been given to unite CDA with the Diaspora genre. The current research is therefore going to be different from other similar studies as it is going to contribute to the domain of CDA by analyzing a Diasporic text. A critical discourse being an analytical research technique examines any potential abuse of social or political power. It helps understand the hidden ideology of socio-political discourse, people’s behaviors, and the relation between a text and its social context. This study will delve deeper into the text to understand the hidden meanings by making use of the Fairclough’s CDA approach.

Using qualitative and semi-descriptive statistical techniques, this study attempted to identify word clusters prior to reaching any conclusions about the functionality of a text.

Another significance of this study is that it established Unnikrishnan's short story collection *Temporary People* (Unnikrishnan, 2017) as a Diasporic work of fiction, and collected sufficient evidence of "expatriate sensibility" and other characteristics pertinent to Diasporic writings in this text. Using the critical discourse analysis technique, this study identified such generic principles that are aligned to any Diasporic writings. A major argument elaborated in this study is that Unnikrishnan has narrated not only the tales of the expatriates, but also emphasized on their hybridity, multiple identities, and lack of linguistic consciousness. In the process of dislocation and relocation, these pravasis (immigrants) have adapted themselves to new cultures and alienated themselves from their own, hence letting the new situations impose labels of hybridity on their identities. This had grown rapidly in the post-colonial literatures and it is still continuing in the form of "expatriate sensibility" or a kind of hybrid consciousness of the individual "self" got assimilated with the "other," thus individuals losing their legitimate existence.

5. LITERATURE REVIEW

Critical discourse analysis (CDA) has recently drawn attention of many literary analysts, critics and researchers who have discovered potential of CDA to be utilized as a tool to analyze a literary text, a novel, a play or a poem. Both Fairclough (2003) and Van Dijk (2009) recommend adopting a socio-linguistic approach and setting lexical and semantic categories in various social contexts. This will help to explore the discourse behavior of various social groups, and to understand what leads to social and cultural inequalities, and factors behind power abuses, injustices, and dominance (Fairclough, 2001; Van Dijk, 2009). However, Van Dijk (1993) led the path of the literary analysts to seek various forms of discourses in literary texts. Subsequently, Fairclough and Wodak (1997); Wodak (1996); Fairclough (2001) and Wodak (2009) experimented with various linguistic forms to define the relationship between language and society. Discourse Analysis was established as a kind of social practice to define correlation between social institutions, social contexts, social structures, and discursive acts and behavior (Fairclough, 2003; Fairclough & Wodak, 1997; Van Dijk, 2009).

In last one decade, several studies have utilized Critical Discourse Analysis as frameworks for a sociolinguistic analysis of literary works. For instance, Paziraie (2012) utilized descriptive and eclectic approaches of CDA to examine Achebe's post-colonial novel *Things Fall Apart*, through a content analysis of phrases, clauses, and sentences as socio-linguistic structures and relate CDA with the translation genre in the postcolonial era; Ilyas (2020) implemented CDA techniques to understand Ellison's *The Invisible Man* and attempted to relate the genre of Afro American Fiction with the CDA ideology; Mahmood and Majeed (2019) made use of CDA to study the figurative language in Langston Hughes's poetry; and Hua (2013) investigated the interaction between gender and language functions in Jane Austen's *Sense & Sensibility* through a lexical analysis of adjective, adverbs, swear words, intensifiers and diminutives used in the British society. Likewise, Bilal (2012) analyzed 'The Gift of Magi' by customizing Van Dijk's Socio-Cognitive model to highlight the relationships between language and ideology; Awan and Yahya (2016) examined Ahmad Ali's Novel *Twilight in Delhi* with a CDA approach; Awan and Perveen (2015) made a generic study of feminism in Sylvia Plath's poetry; Kiren and Awan (2017) viewed Jane Austen's *Pride and Prejudice* as a novel of linguistic and cultural diversities; Amir and Mehmood (2018) adopted a corpus driver approach to study Tariq Ali's Novel *The Stone Woman*; and Abdu and Ayman (2019) evaluated mind control strategies in George Orwell's *Nineteen Eighty-Four*.

Fairclough's three dimensional models have also inspired many literary critics and researchers. Sabir and Kanwal (2018) for instance, examined Robert Frost's poem *Fire and Ice* in the light of Fairclough's three-dimensional model to highlight the textual inter-connections and patterns. Bezar, Azhar, and Akhter (2018) used the Fairclough's three-dimensional model to investigate William Blake's poem *Ah! Sun-flower* and relate the social

structures and political inequalities in the contemporary society. Fairclough's model of CDA was also used to investigate *Harry Potter and the Sorcerer's Stone* to highlight how the popular fiction genre can be used to make a social analysis of issues such as physical and social oppression of women, sexuality, and gender discrimination (Ahmad & Ibrahim, 2018). In journalistic and nonfiction genres, Hosseini and Sattari (2018) used Fairclough's model to deconstruct Naguib Mahfouz's *The Beggar* and understand the sociological contexts of a text that led to its creation. Khan and Qureshi (2018) focused on political treatises and used Fairclough's model to investigate the political voices in Khaled Hosseini's *The Kite Runner* and *A Thousand Splendid Suns*.

It is evident from the above review that a relatively less attention has been paid to relate CDA techniques in general and Fairclough's model in particular with diasporic works. Through various recent attempts (Aikant, 2020; Christina, 2020; Ilyas, 2018; Scafirimuto, 2020) Diaspora has been established as a genre representing the "expatriate sensibility" in post-colonial literatures. These studies relied on the contribution of several expatriate writers like Salman Rushdie, Bharati Mukherjee, V.S. Naipaul and Michael Ondaatje, who have recorded their diasporic experiences in fictional and non-fictional narratives. In midst of these established authors, there is also a new generation of Diasporic writers like Amitav Ghosh, Meena Alexander, Zulfikar Ghosh, Vikram Seth, Sunetra Gupta, Jhumpa Lahiri, and several other young expatriate writers from South Asian peninsula and the Far/Middle Eastern and North African countries. They not only share a common socio-cultural background but also are classified as Diasporic writers for their thematic preoccupations and literary styles. Their fictional and nonfictional narratives can be examined for language structures, narrative strategies and stylistic patterns. The name of Deepak Unnikrishnan now has been added in this list.

Unnikrishnan has shown almost every ingredient of the "expatriate sensibility" in his words, images, characters, and the narrative style in his debut text, *Temporary people*. The book presents those characteristics of immigrants which holistically match with the themes of expatriate writings viz., the book is projected in a foreign land; people are geographically dislocated and "displaced" in socio-cultural sense; these immigrants are trying to assimilate themselves through acculturation and adopting the habits, food, dress and language of the natives yet painfully marginalized. When the book was published, a host of reviews suggested it to be an expatriate work. Nick Leech, of *The National* (Unnikrishnan, 2017) for instance, wrote that the book presents "the world of the migrant labor in the Gulf ... explores the plight of the immigrant labor." Deb Olin Unferth, the author of *Revolution* comments: "Unafraid to experiment with literary form, Unnikrishnan writes stories that examine the experience of immigration, emigration, identity and exile." Unnikrishnan (2017) Indeed, Unnikrishnan's literary style inadvertently matched with the expatriate style of literary writing. Kirkus Reviews too recognize Unnikrishnan's writing "about exile, immigration, deportation ... about the homelessness of living in a foreign land... An enchanting, unparalleled anthem of displacement and repatriation," a kind of immigrant narratives rarely told (Unnikrishnan, 2017).

Thus, Unnikrishnan joins the group of writers who have written about Diaspora in the Gulf and Middle East region namely Neha Vohra who wrote her sociological narrative *Impossible Citizens: Dubai's Indian Diaspora* or Saud Alsanousi's *The Bamboo Stalk* and Mia Alvar's *In the Country*. Having been reviewed by several western media including *The New York Times*, *The Washington Post*, *The New Yorker*, *Times Literary Supplement*, among several others, *Temporary People* has been named as one of the best books by *Kirkus Reviews* and *San Francisco Chronicle*. The book is also the winner of the Restless Books Prize for New Immigrant Writing, 2017, and was listed for the Center for Fiction's First Novel Prize.

Unnikrishnan has made a very whimsical use of language, without any aesthetics or literary quality, yet it has a textual significance. He makes excessive use of metafictional story telling, linguistic caricatures, wordplay and hackneyed clichés and trite phrases. While this experimentation with language in this book indicates the maturation of Unnikrishnan as a writer, its text suggest a Diasporic ideology shaped by its hybridity and 'intertextuality' or 'multi-functionality,' which Fairclough looks into texts with multiple, socio-cultural structures.

Thus Unnikrishnan's *Temporary People* ideally suited to make a critical discourse analysis of its text in accordance with Fairclough's three dimensions in this study.

6. METHODOLOGY AND RESEARCH FRAMEWORK

The theoretical framework of this research is based on Fairclough (1992b); Fairclough (2003) three dimensions of discursive practices in the domain of Critical Discourse Analysis (CDA) namely textual analysis (description), process analysis (interpretation), and social analysis (explanation). The objective of this research was to study a text at three levels i.e., linguistic analysis, process analysis, and discourse analysis, each corresponding to Fairclough's three dimensions. The purpose of using these three dimensions was to investigate *Temporary People* as a Diasporic piece of fiction, by first segregating verbal images in the text (the description dimension); then by identifying the processes used to interpret those images (the interpretation dimension) and by establishing the socio-historical factors that caused these processes (the explanation dimension).

The research framework of this study is thus built on Fairclough's three dimensions, adopted in true sense. The first dimension of textual description requires data points or textual nodes to build word clusters in adequate number. This requires separating the textual elements through constructs or adequate number of 'nodes'. Having too many nodes could make it difficult to move to the next step of analysis. The larger the number of textual nodes, the more difficult it is to achieve analytical results. A good clustering of textual nodes should therefore make use of only relevant words that have the potential to build constructs or themes. A simple manual coding was done in this study to address the issue of homogeneity since textual nodes in each word cluster had something in common. This made the interpretation in the next step more meaningful and distinct as Fairclough called it "contextualization" of texts or discourses (Fairclough, 2003).

The next step in CDA approach is the interpretation of textual nodes that appear as clusters or, in case of content analysis, as themes or constructs (Krippendorff, 2018). The major prerequisite of the interpretation stage, as Fairclough (2003) puts it, is having consistent textual structures in each cluster with distinct meaning. Fairclough thus agrees with Van Dijk and Wodak (Van Dijk, 2009; Wodak, 2009) that while a text should have lexicons frequently used but if they are used in excess, it cannot be taken into account for interpenetration. Hence, this study adopted the classification approach and randomly divided the text into subsets so that interpretation of each cluster can be carried out separately. This approach would also ensure the validity of textual analysis in clusters (Celardo & Everett, 2020).

The third level of CDA approach is the explanation of the use of a language in the social context. Fairclough (1992b); Fairclough (2003) differentiates between a discourse and a language by considering language only the manifestation of a discourse and to inform about society, culture and social practices. The discourse is a by-product of social practices, as Fairclough further claims, assisted by language and its context in a text. He calls it "contextualization" of text and a process of turning discourses into social realities and ideologies. In Diasporic texts, when taking language and discourse together, the social perspectives become larger than its characters and social events. This step enabled the contextualization of the textual descriptions in Diasporic surroundings.

The objective of using Fairclough's multi-level analytical tool in this study was to establish a generic relationship between CDA and diaspora (as two distinct genres) through a critical content analysis and a close examination of the text, both structurally and semantically. So far prior studies have employed CDA only for a surface analysis of text, but in this study, the CDA framework was applied horizontally and vertically, both at surface level and in-depth levels.

7. FINDINGS AND DISCUSSION

Unnikrishnan's story collection, *Temporary People* (Unnikrishnan, 2017) is rather "metafictional," where the author is invisible and foregrounds the writing process to highlight the diasporic realities. Unnikrishnan has his

own way of constructing stories of immigrants from all ethnic communities. He uses a language without any aesthetics and literary texture. He succeeds in developing empathy for the characters despite their use of excessive wordplay with a lot of hackneyed clichés and trite phrases. He also succeeds in making readers conspicuous of a metafictional story-telling where each narrative seems to be a caricature of the ruling class and exposing the trauma of immigrants. The readers grope between art, life and reality in reading these short and long narrations, trying to understand the burlesque style of writing, reminding readers of the post modernistic fiction. The story collection is also a good example to see Unnikrishnan maturing as a writer. Undoubtedly, Unnikrishnan succeeded in creating a perfect specimen of a narrative text that exposes the (diasporic) ideology hidden in its hybridity, hinting at the inter-mingling of two ideologies within a single text.

This section presents how Fairclough's 'intertextuality' or 'multi-functionality' of a text unites two ideologies, the CDA and the Diaspora and suggests a new paradigm shift in the research studies of both genres.

7.1. Fairclough's Textual Dimension

Fairclough's first dimension of textual analysis through 'description' enables readers to see how the author describes the subject of the text. The first story entitled "Gulf Return" is a verbal description of anguish of laborers living in 'labor camps' seen in images such as

"a laborer swallowed his passport and turned into a passport. His roommate swallowed a suitcase and turned into a little suitcase. The little suitcase sprouted legs and ears, and the passport developed palms and long fingers as well as a nose and a mustache (Unnikrishnan, 2017).

This kind of metaphorical imagery continues by making use of a jargon-packed language surrounded by departure lounges, cabin crew and boarding queues and ending abruptly in an abstract fashion. The second story "Birds" also abounds with a swarm of jargon around construction workers whose bodies were "baked" in the gulf. Chapter Three is not a story but a list of 67 words under the title "*pravasis*" (immigrants) including terms like *expat worker, guest worker, foreigner, nonresident, non-citizen, temporary people*, and so it goes until the Book II, when again Unnikrishnan inserts a chapter entitled "*Pravasis-II*" containing 500+ titles of trades or professions swarmed by expatriates including *Tailor, Watchman, Gardener, Tea Boy, Truck Driver, TV Mechanic, Car Mechanic, Bus Driver, Barber, Rig Worker, Driller, Brick Layer*, and a lot others suggesting that immigrants were absorbed in almost all such jobs that required physical and mental labor.

The language in *Temporary People* is a vehicle to construct a meaningful text, irrespective of its form or shape, but fulfilling the author's intention of bringing a fusion of literature and discourse. Amidst jargon and hackneyed phrases, readers also come across a vernacular transmutation of words such as '*fone*' instead of 'phone' or '*Amree-kun*' for American '*Misheegun*' for Michigan '*Jaapaan*' for Japan- and like hinting at the use of the untrained accent of most expatriate workers.

Unnikrishnan's literary style reminds a cautious reader of many popular works. Chapter six, "The Anniversary" has a prologue echoing Eliot's *The Waste Land* and its deadly images: "on the last day of April, as the sun dips below horse-brown dunes, the men of my city are required to assemble in the sands where an oasis used to be (Prologue, p.43). Act I describes Mahmoud whose eyes and throat are "forced open," legs are "broken," who has "gravel in his belly," "multiple lacerations to both corneas" and "burns." In Coleridgean style, Unnikrishnan talks mysteriously about the evil-omened, "much-maligned crow, and a "*Malayalee*" like the Ancient Mariner, found everywhere. There is also the description of a sultanate ruled by Sultan Mo-Mo, on an island, sixty-seven kilometers from Dubai, like Kubla Khan who built a "pleasure-dome" in Xanadu, in a "romantic chasm" of a "savage place." and people unaware where Mo-Mo's sultanate exists.

There are also images like that of Huxley's *Brave New World* when on Sultan Mo-Mo's island, there are "laboratories," to grow "MALLUS" (Malayalees Assembled Locally and Lovingly Under Supervision), or "canned Malayalees" who were sanitized in "Dettol", and "cerebrally customized," through challenges which only "the fittest

could complete.” They were bred under the supervision of “Malayalee scholars,” who spoke Malayalam to raise the MALLUS look like the real Malayalees when they mingle with them. Once the Mallus “mature” in the laboratories, they are smuggled in batches to Dubai. Like Huxley’s Deltas or Epsilons grown in laboratories, MALLUS are also pre-determined to behave specifically, mingle well with the expatriate population, designed to live only for twelve years (the expatriate population is governed by a contract period), and then discarded to the desert for the final chapter of their life cycle.

The laboratories also produced a man “without a brain”, who died of an infection and a woman who died of “loneliness.” A “miniature baby with two limbs and a brain” was also grown who reached “adolescence” within two weeks but soon died too. Experiments were “perfected” and soon the “first batch” of MALLU “dwarfs” came out “fully clothed” (50-51). This new breed was “fertilized” by Malabar plantains, fed with “hammour fillets” and “beef liver,” in twenty-three days. This new breed spoke the local language Arabic fluently, posing a threat to the close rivals, the Egyptians. The labor ministry however soon sensed the threat and “abandoned” MALLUS in the workplace. The Intelligence Head was demoted, large consignments of un-grown MALLU seeds were taken to a desert and “destroyed.”

In Chapter Two of Book Two, Unnikrishnan returns to complex metaphorical images. He visualizes an English speaking teenager whose tongue “abandoned him by jumping out of his mouth and running away”(116). The tongue stood afar, and grew “limbs, a face, a mouth, a tiny proboscis, and fountain-pen blue hair,” ran in freedom but was smashed by a lorry to instant death. But before dying, the creature born out of the tongue had transmitted nouns into “school kids’ mouths” while verbs, adjectives, and adverbs “died” and could not survive. The paramedics reached the spot of accident and removed the English-speaking boy’s tongue as well as other “victims,” the dead nouns, verbs, adjectives and adverbs (116). What happened to the teenager? He complained that a few words were still left “behind in his mouth, clinging to his tonsils” and he didn’t want to lose them. The paramedics laughed at the teenager, telling him that soon those words would also abandon him. The boy lived with the hope that he would soon get back his tongue and the missing words into his “English-speaking mouth” (117) But before the boy could comfort himself, he found a “mob of agitated English-speaking young teens” like him “bleeding” in the mouths, “yelling” and running to catch their “escaping tongues.” These tongues had “sprouted limbs” which helped them to head towards the old souk, or by the cornice. These escaping tongues had their names written on their backs: “nouns, verbs, adverbs, prepositions, conjunctions” (118). A similar metaphor Unnikrishnan builds in the end of the book, the metaphor of cockroaches that live amidst the native population, “mimic their habits, learn their language, to subdue them, to eventually become them, take over their roles.” These cockroaches are “everywhere” (216) “talking” in eleven different “tongues.”

7.2. Fairclough’s Interpretation Dimension

Fairclough’s second dimension of a critical discourse is the process analysis or interpretation of a text for its deeper meaning. A writer is often accused of a textual bias when the text is designed to belong to a particular genre or literary style where language, tone, and phrase choices relate more to the genre than to the subject matter (Fairclough, 1992b). The previous section has drawn attention to such words and phrases related to Diasporic writings in order to justify the implicit suggestion of the text being diasporic. Evidences show that a CDA analyst interprets these textual examples to judge whether this implicit process is iterative, and whether the author had the autonomy to choose those genre-specific words and phrases or he was biased to the subject or the genre. In *Temporary People*, language witnesses the process of producing a text. Not only the words and phrases force readers to classify this text as belonging to a particular genre and interpret it accordingly but it is also evident in the title of the short stories included in the collection viz., *Gulf return*, *pravasis*, or *Temporary People*.

Diasporic images also emerge in the identity crisis presented very dexterously across each story in this collection. Fairclough’s “situational implication” or raising the issue of “contextualization” (Fairclough, 2001) is best

revealed in such expressions: “we do not know if he’s a temporary worker or a local” or when talking about immigrants who have assimilated themselves in the foreign soil, but who “cannot and do not possess all the attributes of authentic Emiratis” though they speak good Arabic and dress like a national. How good is their Arabic and to what extent they understand it? This question is answered to make a migrant realize his being an “alien” and an outsider:

They pulled an Arabee [Arabic] word out of his high-school textbook and asked him to read the word out loud. He did. With perfect diction, they insisted. He obliged. They asked him, “So what does it mean? What you read, what does it mean?” He couldn’t say.... They pulled another word from this textbook, from a different page this time, and they asked him to read that, too. HE did, and once again he didn’t know what he was saying. (Book II, 90)

In reality, immigrants like him are considered multi-lingual rather than polyglots, not knowing and understanding completely each language they hear but understand their lexicon, cadence and meaning:

I understand Malayalam, I speak it. Arabic, I can manage, and a few others, like Urdu and Farsi and Tamil, I can identify by ear, recognizing the cadences from multiple tongues (237).

The knowledge of the multiple languages does not indicate having a multi-cultural identity and exposed to global diversity but falling into labyrinthine alleys and mysterious lanes of nationalities and ethnicities, so peculiar to a diasporic world. The immigrants encounter:

... a lexicon so strange, so distinct, so familiar yet distant, a mysterious patois, words perhaps heard then taken from maybe the Egyptians on the eleventh floor, the Sudanese family on the fifth, the Palestinians across from us, the Mallus, the Bombaywallas, Bombaywallas, the English woman, the Pathans, the Sri Lankans and the Filipinos (237).

Living with multiple minorities and each speaking their native language, the immigrants develop a good diction as they hear words in multiple circumstances:

... words spoken to sons and daughters, to husbands and wives, between lovers and foes, words collected and taken out, poured into heads, practiced in secret but out loud, words selected then changed, pronounced and mispronounced, combined to form new sounds, to conjure old ones, to produce meaning, to obfuscate secrets or express joy (237).

These immigrants find themselves surrounded by multi-linguals, who are fellow workers, neighbors, familiar faces in the souq where they frequent. Their identity is a blended one, a mixture of several ones. Fairclough (2001) argues that such individuals get identity from the society or the institution that they are a part of.

Unnikrishnan’s story collection *Temporary People* is also interpreted as “Kafkaesque” and his language “inventive” and “darkly satirical” (Unnikrishnan, 2017). This is evidence of writing with the purpose of exposing the trauma of the immigrants, or giving a voice to their plight. Others have interpreted Unnikrishnan’s language as “surreal and hallucinatory,” hinting at an immigrant’s experience of homelessness and marginalization, failing to get any “consolation”—Nick Leech, *The National* (UAE) quoted in Prologue of *Temporary People* (Unnikrishnan, 2017). The humorous style of presenting the events and characters also markedly resembles the conceit and dark humor of Barth's metafictional style. Like Barth’s speculative fiction, in a post-colonial world, Unnikrishnan also attempts to present a near-dystopian world full of human misery and turpitude, a dehumanized population of workers denied of dignity and respect.

7.3. Fairclough’s Social Dimension

The third dimension of social analysis rightly echoes Fairclough (2001) argument that humans get their identity from the society or the institution they are affiliated to. The expatriate population in the gulf region, as depicted in the story collection, can be termed as hybrid immigrants as they come from different parts of the world, as Unnikrishnan takes the jibe: “naked Europe was by Brazil’s side, that Brazil lost teeth, got deported to Manila with her buddy Europe.” He also refers to “Egyptians on the eleventh floor, the Sudanese family on the fifth, the Palestinians across from us, the Mallus, the Bombaywallas, the English woman, the Pathans, the Sri Lankans and

the Filipinos.” These expressions reflect the heterogeneous nature of the expatriate population; justifying Unnikrishnan’s calling them “Temporary People” or *pravasis* in the vernacular. Unnikrishnan defines further

Pravasi means you’ve left your native place. Pravasi means you’ll have regrets. You’ll want money, then more money. You’ll want one house with European shutters. And one car, one scooter. Pravasi means you’ve left your loved ones because you’re young, ambitious, filled with confidence that you’ll be back some day, and you probably will. For a few weeks every year, you’ll return for vacations, but mind you, you return older. Blacker. (Unnikrishnan, 185)

These *pravasis* or the immigrant population cannot form a society or a community in a distant land and are identified by their appearance, dress, language and herd behavior. There are characters like Afghan cabbie, with a *paan*-stained beard, Pretty Lebanese and like. The irony lies in the fact that these hybrid immigrants, in spite of their permanent settlement in a foreign land, are still seen as members of a Diaspora community and no effort is made to assimilate them in the mainstream.

What is missing in Fairclough’s argument about humans getting identified with their social affiliations is the “expatriate sensibility” or “hybrid consciousness” that is a result of their constant “dislocation and relocation.” These immigrants are actually trying to adapt themselves to new cultures and new societies, to imitate a process of a social discourse, even at the cost of alienating themselves from their own society and homeland. It is not multiculturalism that is seen in in post-colonial literatures, but a kind of “forced-exile,” succumbing to “insider-outsider” rhetoric. For example, Unnikrishnan in his own humorous style, talks of a man “who collected sweat. He would go door to door with a trolley full of buckets. Soon we had a pool—a salty pool (15). A similar character is Anna Varghese, the nurse who “taped construction workers [when] they fell from incomplete buildings.”(19) She had been doing this job for the last thirty years. These immigrant characters are involved in a continuous process of social adaptation to an environment that has “de-territorialized” them from their own motherland for varying reasons, including employment. Unnikrishnan is ostensibly commenting on this displacement in socio-cultural sense.

The text of a diasporic writing also engages the readers but with a difference. The text may either involve or take away readers from the “expatriate sensibility” or the mixed traumatic experiences of the marginalized community because readers need to strive to understand their language. Unnikrishnan observes in one of the tales:

That night, what I heard combined every language I knew or sorta knew, maybe more, resulting in a lexicon so strange, so distinct, so familiar yet distant, a mysterious patois, words perhaps heard then taken from [the expatriates’ own languages] ...words spoken to sons and daughters, to husbands and wives, between lovers and foes, words collected and taken out, poured into heads, practiced in secret but out loud, words selected then changed, pronounced and mispronounced, combined to form new sounds, to conjure old ones, to produce meaning, to obfuscate secrets or express joy. (237)

In diasporic writings such scenarios are common as the expatriate population comprises people with multiple identifies linked to their diverse ethnic backgrounds. It is not important whether they are Egyptians, Sudanese, Asians or Filipinos, yet they have a common link to understand each other’s language. An expatriate comments:

I understand Malayalam, I speak it. Arabic, I can manage, and a few others, like Urdu and Farsi and Tamil, I can identify by ear, recognizing the cadences from multiple tongues. (237)

It is therefore difficult to make a social analysis of immigrants as they can speak and understand several languages, including Arabic and they also sometimes dress like nationals. Though when seen closely, their “shape of beards, bone structure, gait, gravitas” suggest that they are not “authentic Emiratis” or nationals. The question arises why the immigrants live in disguise? Do they have any threats or risks which force them to hide their identities and look like the native population? The irony is that Fairclough or any other CDA experts do not have any answer to this. It is embedded in the hybridity of the immigrant population yet not able to design and develop a unique language to enable a social analysis in Fairclough’s terms.

However, this hybridity or multiple linguistic behaviors can be linked with Fairclough’s theory of ‘intertextuality’ or ‘multi-functionality’ which he recommends to interpret a text. This is consistent with Van Leeuwen (1996) who established a relationship between discourse and social practices. Discourse is a communicative behavior as well as a social practice or a form of social activity, how people behave with each other. Foucault (2002) calls such kind of discourse blended in social practice as “forms of knowledge.” Unnikrishnan’s characters however emphasize on marginalization, constraints and all sorts of discrimination based on their socio-cultural backgrounds. Van Dijk (1983) recommends analyzing such discourses according to their “structural” and cultural categories as narratives showing such hybridity allow no freedom to the narrator or the readers, and thus making it difficult to critically analyze social behavior of the immigrant population.

These findings attempt to show how the narrator makes a pre-determined attempt to blend two ideologies, the critical discourse analysis and the diaspora. These findings highlight Fairclough’s three dimensional ideologies in a diasporic context, showing an immigrant’s point of view for language in particular, and the socio-cultural fabric of life, in general. Figure 1 summarizes this inter-textual approach through Fairclough (1992b); Fairclough (2003) three dimensions and illustrates how a text contains inter-discursive patterns to truly represent the hybridity of the immigrant population, on one hand and on the other hand establish a relationship of the text with special practices. This may also be interpreted as ‘reconceptualization’ of a text or a discourse in a diasporic environment (Fairclough, 2003) with the objective to unite diverse contexts and make readers understand the ‘multi-functionality’ of a text.

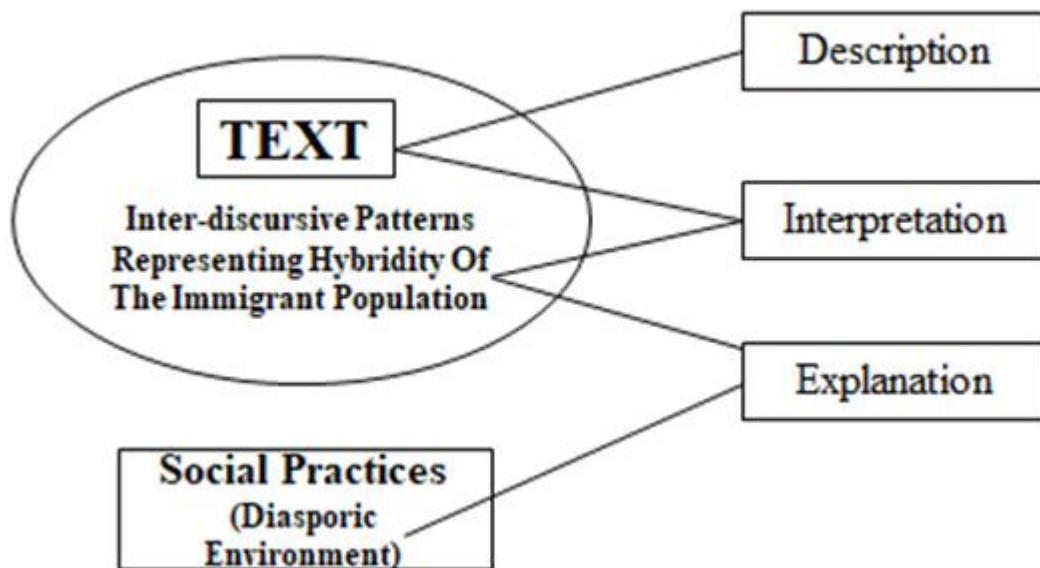


Figure-1. Theoretical model based on Fairclough’s Three Dimensional Theory (Fairclough, 2003).

Source: Adapted from Fairclough (2003)

7.4. Lexical And Semantic Clusters: A Diasporic Reality

A close observation of the text through Fairclough’s three dimensions revealed certain thematic features that can be presented as lexical and semantic structures. These structures are exemplified as word clusters against thematic constructs or categories such as longing for their homeland, feeling of forced exile, the languages they speak, the nationalities they belong to, and the fun and humor that is part of their lives. These word clusters also possess such stylistic features that could be ascribed to the narrator such as caricature portrayal of a language and of its components like nouns, verbs, adjectives and prepositions. A common feature in all these clusters is the images of not only hybridity and a sort of multiple identities, but also of alienation and marginalization during a continuous process for adaptation and fighting against “institutionalized racism.” In order to analyze this social inequality between the ‘dominant class’ and the ‘oppressed class,’ (Van Dijk, 1993) interprets such a clustering of words on lexical and semantic basis as two complementary divisions of ‘us’ and ‘them’ wherein positive

representations of ‘us’ group (the ruling class) contrasts with the negative representations of ‘them’ group (the immigrants). Thus, lexical and semantic discourse helps the author to verbalize both positive and negative connotations in the production of a text. Fairclough (2003) however, sees this division between the two classes as a combination of discourse strategies varying more or less in different contexts

Table 1 presents examples of such word clusters to better understand Fairclough’s three dimensions. These words frequently appear in the text and could be rightly termed as predictors of Unnikrishnan’s writing style.

Table-1. Thematic word clusters and examples.

Construct	Fairclough’s three dimensions		
	Textual	Process	Social
Expatriation	<i>Pravisi</i> , Temporary people, ghosts haunting, labor camp, expat workers Illegal. People guest worker, foreigner,	Gulf Return connections Acclimatizing. Homesick.	Tailor; Maid; Nurse; Oil Man; Shopkeeper; Chauffeur; Watchman; Gardener; Tea Boy; AC Repairman; Barber
Marginalization/ alienation	Labor camp, red-eyed pigeons; nationality glow in the dark ghosts; not native, but expat	people “falling ... to the ground; dropping like rocks	Wings clipped, bells on their feet, iron lockets on their necks, Pigeon in a cage, racism, Exterminated.
Multi-lingual/ Multicultural	multiple tongues, Emirati, Indian, Pakistani, Bangladeshi, Sri Lankan, and Nepali	a lexicon so strange; eleven different tongues	red-eyed pigeons, the size of schoolchildren; mimic their habits, learn their language,
Fun/Humor/ Caricature	Taped construction workers; NGO blood, Armed with homemade dynamite and sledgehammers, Parents as ‘Manufacturists,’ A little vampire	Amree-kun,’ Chabter; wisha-washa-wusha, Englishness; a neutered monster	She had Wax wings... detailed; Pakistani meat or Chin-Cho-Chow-Cho; few givers; nouns, tadpole sized, fell like hail.
Homelessness or rootlessness	Gulf return Homesick, bells on their feet, iron lockets on their necks, outsider. Immigrant	nonresident, non-citizen, Homeless wings clipped,	temporary inhabitants

These thematic clusters namely expatriation, marginalization/ alienation, multi-lingual/ multicultural, fun/humor/caricature, homelessness or rootlessness are exemplified through a lexical and stylistic frequency profile collected from the text based on their meaning and application in their respective contexts. These clusters are significant with respect to intertextuality and the multi-functionality of a text in Fairclough’s terms.

7.5. Validity and Reliability

The validity of word clusters in a discourse analysis of fiction depends upon the methodology used. This study had chosen the literary cluster analysis as instrument, with the help of thematic content analysis and close reading of the text. If all characteristics of word clusters match with the literary cluster analysis, the instrument is said to have a good content validity. In other words, a word cluster is said to be valid if it is able to measure what is desired. Validity test of word clusters in this study was done by correlating the loading factor value limit of 0.5 or greater. Likewise, reliability value was also measured by Construct Reliability (CR) and Average Variance Extract (AVE). A word cluster is said to be reliable if the CR and AVE are 0.70 and 0.50 respectively. To ensure that each word cluster was reliable, the value of Cronbach α also needs to be 0.7 or more (Fornell & Larcker, 1981) Table 2 presents both reliability analysis and convergent validity.

This method of making use of lexical and semantic structures to measure the reliability and validity of word clusters has been done in a few previous studies (Bayazidi & Saeb, 2017; Halkidi & Vazirgiannis, 2001; Ross, 2003). Often in shorter texts, the high frequency of text data is a major issue and makes a negative impact on the reliability and validity of clustering applications. Hence, the larger the data dimensionality, the less difficult it becomes to analyze word clusters (Feng, Hu, Kamigaito, Takamura, & Okumura, 2020; Fitzpatrick, Playfoot, Wray, & Wright, 2015; Thompson & Mimno, 2020).

Pearson’s correlation coefficient was also done of the thematic constructs to measure their mutual relationship or association with Fairclough’s three dimensions. Applying the method of covariance, it was ensured that each thematic construct should show a correlation with the exact word count in terms of length and frequency. This measure could then be correlated to the length of each text -- the longer is the text, the lesser is the relative occurrence of a particular set of words. Table 3 presents the correlation between word clusters in each construct.

Table-2. Reliability analysis and convergent validity.

Construct	Measurement items	Factor loading/ Coefficient (t-value)	Composite reliability	AVE	Cronbach's α
Expatriation	Textual	0.91	0.95	0.8	0.86
	Process	0.85			
	Social	0.9			
Marginalization	Textual	0.9	0.93	0.82	0.82
	Process	0.91			
	Social	0.89			
Multi-lingual/ Multicultural	Textual	0.91	0.96	0.85	0.89
	Process	0.88			
	Social	0.9			
Fun/Humor/ Caricature	Textual	0.91	0.91	0.8	0.87
	Process	0.93			
	Social	0.84			
Homelessness or rootlessness	Textual	0.83	0.9	0.75	0.81
	Process	0.88			
	Social	0.87			

Table-3. Correlation matrix.

Construct	Expatriation	Marginalization	Multi-lingual/ Multicultural	Fun/ Humor/ Caricature	Homelessness or rootlessness
Expatriation	1				
Marginalization	0.51	1			
Multi-lingual/ Multicultural	0.77	0.66	1		
Fun/Humor/ Caricature	0.66	0.87	0.71	1	
Homelessness or rootlessness	0.71	0.60	0.80	0.71	1

The correlation analysis was thus based on the words collected from Unnikrishnan’s story collection *Temporary People*. The idea of applying Pearson’s method of correlation was to determine Unnikrishnan’s measure of words in each category. One advantage of correlation matrix measure is that it can be correlated to the length of each text: the longer is the text, the lesser is the relative occurrence of words, and thus building up the author’s writing style. These findings are consistent with those of Andrews and Fox (2007) who recognized content as the basic criterion for document clustering or with other authors such as Willett (1988) and Steinbach, Karypis, and Kumar (2000) too who considered the content of a text as word clusters.

7.6. Compatibility of CDA and Diaspora

One of the challenges in the critical discourse analysis of a text is to find out how the critical discourse would treat multiple acts of expatriation in the same text and whether it would be possible to differentiate authentic projections of Diaspora from the exaggerated ones to determine their compatibility with the CDA dimensions. In other words, if authors write something “unrelated” to their Diasporic experience, it is difficult for them to prove the authenticity or the compatibility of their texts. Hence, they must never use their creativity to evade or dissociate

themselves from the Diasporic elements like alienation, marginalization and rootlessness. This issue was resolved by making use of the structural model analysis in SEM. The word clusters under each construct were tested for the suitability (Hair, Black, Babin, Anderson, & Tatham, 2010). If indicators in the model are found good, their compatibility is proven, as presented in Table 4.

Table-4. Compatibility of CDA and Diaspora.

Thematic sub group or cluster	Value	Acceptable level of compatibility	Conclusion
Expatriation	≥ 0.90	0.71	Compatible
Marginalization	≥ 0.95	0.85	Compatible
Multi-lingualism	≥ 0.90	0.78	Compatible
Fun/Humor/Caricature	≥ 0.90	0.98	Compatible
Homelessness or rootlessness	≥ 0.89	0.98	Compatible

Jeffries (2015) apprehends that in such pressure situations, an author develops a critical stylistics approach, as a reaction to a need to accommodate his characters and their linguistic behavior. If such approaches are applied to analyze the compatibility between two ideologies, an avid reader would identify the similarities between two ideologies through texts and discourse. The readers will be able to decode the ideologies in the language that characters speak and authors use it as a textual choice to portray social practices. The characters in Unnikrishnan's *Temporary People* live not only in exile but are geographically dislocated and displaced in a socio-cultural sense. Unnikrishnan's use of language itself upholds this argument and thus advocates the compatibility of his Diasporic text with the CDA stylistics.

8. CONCLUSION AND RECOMMENDATIONS

Diasporic tales are often presented as gothic stories where the traumatic immigrants experience alienation and marginalization and still try to acclimatize themselves with the foreign land and its culture. While coping up with the cultural displacement and social differences, these immigrants eventually turn into hybrid immigrants, oscillating between their motherland and the foreign land. They find cultural assimilation too difficult for them and accept hybridity and multi-ethnicity as their social practices. Language and discourse play a major role in developing this way of life. Deepak Unnikrishnan's debut text *Temporary People* (Unnikrishnan, 2017) succinctly and laconically describes the life of these immigrants in Gulf emirates.

It is expected that the findings of this study will provide important indicators and insight to language teachers to apply the CDA technique in the teaching of a literary text, particularly fiction. A great contribution of this study will be adding a new dimension to the CDA studies which are so far confined only to political and socio-cultural contexts. This is going to be the first study of its kind that will make a CDA of a fictional work belonging to the Diaspora ideology, with an attempt to understand the text and also examine how the expatriate or the Diasporic ideology is represented in a text through experimentation with the language. It is hoped that findings of this study will motivate linguists and researchers to attempt similar studies using the CDA technique. By making use of CDA and its ideology to analyse a diasporic work, it will open new avenues for this research domain.

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