

Critical Discourse Analysis of Rabih Alameddine's Novel "An Unnecessary Woman (2014)"

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Abstract

This paper aims at analyzing the issue of feminism about women's bodies, self-identification, and self-conscious through the resistance of the female protagonist against patriarchal, religious, and political constraints in light of Rabih Alameddine's Novel "An Unnecessary Woman" (2014) in which the fallacious practices towards women and their sexuality in the patriarchal society are presented. The theoretical framework of this study is based on Fairclough (1989) CDA Model. To achieve the objectives of this study, the researcher divided the paper into three parts. The first part discussed the concept of feminism and the status of Arab women in the postmodern or 21st century, particularly during the Civil war of Lebanon (1975). The second part illustrated Alameddine's concept of feminism and the social milieu, which influences his writings; and the third part reflected the sarcastic tone employed by Alameddine to address the patriarchal practices and social concerns of males and females of the 21st century. In Alameddine's society, females are almost treated as submissive sexual objects, and inferior voices are disjointed and fragmented in entirely a patriarchal society.

Keywords: Critical Discourse Analysis (CDA), Feminism, An Unnecessary Woman.

Introduction

Many scholars have defined the concept of discourse. It refers to speech or conversation (Alexander et al., 2021). Discourse is a multidisciplinary area. Therefore, linguists described the term discourse differently in which one group defines it as "text" and the other group refers to it as "speech" (Fairclough, 1992). Generally, discourse represents large units such as paragraphs, utterances, whole texts, or genres (Hans Rutger et al., 2021). It refers to "word". Therefore, Cook (1990) treats the term discourse as a representative of novels, short conversations, or groans. Likewise, Hodge and Kress (1988) discussed the link between three different interrelated terms are text, discourse, and message. They defined message as the smallest semiotic form described by social content, objective, and source, whilst text and discourse are large linguistic units. In other words, the text is the component of the message and discourse is the social action that relates to the construction and contextualization of the text (Kurniawan et al., 2021). Texts have a great contribution to signs' dynamic social construct. They are the sources that constantly affected the actual recognition of the communication process as an entire system of signs.

In relevance, critical discourse analysis originated during the 1970s by a group of researchers that worked under the umbrella of Critical Linguistics (CL). It is a field of linguistics that is con-

cerned with analyzing the linguistic features of a text concerning social, cultural, and ideological meanings of words and expressions (Hussein et al., 2020). Therefore, the main goal of critical discourse analysis (CDA) is to uncover the ideology within a particular context. Therefore, the main goal of critical discourse analysis (CDA) is to uncover the ideology within a particular context. CDA was the result of the development of critical linguistics (Fairclough, 1992). Critical discourse analysis is mainly an analytical research procedure, which investigates the mode in which social authority controls leads. That is, the term "critical" in discourse analysis is "self-explanatory" that intends to discover implicit ideology and social power (Van Disk, 2008). Hence, CDA relates to major issues that include historical social orders, individual social processes, power relations, people's social behaviors and their discourses, the relation between text and society, individuals' and social position (Walker, Brain and Lesley, 2017).

The Connectivity between Critical Discourse Analysis (CDA) and Novels

Since discourse is associated with a collection of literary work and genres such as conversation, speech, novels, and groans, it is obvious that CDA can be used to analyze novels (Cook, 1990). CDA is concerned with analyzing a story or a novel (text) from a sociolinguistics perspective since story narrating includes both different structural categories and telling that positions certain restrictions on the teller (who), the receptor (whom), circumstances, and the way (how in specific culture) within the text. These four significant criteria facilitate the process of analyzing a story or a novel (text) (Van Dijk, 1983). Besides, six essential components are necessary for examining the macrostructures and parts of a novel or story. They include the setting (time & place), objective, characters, statement, resolution, and conclusion (Hatch, 1992). To conclude, it can be stated that the most significant element in the story or novel is the plot. Plot refers to the organization of actions associated with the characters. That is, a plot describes characters to reveal them in the act.

This argues that a text of a novel or related writing can never be analyzed in isolation but should be looked at in terms of both textual connections with related texts despite the point that this connection is not always identified (Ziad & Ouahmiche, 2019). It is through this connection that an original text is produced to focus the meaning or significance of a particular occurrence and the role of characters in the plot. This means that the originally generated text operates to write back, establish a comparison between related texts or generate a humoristic parody. Textuality creates a network of politics, history, society, and sexuality inside the novel that operates against the ideological supremacy of specific manipulating settings (Spivak, 1987; p.12). Hence, the objective of textuality is sociopolitical since it relates to concerns such as race, economics, and gender. A process targets deconstructing literary-social texts to create original text that generates new themes and ideas encapsulated within a contemporary context. In this regard, textuality is a procedure of creativity that entails a sort of literary dialogue amongst texts. Textuality is a mosaic of quotations created because of textual internal connection (Kristeva, 1986, p.37). In other words, literary texts are not exclusive systems that are separated from socio-cultural discourses and are not created by a single author. They are affected by historical, social, and cultural settings and written texts (Sameen & Hussain, 2021).

Review of Literature

Reviewing past literature is very significant as an add-value to any research study since it relates to the work of other scholars such as Rabih Alameddine's novel; " An Unnecessary Woman".

The Arab-American novelist Rabih Alameddine published “An Unnecessary Woman” in (2014). This was when an enchanting representation of Beirut during the civil war by the story of an obsessive and seventy-two-year-old “unnecessary” woman. Living with stockpiles of writings, Aaliya Saleh lives lonely in her Beirut apartment disjointed and fragmented. She had no family, no children, and divorced. Aaliya is her family's “unnecessary appendage”. She spent her time translating her favorite Arabic written book into other languages and stow it away on yearly basis. Aaliya translated 37 literary works throughout her life, which have never been viewed by anyone. She is dedicated and committed to Beirut as well as to its turmoil. She encourages her audience to like Beirut, too, even while connecting what it was to experience living many years of fear, abandonment, violence, and loneliness during the Lebanese civil war. “Beirut,” she says, “is the Elizabeth Taylor of cities: insane, beautiful, tacky, falling apart, aging, and forever drama laden.” (40).

Anyway, Alameddine is an Arab- American novelist who represents the icon of the Lebanese spirit of harmony and co-existence in the diaspora. He was born to Lebanese parents in Amman and raised in California from the age of 17. He got his tertiary education in Engineering from the University of California, Los Angeles, and an MBA in San Francisco. He wrote several literary works and novels including “The Angel of History (2016), An Unnecessary Woman (2014), The Storyteller (2009), I, the Divine (2001), The Perv (1999), and Kooloids (1998). Alameddine is as an author with “a genuine literary pleasure” whose “narrative is digressive, at times didactic, unapologetically mandarin, written in resistance to almost all the current norms” (Messud, 2015). His literary work is viewed as narratives that “transcend the mountain of polemic, historical inquiry, policy analysis and reportage that stands between the Western reader and the Arab soul” (Hout, 2012, p. 109). Alameddine took the California Book Awards' Gold Medal in 2014 for his *An Unnecessary Woman* and the Arab American Book Award for his “The Angel of History in 2017”. Alameddine has mixed storytelling techniques that represent the varied instances of the Lebanese social and cultural fragmentations shown in Lebanese personality in the diaspora.

Therefore, *An Unnecessary Woman* (2014) is a representation of a chaotic sphere whose setting reflects the milieu of Aaliya’s memories and the books, which have been part of her life. Alameddine's writing skillfully exhibits the painful experiences of the Lebanese Civil War (1975) and its impact on the protagonist, Aaliya. The war created a background to the novel that goes through Aaliya’s life. A single memory of that war-filled period is of viewing “Italo Calvino’s *Invisible Cities*” by candlelight while Beirut exploded. She realizes there is a substitute for the nature of life she has experienced in Beirut. *An Unnecessary Woman* is situated within bloody circumstances of war from the beginning to the end. She says:

“My books show me what it’s like to live in a reliable country, like England, France, or the US, where you flick on a switch and a bulb is guaranteed to shine and remain on, where you know that cars will stop at red lights...” She cannot help wondering, however, “if life is less thrilling if your neighbors are rational if they don’t bomb your power stations...when things turn out as you expect more often than not...Does reliability reinforce your illusion of control?” (40).

Experiencing a situation of an internal displacement that leaves her in a sense of belonging, the protagonist tells that she does not feel at home in Beirut. *An Unnecessary Woman* connects with real events in the world from an abstract point of view and portrays them fictionally. In this respect, Ahmad and Ibrahim (2018) examined a common fiction genre and chose *Harry Potter and the Sorcerer's Stone* by the British Novelist J. K. Rowling adopting Fairclough’s s model of CDA. The re-

sults indicated that Harry Potter is a socially gender-biased novel that portrays a dominant male society.

In addition, Ilyas (2020) attempted a CDA of Ellison's *The Invisible Man* (1953) to relate the genre of Afro-American Fiction or fiction written in the tradition of slave narratives. The researcher used very significant discourse analytical strategies linked with the context (Fairclough, 2003). This study implemented CDA as a research technique and conducted a content analysis of the novel in this study. The results showed the way language has been used as a sense of social practice, in a particular historical and sociocultural context broadly proposed to examine the discourse analysis of a text. This research is an analytical study of the socio-political context where the text is generated and discuss issues concerning the power abuse against the black community in that setting. Whilst, the research emphasized the language of the text, it gathered data from its story components such as plot, themes, and characters.

Further, Ilyas and Afzal (2021) analyzed Jhumpa Lahiri's narrative of *The Namesake* is a fictional tale of a hybrid immigrant family that traverses acculturation and enculturation. The study aimed at analyzing many diasporic themes that emerge including alienation, marginalization, rootlessness, distant homeland, and expatriate sensibility. The researcher employed the thematic content analysis approach to examine the text using Fairclough's (1989) three-dimension framework of critical discourse analysis (CDA): textual analysis (description), process analysis (interpretation), and social analysis (explanation). The results of the study showed that there is evidence that *The Namesake* is 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. Moreover, the findings indicated the application of Fairclough's multi-functionality of a text. This proved that the novel shows the ideology of diaspora from an immigrant's viewpoint. This research proposed that diasporic narratives such as *The Namesake* could be adopted to teach CDA techniques for examining hidden ideologies hidden in a literary text.

This literature review shows that comparatively limited attention has been given to CDA and diasporic literature, particularly in Rabih Alameddine's narratives. Therefore, this study used Fairclough's Model / Framework of CDA (1989, 1992a, 1995, 2001a) to examine Rabih Alameddine's Novel "An Unnecessary Woman".

Theoretical Framework of the Study

The theoretical framework of this study is based on Fairclough's (1989, 1992a, 1995, 2001a) CDA model. According to this theoretical framework, a text is dealt with as a product, not as a process. A text is a part of the entire discourse of a specific social interference. Fairclough originated a three-dimensional CDA model. They include the description phase which is concerned with formal properties of the text" (Fairclough, 2003; p. 26) where the text is the theme of analysis, which commonly relates to recognizing and defining particular formal characteristics of language including vocabulary, grammar, and textual structure; the interpretation phase "is concerned with the relationship between text and interaction" (Fairclough, 2003; p. 26). That is, the text is viewed "as the product of a process of production and as a resource in the process of interpretation" and discussion relates to "cognitive processes of participants" (Fairclough, 2003; pp. 26-27). However, the explanation is the third phase which "is concerned with the relationship between interaction and social context - with the social determination of the processes of production and interpretation, and their social effects" (Fairclough, 2003; p.26). In addition, the theoretical framework of this study

will be Halliday's (1985) three points of text-context analysis. He states that the tenor of discourse is related to the participants, their connection, roles, and relative states. Further, he focuses on the mode of discourse by relating to the organizational and rhetorical function of the language e.g. didactic, expository, etc. According to Halliday (1985), cohesion refers to links/ties that hold the text together. It is identified based on related factors such as pronouns, conjunction, relations, lexical relationships, comparison, and coherence. Figure 1 in the next section depicts the textual analysis model by Fairclough (2003). As shown the model uses inter-discursive patterns or 'hybrid' texts spread across the three dimensions of Fairclough's theory. Fairclough refers to it as a re-contextualization of texts or discourses (2003, p. 30), i.e., moving from one context to another or 'multi-functionality' of the text.

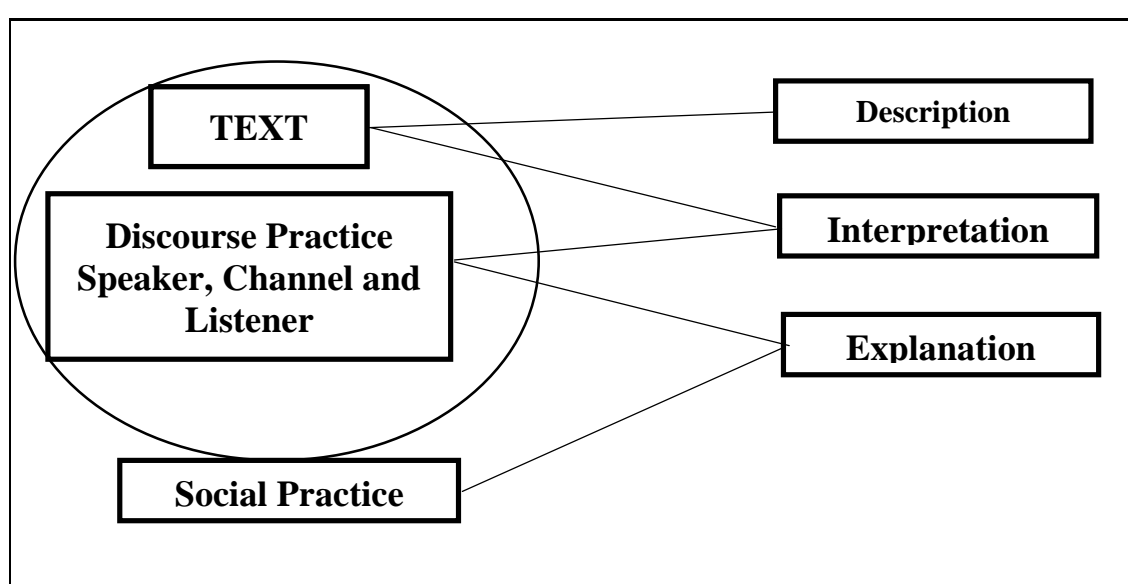


Figure 1. A Theoretical Model based on Fairclough's Three Dimensional Theory

Methodology

The nature of such research necessitates the selection of specific discourse structures to examine and use techniques in the analysis (van Dijk, 2001). This is because critical discourse analysis does not include ready-made or ho-to-do methods to analyze text in a social setting. Hence, it focuses on an in-depth theoretical approach to social issues (Janks, 1997). The present research uses Fairclough's (1989) model for CDA commonly adopted to examine varied literary collections (e.g. see Ahmad & Ibrahim, 2018; Ilyas, 2020; Ilyas and Afzal, 2021). This CDA model is considered a practical theoretical framework, to be more specific, for qualitative research (Ziad & Ouahmiche, 2019). Elicited qualitative data from Rabih Alameddine's "An Unnecessary Woman" (2014) were analyzed using the content analysis approach for explicit view, comprehension, and interpretation of the text. The technique was seen as practical for showing implicit meaning and exposing characters' knowledge and other occurrences portrayed in novels by Alameddine. The existing study used Fairclough's (1989) three-dimensional model as illustrated throughout the three phases of analysis as follows:

i. Description: the text was analyzed based on the language used by the characters, their behavior, and anxieties connected with their identities that discuss the contravention of the real identity of characters. This is known as re-contextualization of texts or discourses (Fairclough, 2003; p, 30). For instance, transferring from one context to another gives the audience an understanding of the text's 'multi-functionality'.

ii. Interpretation: the text at this stage was analyzed based on Fairclough's recommendation of highlighting situational context and attempted to address issues such as "what, who, and why" about situations in the novel. Therefore, the language was viewed merely as a technique to interpret the text's production process.

iii. Explanation: this phase highlights language use in a social setting or fields of social practices (Fairclough, 1992; Foucault, 1989). Thus, both Fairclough deals with discourse and language differently and Foucault is differentiated. As far as this study is concerned, it viewed language only as discourse manifestation or social actions.

These three dimensions focus on the instantiation of social, ideological, political, and linguistic manifestation in the discourse. Further, they highlight socially production-constructed processes; distribution, and consumption, which define texts made, circulated, and used. In addition, the analysis of the study employed Halliday's (1985) three points of text-context analysis in which the "tenor of discourse" includes the participants, their connection, roles, and relative states.

Data Collection

Cook (1990) refers to novels, short stories, and groans as discourse rightfully. The current research sample included one novel entitled "An Unnecessary Woman" by Rabih Alameddine (2014). This study used secondary data. An Unnecessary Woman is accessible in form of an online e-book. Though the novel was examined, specific chunks from the text were selected for the analysis. The focus for selecting the chunks were those phrases, sentences, or paragraphs that underlined the "An Unnecessary Woman" which is found in the society and fictional and non-fictional features i.e. from historical, social, ideological, and political perspectives for instance in an occurrence in the novel.

Discussion and Analysis of Selected Themes of "An Unnecessary Woman"

This section provides the discussion and analysis of the data based on the aforementioned criteria; i) description; ii) explanation; and iii) interpretation.

i. Description

This phase relates to language use in the novel such as sounds; grammatical analysis of words, phrases, and sentences; word meanings; and socio-political contexts (Fairclough, 2003; and van Dijk 1997). An Unnecessary woman includes proving that may supplement the textual analysis in this study. It is the proposed text for the description of the identities that are overlapping and given ones, contrasting with the original characters in the novel. Aalyia is confused about her identity, which is not Arab as if, she feels it is not her own and therefore she addresses her audience in a male-voice. She believes by changing her voice from an author from a female to a male voice, she becomes another person who is surrounded by entirely a patriarchal society. This indicates the link between gender and power is a key point in realizing the characters of Aaliya. She is a character of strong determination. Thus, many Arab families, who reside in the West for many years, have used western names, or identity but they remain tied up with their Eastern identity and their cultural norms, to maintain the sense and meaning of their titles. In addition, this is viewed in the use of the western term "Elizabeth Taylor of cities" as a reference to "Beirut City, Alameddine says;

"Beirut," she says, "is the Elizabeth Taylor of cities: insane, beautiful, tacky, falling apart, aging, and forever drama laden." (40).

Further, Alameddine refers to Aaliya's best friend "Hanna" who committed suicide, which affected Aalyia deeply, as an author, he showed Aaliya's respect for her friend's name using the pronoun "she" and "her" rather than using her real name. About her, Alameddine says:

"She fell in love with books," so she spends her days alone in her Beirut apartment, translating her favorite books into Arabic; however, she piles up her translations in boxes in the maid's room, keeping them unsold".

This is an interesting stance of inter-textuality, employing inter-discursive patterns mingled together in one text. The author adopts a very dramatic and fictional method that helps the audience to live inside the identity, spot its individualities, and therefore show the skill to interpret the text. It is found an effective way that establishes a link of interaction between the author and the audience. Further, the author uses mainly the first person pronoun "I", "my" and "me" which means that the audience hears "Aaliya's traumatized male voice". Aaliya's main point was to show self-esteem and significance of herself and her personal life finally. She says:

"Giants of Literature, philosophy, and arts have influenced my life, but what have I done with this life? I remain a speck in a tumultuous universe that has little concern for me. I am no more than a cloud of dust, a mote—dust to dust. I am a blade of grass upon which the storm trooper's boot stomps."(159)

Aaliya's self-revelation reflects the psychological realism by which the audience is situated inside the mind of the character in the text. It is not only complicated for Aaliya with traumatic experiences of the civil war and its after-effects are the construct that structures the backbone of the actions of the narratives to keep up with a western identity but she also does not like keeping painful, bloody memories and internal migration, when she says:

"Displacement explores different visions and versions of home and hence multiple rerouted identities across a period". Nothing in our marriage became him like leaving it" (p.8)

This was a symbol of the eastern women's descent and belonging to a "first-generation" being the female raised in an eastern society from Arab parents. Further, experiencing her internal migration with the name "Aaliya" reminded her of the Lebanese Civil War and Beirut city. She is confused in her dual identities that Fairclough (2003, p.30) refers to as "re-contextualization" of texts or discourses, for instance moving from a setting to another. The characters, Aaliya, Fadia, and Hanna, thus entail cultural significance and a sense of meaning. Aaliya's name's actual meaning is "highness and greatness" which may not maintain its meaning in an eastern culture in a way that would suit the eastern-living style. In addition, this applies to the names "Hanna" which means "happiness" and "Fadia" which connotes "sacrifice". Therefore, the reader may get the textual significance of these name which touches the hearts of the readers and make them live inside the author.

In other words, Aalyia is happy with her eastern identity when living in Beirut. Hence, Alameddine's novel proposes a female who is staying on the society's margin, shaping her own space, Aaliya and her friend Hanna are alienated, fragmented and disjointed from the external world. They experience a case of an emotional renaissance. This focuses on the idea of how individual acts to fight back against external forces and meaningless occurrences that cannot be realized. Living in the same situation as Aalyia, Hanna shares her sorrow concerning the death of her husband with Aalyia, which reflects the absence of a light future. She believes his death was a big loss for her but decided to be "a woman and not a shy girl" since being raised in such circumstances. Hanna got this emo-

tional renaissance when she got into Aaliya's life. The two characters belong to a similar "sphere or space" and show common cultural background, social pressure, patriarchal system, identities, and now unmarried. They experience similar "internal migration" at their homeland.

During this phase of analysis, there are textual overlaps in the novel. Both Aaliya and Hanna show difficulty leaving their past behind as shown in the traumatized voice of the author, Aaliya. However, Aaliya attempts to go further beyond her cultural and social horizon (eastern culture) and get along with her self-awareness and be proud of her achievements. This kind of textual overlapping is operational, in which Fairclough (2003) refers to them as "multi-functionality of the text". Such functionality relates to different things that take place at the same time within the context of the text. A text of a novel is viewed as a type of action, an operation, or depiction of characters or acts that match their identities. It entails their inter-discursive function that supports structuring the plot of the novel. Aaliya and Hanna were born in Lebanon. Hence, Aaliya's courtship with Hanna is not "reunion" in the real meaning. This is the sarcasm that Aaliya always fights back to experience cultural background at its best and try not to remember the agony of the patriarchal eastern society in the Arab world. She depicts the true meaning of living with internal migration in a chaotic world and inner circle. Finally, Aaliya does not succeed to cope with society which is one of the troubles behind not getting enough sleep, she says:

"I am tired, always tired. Amorphous exhaustion smothers me. I wish to sleep. I wish I were able to sleep." She describes her sleep as "Restful sleep" and "fragment" (p.23).

In this concern, Aaliya is victimized by the brutality of war trauma leading her to feel the painful absence of bonds that enhances friendship amongst community members. This created her difficulty to interact and mingle with other community members in a peaceful and sensual conversation. Her personal life was introversion. She wants to cope with her community but could not which led her to escape to the world of reading and literature, a space that Aaliya provided to herself. Aaliya fails to cope with the society for being dominating and patriarchal in power. This depicts the systematic description of the link between Aaliya, Hanna, and their social context. In CDA, this relates to the refusal or acceptance of personal points of view (Fairclough, 2003; p.32). There is a juxtaposition revealed in the connection between Aaliya, Hanna, and their patriarchal eastern society. Aaliya and Hanna's life is similar to each other to a certain extent. However, both of them failed to accept or cope with the patriarchal society or build successful meaningful conversations with social members, e.g., speaking in a man's voice. There is juxtaposition in Aaliya's space before and after her marriage or in Hanna's life was after the death of her husband. Aaliya and Hanna learn a lot about themselves, and their social values in their homeland (Lebanon) and migrate to western literary work (own space).

ii. Interpretation

In this phase of analysis, situational context is focused and requires addressing questions such as what, who, and why (Fairclough, 2003). These issues relate to the theme, event, and goal of the discourse (Fairclough, 1992b). Therefore, language turns out to be the mechanism of the text's interpretation process. Further, this represents the rhetorical viewpoints of language. For example, the title of the novel "An Unnecessary Woman" attracts the audience's attention and keeps them in a default interpretation process, encouraging them to raise questions such as; who does "An Unnecessary Woman" represents? Only Aaliya or the other characters in the plot including Hanna and Fadia? What is the importance of the title? Choosing this title may be justified in the interpretation process

during the description of the text and raising questions such as why the protagonist addressed the readers in a male gender's voice.

Despite being affected by the western cultural thoughts that she reads through her books, Aalyia kept an inner and external identity that she switched them situationally; one that known as inner-self that she practiced at her apartment or exile and the other one with the society which took it as creative self at the workplace and communal work. She is western in her thoughts and eastern in her achievement and creativity in her society, in two different spaces and times. This shows a sense of a mixed or chaotic identity. A diasporic component arises here when Aaliya remembers how Beirut city was during the civil war and how she reacts when her man falls asleep in bed and she stays the whole night watching out of the window with her gun, just in case anything happens around. Though it was a unique character, Aalyia was agonized, traumatized, victimized, and suffered a lot. She had begun to realize the way the community treats "Aaliya", which developed to be a burden, a personal identity that she could view as unrelated to her own space from a social perspective. The switch in personality by Aalyia is situational. According to Fairclough's situational inferences/displacement, a text best matches this situation when Aaliya finds herself in different situations and her personality switches between exile (apartment) and productivity / social activities. The personality crisis faced by Aalyia and Hanna, the two born Lebanese females, who experience a severe process of assimilation with the eastern patriarchal life during the civil war days. However, following her exile, Aalyia, seems to have gotten closer to western culture through English and western books and literature which have been part of her personal life for many years.

"My books show me what it's like to live in a reliable country, like England, France, or the US, where you flick on a switch and a bulb is guaranteed to shine and remain on, where you know that cars will stop at red lights..." She cannot help wondering, however, "if life is less thrilling if your neighbors are rational if they don't bomb your power stations...when things turn out as you expect more often than not...Does reliability reinforce your illusion of control?"

This seems to be a period of transition for Aaliya as she experiences internal displacement, which causes her sense of "foreignness". She rejects the thought of the power and domination of her patriarchal society and accepts her exile world (apartment & pile of books) which was a sort of her surrogate society, which increased her western self and developed her self-awareness and self-esteem. She starts realizing the significance of her role in society as an achiever and an add-value, which she organized, based on her memories.

Fairclough (2001a; p.148) stated that a society or any institution would provide a personality or an identity to characters who are a part of the society or institution. Aaliya for instance finds herself in a diverse role, first as a woman born in an eastern culture/exile, and as a dutiful woman or achiever, who despite her unhappiness for being born in a patriarchal society, follows eastern culture and rituals of doing things. Such a situation is associated with the sudden inclination to her eastern personality. Aaliya now uses a language that gives her interchanging roles reproduced in the texts and could be identified as a combination of two personalities/ideologies in the same text. Fairclough exhibits such characters in such a situation as "likely victims" (p. 148) failing to exemplify any distinct ideology.

Foreignness is unavoidable in such a situation when a community member feels "victimized and agonized" or experiences "homesickness" when he/she is in his/her homeland. Aaliya often remembers how she got herself exiled in her apartment in Beirut reading a collection of western books during a devastating civil world period. There is more of a feeling of thankfulness in her than the

trauma of the accident. In addition, this is the concern why she determined to call herself “An Unnecessary Woman”, when she wrote her great novel, for maintaining her life in the trauma that had almost killed buried her alive. The Lebanese civil war trauma and the patriarchal society in Beirut city resonate as an agonizing memory but also at the same time very powerful and overwhelming. It not only symbolizes the gratitude for the Arab-American novelist, Rabih Alameddine but also Aalyia’s dedication and love for gender-role in a patriarchal society. Now in the Arab world, it has developed to be a source of nostalgia about the past. During her visits to Beirut city, she went around to remember memories such as wartime and childhood time. It was a very difficult and hard time but appreciated every moment.

iii. Explanation

According to Fairclough (1992a; 1989), the explanation phase of analysis relates to language use in social settings or practices. Therefore, Foucault and Fairclough made a distinction between language and discourse. For them, language is an indicator of a discourse that is a practice of knowledge concerning social culture and events. An Unnecessary Woman’s social viewpoints are still broader than its characters. For example, Aalyia is truly an eastern woman (Arab), who wishes to cope with her community members and cannot avoid the sense of feeling exiled or “foreign” at her homeland (Lebanon). She is frequently nostalgic about her society despite being amongst them and wishes to mix with people both peacefully, but then suddenly she shifts from being social to a more exiled asocial community member. She enjoys being her own resisting the dominance and power of the patriarchal society. She manages her lifestyle strictly with eastern cultural practices throughout time. The author narrates that their social relations e.g. arranged marriage, which does not happen in western society. Based on interior monologues, the audience also realizes those traditions and customs constructs and the intuitive nativity in social institutions such as marriage and related social practices.

Their philosophy also shows that did not live in western society, but learned about it from books and literature which is a related socio-cultural effect concerning most diasporic societies. During almost a home-exile lonely at her apartment, Aaliya is attempting hard to cope with her community members peacefully. She looks more confident when she goes out as an achiever and socializes with her community members trying to mix up with them. Her outing as an achiever is also symbolic of the great image that Aaliya draws of eastern society.

Fairclough (1992b) takes into consideration going back to memories or connections in social events as effects community members acquire from the context, culture, and community they were raised in. These social norms, therefore, indicate the birth of discourse, not merely, from what is narrated but also, how it is narrated and what setting. Discourses create social practices that develop to be certainties and often become ideologies. When discussing ideology, Fairclough (1992b) proposes that discourse are relics of the past and when reached over time, they become accumulated into collections of discourses. These collections form the connection between social certainties and discourse. An Unnecessary Woman is an ideal stance of examining discourse to reveal the ideology found in the identity crisis that Aalyia experiences and is well-depicted in an interchanging language in the novel. It is a text that shows the personal ideology of displacement, which every community member has a sense of “foreignness” at homeland realizes and also accepts as a way of life. This can frequently be viewed as mixing two genres in one text and indicating how language has a significant contribution in defining the role to combine the two ideologies e.g. real & hidden, the critical discourse, and displacement. Then the issue arises concerning the contribution of language in con-

structuring social practices. Fairclough (2003) relates to them as articulations to realize social practices and settings and simultaneously and additional viewpoints to their analysis. Aaliyah's interpretation of the memories as victimized or traumatized lifestyle is also viewed when she says:

"All I am is lonely." (114).

"Storms and heavy rain, of bumps and sounds in the dark."(261).

"My soul screams, my voice is mute. I am now destitute. Who among the angels will hear me if I cry? I stand in the dank and the dark, amid my wasted life, not knowing what to do, unable to make any decision, and weep...Whatever remains of myself worth seeps out of me, flows out of me, and follows the water down the drain." (265)

This represents her feelings of loneliness and sorrow. She describes herself as the embodiment of loneliness and weariness. She dislikes her patriarchal attitudes towards her when she goes out of her apartment. Aaliya views her lifestyle and the society outside as two different styles in which one of which is full of personal sad memories and another relevant one that is full of creativity and patriarchal practices that she experiences when mixing with the society. Remarkably, Aaliya frequently uses the same name inside and outside her apartment and seems to be abandoning the patriarchal society involved in intellectual discussions with herself. As a character who sees the situations of the bloody civil war which is symbolized by "Killing", "decay", and "destruction", Aaliya is full of fear and sadness that perch on her heart and overwhelm it, such as an eagle preys on the insignificant victim. For this causes, Aaliya says:

"Degradation is my intimate; my soul is weary of my life." (256).

As a point of fact, if one situates one literary work in her historical setting, she/he will observe that "An Unnecessary Woman" is about the turmoil of a solitary mental setting and heart and the disruption in the life of the formal.

Results

There is no uncertainty that the evidence reproduced is that various aspects of the text helps the key principle of feminist CDA views, but the issue is whether the stated view is there if Rabih Alameddine purposely puts his approaches there do. The response is positive. Therefore, one could consider positions on this concern. The first is that critical discourse analysis perspective from the feminist view of this novel is a coincidence, and the second is that has many stances on her time to keep the novel exciting. The feminist CDA of this novel cannot be a coincidence because it is comprised of so many different elements. Of course, Aaliya may have liked strong women, but it is also potential that he did not show the fairness of the social standards between males and females, or some of the effects discussed earlier. There are so various feminist opinions on the varied parts of females' lives that females are less likely expected to fall into hopelessness. They had to be encouraged by the writer's feelings on the issue. The other situation that dragged back is also inappropriate. The feminist characteristics of the novel were not straightforward quoted by ideology, statement, or personality but indirectly based on behaviors and attitudes.

They are also independent of the feeble and biased discussion found in the next. Of course, Rabih Alameddine presented his novel in a man-voice, his feminist narration (digression), and linear writing style, but he was of the view of the person who did the novel manipulation that the audience liked. By doing so, she gained strength. That is, views on feminism appeared much stronger and feminist emotions have been strong because they were common during Aaliya's era. When the indication is reproduced, Rabih Alameddine has the view of feminism and could be the only sincere infe-

rence that he can validate employing “An Unnecessary Woman”. In Aaliya’s society, upper-class women are usually treated tenderly, and marriage is a stylish courtship, one of the most significant measures of society.

Alameddine is a single-sided process where women are pushed by western feminism in the 21st century, showing the perfect women as achievers and creatives. He inspires values for women in society to concur with their free will, her key character is intendant, agitates against her charm, displays the unconventionality of character, and constructs an ideal woman for Aaliya. These interpretations regularly do not combine because they are every so often conflicting and often differ. If Alameddine is narrating without being affected by Aaliya’s thoughts, he will not establish such a selection. A very provocative culture at the time did not make the novel remarkable, but it had to be related to some sympathetic emotions. These emotions mark Rabih Alameddine’s feminist thoughts and are very intentionally unnecessarily discussed in the text.

Conclusion

This research used Fairclough's (1989) critical discourse analysis model to examine Rabih Alameddine's Novel "An Unnecessary Woman", a diasporic novel that presents themes such as marginalization, sexuality, loneliness, inferiority, fragmentation, and patriarchy from a home-alone unmarried woman "Aaliya" viewpoints. Accordingly, the description phase of the analysis highlighted language use, characters' names and behaviors, and anxieties about their names and identities that traversed between Eastern and Western culture's ideologies. The audience becomes knowledgeable concerning the shift from one context to the other, proposing a 'multi-functionality of the novel text. Then, the second phase of analysis, the interpretation, focused on the context of the situation and found out the language, which helped in the interpretation process of the text concerning the context. The final phase of analysis, explanation, emphasized the link between language use and social context in which language was viewed as discourse manifestation.

Based on a sociolinguistic viewpoint, a language can merely be used to identify social discourses in the given text but when viewed from a socio-cultural viewpoint, the text shows the cultural and social features in which discourse arises. The research was grounded on the nerve that discourse that results from social actions or events most often develops to be an ideology (Fairclough, 1992b), filled with historical events collected in sets of discourses. Therefore, Fairclough builds links between social contexts and discourse. An Unnecessary Woman has shown to be a very significant and contributing example of examining a discourse with socio-cultural viewpoints. The actual reading of the novel/text revealed the impeded ideology in the narrative of an unnecessary woman living alone in an apartment in Beirut during the Lebanese Civil War (1975). An Unnecessary Woman is a narrative that reflects the diaspora ideology, from an unnecessary woman's point of view. This may be taken as both critical discourse and genres' analysis included in one novel/text since it represents the way language functions as a defining role to combine dual ideologies.

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