A CRITICAL STYLISTIC ANALYSIS OF DIASPORA IN HALA ALYAN'S 'SALT HOUSE'

Omar Osama Nashaat[1], Ministry of Education, Directorate General of Teachers' Training, and Educational Development, oo8004880@gmail.com

Asst. Prof. Hussain Hameed Ma'yuuf [2] (PhD), College of Education for Human Sciences, University of Babylon, Husm56@gmail.com

Abstract:

The study examines the ideologies of diaspora underlying the discourse of Bulawayo's 'We Need New Names'. The aims identify the critical stylistic tools employed to manifest the diasporic ideologies. Moreover, to specify those ideologies and the types and function of diaspora deployed. To achieve these aims, the researcher analyses 15 extracts form the novel in terms of Jefferies' (2010) critical stylistic tools. The analyses revealed that five essential critical stylistic tools are combined in diaspora: naming and describing, negating, equating and contrasting, and prioritising and hypothesising. Furthermore, Nostalgia is the dominant ideology in the "Salt Houses" novel. It indicates that the Palestinians feel nostalgic for their homeland more than other ideologies. Victimisation or refugee diaspora, the diaspora of Palestinians forced to escape their nation and move to another in quest of peace, has been noted as the most prevalent type of diaspora. As a result, the diaspora serves a political purpose by raising the political standing of Arab and other countries and urging them to find a political solution to their problem.

1. Introduction

Prior to the early 1990s, most depictions of the diaspora emphasised its calamitous beginnings and unfavourable consequences. The term 'diaspora' has been employed in contemporary discourse to refer to the compelled scattering of Jews and Armenians from their ancestral territories and the ethical deterioration connoted by such dispersion, as posited by Cohen (1996). In contemporary discourse, the term 'diaspora' and its derivative 'diaspora community' are frequently employed as metaphorical labels for various groups of individuals, including but not limited to expatriates, expellees, political refugees, alien residents, immigrants, and ethnic and racial minorities (Safran, 1991, p. 83).

According to Safran (1991), diasporic communities maintain a shared memory, perception, or myth regarding their ancestral homeland and believe that their adopted society does not fully embrace them. This dynamic significantly shapes their ethnic identity and unity. Adachi (2020) elucidates that this sense of unity and shared identity among diasporic community members is promoted by language. Political and social ideologies influence the formation and reformation of language, and these ideologies' influence can be observed in how a diaspora perceives its connection with its place of origin. Language ideologies serve as a vehicle for the diaspora to express its sense of nationalism (Woolard & Schieffelin, 1994).

To the researcher's knowledge, studies of the diaspora in linguistics are relatively few and mainly restricted to the sociolinguistic field. Those studies like Orbán (2018), Cole (2021), and Szabó (2022) examined different diasporic communities through questionnaires and phonetic analysis rather than texts. The current study investigates diaspora in literary discourse from a critical stylistic perspective to bridge this gap. Jeffries (2010) proposes the Critical Stylistics (henceforth, CS) framework to analyse textual meaning encoded by selecting stylistic, linguistic features incorporated within a

text. Jeffries elaborates that making a linguistic choice is inherently imbued with ideological implications and can be utilised for ideological manipulation. In this respect, the researcher investigates the language ideologies of the African diaspora in Hala Alyan's 'Salt House'. The study sets four questions to be answered depending on the results of the analysis. These questions are:

1. What is (are) the CS tool(s) utilised in diasporic novel and which are the most and the least frequently employed?

2. What is (are) the ideologyor ideologies underlying the analysed novel?

3. What are the types of diasporas utilised by the author to identify this ideology?

4. What is (are) the function(s) of diaspora sought by the author?

2. Literature Review

2.1 Diaspora

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

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

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

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

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

In the 1990s, many diaspora typologies emerged based on specific diasporic characteristics. Medam (1993) suggests different types of diasporas based on the level of cohesiveness, such as "crystalised dispersion" and "fluid dispersion", for example, Chinese diasporas. Bruneau (1995) suggests other diasporic typologies based on an organisation of diaspora, such as political dispersion (e.g., Palestinians), religious dispersion (e.g., Jews), and entrepreneurial dispersion (e.g., Chinese). Sheffer (1993) proposes two types of diasporas; stateless dispersion (e.g., Palestinians) and state-based dispersion (e.g., Jews). On the other hand, Cohen (1997) suggests different types of diasporas based on some observations such as Imperial dispersion (e.g. British), Labor dispersion (e.g. Indians), cultural dispersion (e.g. Caribbean) and trade dispersion (e.g. Chinese and Lebanese). Cohen states, "Diasporas are positioned somewhere in a nation-state in a physical sense, but travelling in an astral or spiritual sense that falls outside the nation-state's space/ time zone".

2.2 Ideology and Power

Liu (2003) argues that ideology connects power and meaning in society. Griffin (2006) suggests that ideology is the ability of human beings to deliberate and find justification for doing something. Blommaert (2006) explains that Sapirian and Worfian linguistic anthropology gave rise to language ideologies, representing deeply ingrained metalinguistic conceptions of language and its uses. Sapirian and Worfian linguistic anthropology gave rise to language ideologies, which represent deeply ingrained metalinguistic conceptions of language and its uses. According to Van Dijk (1993), dominance is: Atawneh (2009) suggests power is gained through language. On the other hand, power is mainly concerned with inequality between social groups.

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

2.3 Critical Stylistics

Stylistics is inspired mainly by critical linguistics and discourse analysis in particular. Critical Discourse Analysis and Critical Linguistics are closely connected. Critical Linguistics is initiated by Roger Fowler and his followers (Gunther Kress, Robers Hodge, and Tony Trew). They focus on dealing with how ideologies and power are manifest in language. The most prominent advocate is Norman Fairclough initiated

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

2.4 Critical Stylistic Tools

Jeffries suggests that textual meaning is determined by the stylistic options hidden in the text. Jeffries and McIntyre (2010) provide a framework combining stylistic text analysis with CDA ideology awareness. to discover the text's hidden meaning. The tools present by Lesley Jeffries are not new but a collection of tools from Fairclough (1989), Fowler (1991), and Simpson (1993), besides some new tools initiated by Jeffries. According to Lesley Jeffries (2010, p. 15), initiating these tools overwhelms "the lack of form-function mapping in CDA and Critical Linguistics". With this in mind, Jeffries's goal is to provide the reader with a clear set of analytical tools to use in carrying out a critical examination of texts, to expose or reveal the underlying ideologies of the texts (Jeffries, 2010). She suggests nine tools, however, the current study is mainly concerned with examining the use of five tools that are mostly employed in the selected data. These tools are explained and exemplified as follows:

1. Naming and Describing

(Lexical Semantics, Generative Linguistics, Derivational Morphology)

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

- **'Lisa Heywood' may be named 'my sister' and 'the best singer in the school.'**

Jeffries (2010) suggests three ways naming constructs certain ideologies in the text. These three ways are pre-modification, post-modification, and nominalisation. Jeffries (2010) argues that language has a relation that makes it stable. This relation is form and function. In order to make the meaning be displayed, the form and function relation is flexible. Halliday model of transitivity is the best representative of this tool. Jeffries (2010) argues that language has a relation that makes it stable. This relation is form and function. In order to make the meaning be displayed, the form and function relation is flexible. Halliday model of transitivity is the best representative of this tool.

2. Equating and Contrasting: Lexical Semantics

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

- **"she raised her hand in greeting",**

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

- **"It was <u>car-maintenance, not cake-decorating</u>"**
- **"IT was <u>fury</u>, <u>incompetence</u>."**

3. Prioritising (Generative Linguistics)

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

- **"Simon saw a new car <u>on his neighbor's drive</u>".**

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

- **"The government reduced <u>unemployment benefit</u>",**

4. Negating: Morph-syntax

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

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

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

5. Hypothesising: Syntax

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

- **"The government <u>might change</u> its mind on the 42-day limit on detention".**

Modality is easily identified because it explicitly identifies the author's point of view. Modality is a critical tool in conceptual analysis. It is embedded in the speaker's point of view.

3. Methodology

3.1 Research Design

The present study employs a mixed-method approach, utilising qualitative and quantitative research methods to synthesize the data. Tashakkori and Teddlie (2008) define mixed methods as research studies grounded in the pragmatist paradigm and incorporating both qualitative and quantitative approaches across various stages of the research process. The qualitative aspects of the current study comprise the analysis of diasporic ideologies underlying selected novel discourse. That is to interpret the use of language by diasporic societies. The quantitative analysis counts the frequency of CS tools used in the extracts to reflect diasporic ideologies. The quantitative account bolsters, supplements, and strengthens the qualitative work by providing additional value through more prominent, profound, fuller, or more complex answers to the research questions. Notably, 15 extracts will be analysed to represent the diaspora discourse in the selected novel.

3.2 Data Selection and Description

The current study examines novel 'We Need New Name' as a contemporary representative literary discourse for diaspora. Alyan is a clinical psychologist and an assistant professor of psychology at New York University. She was given a Lannan Foundation Fellowship. Her novel 'Salt Houses' is a debut novel about a Palestinian

family torn between the present and the past, displacement and home, and comes from a brilliant new literary voice.

Salma predicts her daughter Alia's future in a cup of coffee dregs on the eve of her wedding. The family is relocated after the 1967 Six-Day War, and she decides to keep her prophecies to herself that day, but they will all eventually come to pass. She anticipates travel, luck, and an uncertain life for Alia and her kids.

Alia and her family once more abandoned their home, land, and history as they know it in 1990 when Saddam Hussein invaded Kuwait, and they dispersed to Beirut, Paris, Boston, and other places. Salma is compelled to leave her hometown in Nablus; Alia's brother is drawn into a military-political environment he cannot escape; and Alia and her kind-hearted husband go to Kuwait City, where they painfully start a family with their three kids. Alia's children will soon start their own families and must once more deal with the challenges (and rewards) of assimilation in different locations.

3.3 The Model of Analysis

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

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

4. Data Analysis

In this section, the qualitative analysis will be restricted to two extracts analysed in details while the results of the other 13 extracts will be listed and discussed later avoiding a bulky research paper.

4.1 The Sample Analysis of 'Salt Houses' by Hala Alyan

Extract (1)

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

He walks through the foyer, the sitting room, pauses to unbutton his dress shirt and toss it on the couch. "They want us to crumple. To surrender," he mutters absently as he enters the kitchen. *Crumple* sounds odd, reminds him of paper. "They want us to yield." Better. The kitchen counters are scattered with newspapers, a bowl of pears — his favorite — and cellophane bags of bread and crackers. A jar of pickles sits atop one of honey; there is a grayish plant he never remembers to water on the windowsill above the sink. "You know she only left because she thinks it'll jolt you into marriage,"

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

1. Negating

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

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

2. Naming and Describing

Another tool the author adopts in this extract is 'naming and describing'. The author chooses certain vocabularies that refer to and describe the referent. The author describes the status of the house when its residents abandon it. The noun' signs' is post-modified by the prepositional phrase 'to neglect' refers to the house's abandoned and ignored condition. The noun 'hedges' is pre-modified by the adjective 'untrimmed', 'the windows' is post-modified by the adjective 'streaky', and the noun 'slackness' is post-modified by the prepositional phrase 'to the doorknob. The use of this pre and post-modifiers is to

describe the situation in which the house is abandoned, neglected and ignored, to depict the situation of migration and the result of such an act.

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

3. Equating and Contrasting

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

4. Prioritising

The author prioritises this in three ways. The first is the exploitation of information structure as follows: "With Salma gone, the house is his," "from a distance, the house appears unaltered," and "every week his mother sighs on the telephone." Using the "fronting" technique, the author exploits the structure to prioritise and highlight the fronting section in these examples. The author wants the reader to imagine standing away from the house and staring. The house is abandoned, neglected, and unclean. The

author wants to imagine the result of immigration. With the immigration of Salma, everything is standing still. The condition of the house is getting worse. She was the one who gave life to the house and those who lived in it. The author moves the adverb of time to the front part to show the frequent calls of the mother to her son, and she worries about him being alone without a wife. The idea of scattering families haunts them all.

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

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

Extract (2)

"Steam rises as water rushes from the faucet. Alia drops her nightgown on the bathroom floor. She kneels at the lip of the bathtub, grazes the water with her fingertip, winces. The water is always hot, too hot. Splotches of mold have begun

to appear on the yellow curtain — Widad picked it out, saying the color would be cheery — even though they've lived in the house, Atef and she, less than four months.

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

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

1. Naming and Describing

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

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

2. Prioritising

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

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

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

3. Equating and Contrasting

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

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

4.2 Results and Discussion

In this section, embedded mixed method is followed. That is, the researcher will interpret each table of the numerical results of quantitative analysis immediately. To answer the research questions, the section will be subdivided in accordance to the focus of each question.

4.2.1 The CS Tools and Percentages in 'Salt Houses'

In the novel "Salt Houses", the main four tools adopted by the writer are Naming and Describing, Negating and Equating and Contrasting and Prioritizing. The writer uses these tools to describe the events in the novel, try to persuade the readers with her ideologies adopted, compare and contrast the past and present and finally, shed light on the crucial issues in the novel.

Table (4.1)

The CS Tools and Percentages in 'Salt Houses'

No.	CS Tools	Frequency	Percentage
1.	Naming and Describing	130	35.519 %
2.	Negating	39	10.655 %
3.	Equating and Contrasting	78	21.311 %
4.	Prioritising	67	18.306 %
5.	Hypothesising	25	6.830 %

As the above table displays, the tool Naming and Describing are repeated (130 = 35.519 %). The repetition is high compared with other tools. It indicates that the writer wants, in the first place, to describe the actions and issues in her country. Negating comes in second place; it repeats (39 times = 10.655 %). Using Negating indicates that the writer wants to convince the readers with her ideologies invested in the text. Equating and Contrasting come third with repetition of (78 times = 21.311 %). The writer conducts Equating and Contrasting to compare and contrast the situation in the past where she was living and the present where she is now. Using this tool gives the readers a full view of the pros and cons of the present compared with the past. Prioritising comes in the fourth position with repetitions of (68 times = 18.306 %). The writer wants to highlight important issues in the text using this kind of CS tool. Finally, repetition presents hypotheses (25 times = 6.830 %). Using Hypothesising indicates that the writer wants the readers to imagine a hypothetical scene away from reality.

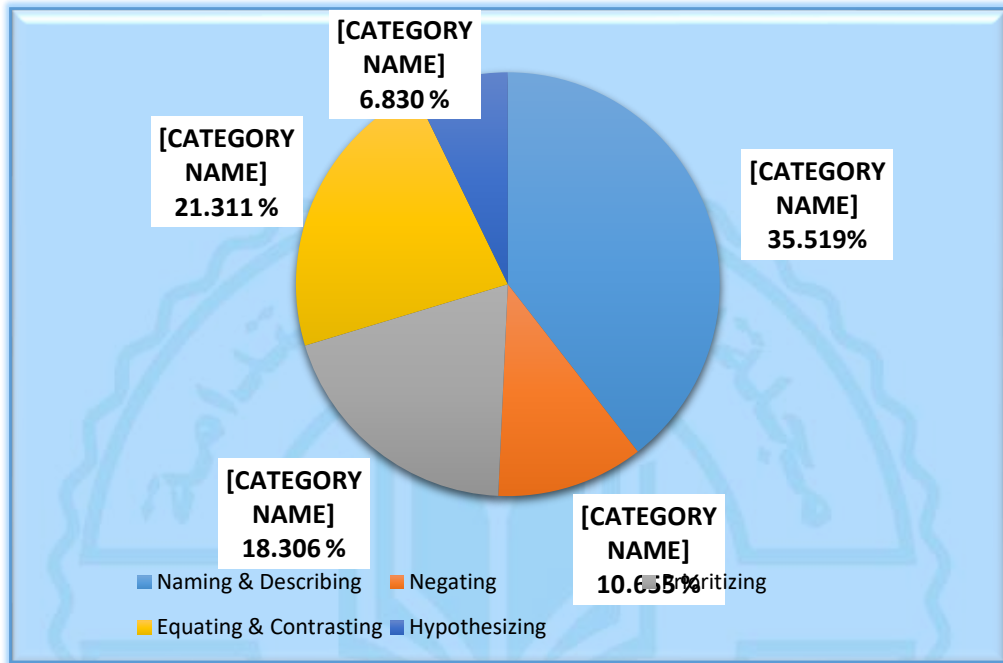The percentages of the CS tool in the first novel extracts can be more elaborated in the following figure:

Figure (4.1)

CS Tools Percentages in 'Salt Houses'

According to the discussion above, the first research question reads, ***"What is (are) the CS tool(s) utilised in diasporic novel and which are the most and the least frequently employed?"*** has been answered.

4.2.2 The Ideological Quantitative Analysis

Table (4.2) below displays the frequencies and percentages of the various ideologies underlying the extracts of 'Salt Houses'

Table (4.2)

Ideologies in "Salt Houses'"

O.	The Ideology	Frequency	Percentage
.	Nostalgia	24	22.222%
.	Depression	16	14.814%
.	Lost Identity	13	12.037%
.	Suffering	12	11.111%
.	Pessimism	12	11.111%
.	Isolation	6	5.555%
.	Others	25	23.148%
	Total	**108**	**99.998%**

As illustrated in Table (4.3), the central ideology that is repeated mostly is 'Nostalgia', which is repeated (24 times = 22.222%). This ideology is essential for the Palestinians because they were deported from their homeland, and accordingly, they are nostalgic for the old days in their hometown. Depression comes in second place with repetition of (16 times = 14.814%), indicating that the Palestinians feel depressed because of the security situation and the eternal war in their country. Lost identity comes in third place with the

repetition of (13 times = 12.037%), which means that the Palestinians are searching for their lost identity as they are scattered worldwide. Sufferings are repeated in the fourth position (12 times = 11.111%). The result of the war and deportation of Palestinians from their homeland is sufferings. These sufferings cost them their health. Pessimism comes in the fifth position with the repetition of (12 times = 11.111%). The Palestinians feel pessimistic about the future of their country because of the ongoing war in their homeland. Those ideologies can be explicated in Figure (4.2) below:
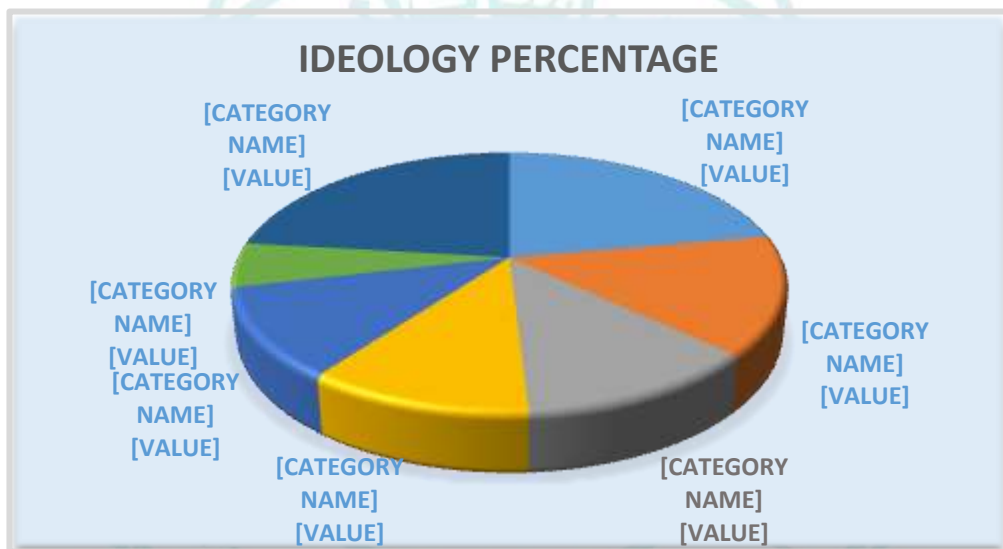

Figure (4.2)

Percentages of Ideologies in 'Salt Houses'

Based on the above results, the second research question reads, **"What is the ideology or ideologies underlying the analysed novel?"**

4.2.3 Types and Functions of Diaspora

In responding to the third and fourth questions in the current study, the analysis of the extracts from the novel selected has given some insights.

Through the statistics of the ideologies utilised in the 'Salt Houses' novel, it has been noticed that the most dominant type of diaspora is victimisation or refugee diaspora, which refers to the diaspora of Palestinians forced to flee their country to another, searching for peace. From the most dominant ideologies such as 'nostalgia', 'depression and 'lost identity', one can notice that Palestinians are the victims at the end of being refugees in another country. They feel nostalgic for their country and depressed from the war in their homeland; as a result, they lose their national identity because of the deportation. Accordingly, the diaspora functions politically to trigger the Arab and foreign countries political status and urge them to find a political solution for their case. Depending on the discussion above, the questions read, ***"What are the types of diasporas utilised by author to identify this ideology? What is (are) the function(s) of diaspora sought by the author?"*** have been answered.

Conclusions

Drawing on the study conclusions and interpretation, it is apparent that diaspora is a method that has been shown to impact readers and guide them on an upward path significantly. Regarding the practical definition of diaspora presented in Chapter One and maintained in the present, it has proven effective in demonstrating that a diaspora is an essential tool that is stylistically established out of various stylistic devices and influenced by certain social factors. The authors use a persuasive strategy to urge readers to participate and interact with the diasporic events depicted in the two novels.

1. Five essential critical stylistic tools are combined in diaspora: naming and describing, negating, equating and contrasting, and prioritising and hypothesising. The reason naming and describing are used the most frequently during the diasporic process is because they, along with their cascading instruments, are more effective than any other tools at achieving the diaspora's intended aim.

2. Nostalgia is the dominant ideology in the "Salt Houses" novel. It indicates that the Palestinians feel nostalgic for their homeland more than other ideologies. However, various other ideologies are reflected throughout the novels, like depression, lost identity, and pessimism, which cause diaspora for Palestinians in "Salt Houses". The ideology of isolation in the latter novel indicates how the Palestinians feel isolated from the other world because of the ongoing war in Palestine, and no government stands beside them.

3. Victimisation or refugee diaspora, the diaspora of Palestinians forced to escape their nation and move to another in quest of peace, has been noted as the most prevalent type of diaspora. It is apparent that Palestinians are the sufferers as a result of being refugees in a different nation from their own from the most prevalent concepts, such as "nostalgia," "depression," and "lost identity." They experience homesickness for their homeland and depression due to the war there; as a result, they lose their sense of national identity due to expulsion. As a result, the diaspora serves a political purpose by raising the political standing of Arab and other countries and urging them to find a political solution to their problem.

References:

Atawneh, A. M. (2009). The discourse of war in the Middle East: Analysis of media reporting. *Journal of Pragmatics,* 41.

Blommaert, J. (2006). Language Policy and National Identity. In T. Ricento (Ed.) *An Introduction to Language Policy: Theory and Method* (pp. 238-254). Blackwell Publishing.

Bruneau, M. (1995). *Diasporas*, Montpellier, GIP Reclus.

Chomsky, N. (1957). *Syntactic Structures*. Mouton.

Clifford, J. (1994). Diasporas. *Cultural Anthropology,* 9 (3).

Cohen, R. (1997). *Global Diasporas: An Introduction*. UCL Press.

Fairclough, N. (1989). *Language and Power*. Longman.

Jeffries, L. (2010). *Critical Stylistics: The Power of English*. Palgrave Macmillan.

Jeffries, L., & Mclntyre, D. (2010). *Stylistics*. Cambridge University Press.

Medam, A. (1993). Diaspora / Diasporas. Archétype et typologie. *Revue Européenne des Migrations Internationales,* 9, (1).

Orbán, K. (2018). Reading the diaspora. [Unpublished MA thesis, Lund University].

Safran, W. (1991). Diasporas in modern societies: Myths of homeland and return. *Diaspora: A Journal of Transnational Studies.* 1(1)

Sheffer, G. (1986). *Modern diasporas in international politics*. Croom Helm.

Shuval, J. (1998). Migration to Israel: The mythology of 'uniqueness'. *International Migration,* 36 (1).

Simpson, P. (1993) *Language, ideology and point of view*. Routledge.

Szabó G. (2022). *A critical sociolinguistic study of diasporization among Hungarians in Catalonia* [Unpublished PhD Thesis, Oberta De Catalunya University].

Tashakkori, A., & Teddlie, C. (2008). Introduction to mixed method and mixed model studies in the social and behavioral science. In V.L. Plano-Clark, & J. W. Creswell (Eds.), *The mixed methods reader*. Sage Publications.

Tololian, K. (1991). The nation state and its others: in lieu of a preface. *Diaspora,* 1 (1).

van Dijk, T. (1993). *Principles of CDA*. http://www.discourse-in society.org/oldarticles/Principles.htm.

Woolard, K. A. & Schieffelin, B. B. (1994). Language ideology. *Annual Review of Anthropology* 23 (1). 55–82.10.1002/9781118786093.iela0217