



A Critical Discourse Analysis of Ethnic Bias in "*Homegoing*"

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Abstract

This research aims to critically analyse ethnic bias, which is a type of discrimination or prejudice based on one's ethnicity, in the text of the selected novel. It seeks to answer two questions: how is ethnicist ideology produced in the selected texts of the novel? And how are linguistic strategies utilised to aid in understanding the selected ideology? It is a qualitative study, and the major source of the data is Yaa Gyasi's novel "*Homegoing*." The three-dimensional CDA model proposed by Fairclough (1992) is primarily employed for data analysis in combination with Jeffries' (2010) critical stylistic analysis and van Dijk's (2006) square ideological concept. It is concluded that the British and American slavery systems led to numerous acts of prejudice and oppression against Africans, which was based on their ethnic bias ideology, and they used language as a tool of control and a reflection of their political and social superiority.

Key words: Ethnic bias, Homegoing, CDA, superiority, ideology

1. Introduction

Discourse analysis has the dual goal of providing a theoretical and descriptive account for (a) written and spoken discourse structures and strategies that are regarded as a textual constructions and types of social interaction and practice at different levels (micro, meso, and macro), and (b) an understanding of how these text and speech constuctions relate to the relevant cultural, cognitive, historical, and social contexts in which they occur. Thus, discourse analysis is a text study in context. Such an approach has a critical edge since it focuses on important sociopolitical concerns and makes clear the ways in which power abuse by dominant groups and the consequent inequalities are performed, articulated, legitimized, or contested in or by language, which is called 'critical discourse analysis' (van Dijk, 1993, p. 96). This critical perspective in DA, therefore, enables language analysts to make a substantial contribution to the analysis, in areas such as: ethnicism and racism, which are the target issues of this research.

In fact, critical discourse analysis is a "problem-oriented interdisciplinary research movement, subsuming a variety of approaches, each with different theoretical models, research methods and agenda" (Fairclough et al., 2011, p. 357). Text and discourse in the political and social context are utilized to study the methods in which abuse of social power, domination, and inequality are performed, reproduced, and contested via the CDA approach. CDA's rebellious research has a clear stance and aims to analyze, expose, and ultimately fight societal injustice (van Dijk, 2008, p. 85).

So, when describing and analyzing texts, CDA attempts to provide a critical dimension to them (Kress, 1985). Hence, when it comes to CDA, the focus is on the mechanisms that impose inequality as well as how language interaction supports inequality, that is the result of the social power exercise by elites, institutions or organizations, including cultural, political, socioeconomic, class as well as gender and racial inequalities (van Dijk, 2001: p. 300).



Therefore, it can be stated that CDA analysis typically focuses on "top-down" relations of dominance. In addition, analysts demonstrate how the dominating position is perpetuated and accepted via both groups in the social situation. It is possible for the weaker side to accept their situation in a conscious or unconscious manner. Comprehending the social power nature and domination is crucial to critical discourse analysis. The emphasis in CDA is on societal power instead of power of individual. It is thought that the individual on the dominating side has access to specific resources that have helped them to achieve their status. It is common for these resources to be based on factors like money and education, as well as ethnicity and gender (Murray, 2015, p. 9-10; Chen, 2016).

When a group associate with one another based on shared traits that set them apart from other groups, they are said to be of the same ethnicity, such as a shared religion, history, ancestry, society, traditions, culture, language, social treatment, or nation in their location (Chandra, 2012). Ethnic bias/ Ethnicism is the placement of hierarchical status or ranks on ethnic groupings by the controlling and superior ideology, in which usually the powerful group is regarded as superior and stronger. Elites or the superior group frequently view themselves as moral leaders and, as a result, will typically separate themselves from anything above the minority group, i.e., outgroup (van Dijk, 1993, p. 9).

Language, according to Gibson (1997), is considered as an essential ethnic identity symbol and could be regarded as crucial in the categorization of identity. Ethnicity and language are interconnected and both work as identity indicators. In this way, human beings may utilize language and how it is used by a certain group to distinguish individuals as being distinct from others. So, language and ethnicity helps individuals to recognize their identity. The discriminatory verbal interactions via the use of language that group members have with members of other ethno-linguistic groups are the basis of ethnist discourse. Therefore, ethnist discourse is any language terms used by an ethnic group members towards other ethnic group members involving derogative, impolite, or insulting forms of speech, that are explicitly expressed, i.e., it is language-based ethnicism.

Racism is the unjust discrimination of people basically on the bases of religion and color. The terms "racial" and "ethnic" are commonly interchangeably utilized, without any clear meaning, identification, or contextualization via political, socio-cultural, or ideological frames (Vanidestine, 2015, p.1). As Van Dijk (1993, p. 23) points out, racism has many distinct conceptual dimensions, including physiological, geographical, social, cultural, and cognitive ones. Social cognition plays a vital role in categorizing other people as belonging to other groups based on, often, arbitrary but socially constructed and attributed distinctions of origin, appearance, or other characteristics of culture, among other factors. For example, the outgroup's character, intelligence, morality, or distinctive acts are considered to be inherently linked to the outgroup's racial or ethnic identity, which is typical of the racism system. Fought (2006, p. 10) claims that, in some situations, ethnicity and race are purposefully divided by certain criteria, the most common of which are factors linked to physical appearance:

"[R]ace is a social category based on the identification of (1) a physical marker transmitted through reproduction and (2) individual, group and cultural attributes associated with that marker. Defined as such, race is, then, a form of ethnicity, but distinguished from other forms of ethnicity by the identification of distinguishing physical characteristics, which, among other things, make it more difficult for members of the group to change their identity" (Smelser et al. 2001:3).

According to Macioni (2011, p. 328), ethnic cleansing or genocide, enslavement and oppression are caused by racial discrimination. It may cause great cultural, moral, and economic crises. Consequently, it impacts society negatively. In other words, ethnicism can



be done on the basis of the race, i.e., physical traits, of other group members as other ethnic identity structure (religion, dress, language, music, and culture).

2. Literature review

There are various studies that have investigated ethnic bias employing various types of text analysis; however no work has been done on the same subject or for the same precise research purpose. Below is an overview of a number of prior studies that are the most pertinent.

The first conducted paper is by Kibrework Lemma Kibret, which is a doctoral dissertation at Addis Ababa University in 2014, entitled “A Critical Analysis of Ethno-linguistic Diversity Discourses at Ethiopian Government Universities”. Language interaction and its social implications in universities are explored to highlight discourses of ethnolinguistic diversity, which are concerned with how linguistic and ethnic categories are maintained in the daily discussion of college students. The key problems are illustrated with samples from five universities on the creation of “ethno-linguistic diversity discourses”. In Ethiopian government universities, ethno-linguistic diversity discourses are studied using a variety of methods. It is qualitative research, and it found out that ethnic epithets, ideological differences, 'we' and 'them' divisions, prejudice, and ethnocentrism are the most common discourses. As a result, inter-ethnic confrontations on campus have become more frequent. Aside from the disagreements, there were also divisions between in-group and out-group boundaries based on ethnolinguistic variety. Furthermore, students' sensitivity to ethnic variety was another element that contributed to having conflict in such circumstances.

The second study is a PhD dissertation about ethnicism and racism entitled “The Conceptualization of Race and Racism in the Discourse Addressing Racial and Ethnic Health Inequities”. It was written by Todd J. Vanidestine, who is a Doctor of Philosophy, and it was published in 2015. This was qualitative research, and its goal was to examine the way policy areas and social welfare professionals understood race and racism, and how whiteness was conceived. These conceptualizations may have influenced their attempts to ensure the racial and ethnic health inequities investigated in West Baltimore, according to the study's findings. To examine power relations and ideological components, the research used Fairclough's (2010) approach. However, he also blended it with the methodologies of van Dijk (2000) and Wodak & Meyer (2009). The conclusion is that the discourse and language ascribed to racial ideas inside the professional context can function as connectors to the creation of comprehensive policies and procedures to address the unfairness of racialized health issues. As a consequence, the connotations provided through language and discourse impact the sorts of studies and actions that were adopted to eradicate racial and ethnic health inequalities.

The third relevant research is, “A Critical Discourse Analysis of Representations of Travellers in Public Policies in Ireland”, which was written by Claire Jane Snowdon and Leena Eklund Karlsson, and was published in Societies journal in 2021. It dealt with ethnicism, and an analysis of public policy discourse about travellers in the “National Traveller and Roma Inclusion Strategy (NTRIS) 2017-2021” is presented in this paper, with the goal of demonstrating evidence of the power imbalance through language and disclosing elite actors' discourses employed to maintain current social relations. This research undertakes a CDA of the policy. The study found out that travelers are perceived as a single entity that dwell outside the society. As a result, they have no choice in how their social identity is shaped. Negative stereotype constructs are intertextually related to prior policies, and the current policy depicts them as passive victims, not strong actors, according to the findings of the study. Because of the discursive approach, the 'settled' population is segregated from the 'Travellers', who are indirectly blamed by the authorities for their issues. As a result of this strategy, the government distributes expert information, which validates inequity and reinforces this objective "truth." Racism and social exclusion can be facilitated by this dominating discourse, which shows itself in broader social practice. This study underlines the



need for a change in discourse in order that the Irish society should support an equal image of travelers.

Ethnic bias, racism, and the method of critical discourse analysis employed to explore the ideology of the research are common themes in these studies. However, in contrast to the present research, the authors of the aforementioned studies used distinct CDA methodological frameworks as well as other text types as sample analyses.

3. Methodology

The three-dimensional CDA model proposed by Fairclough (1992) is primarily employed in combination with Jeffries' (2010) critical stylistic analysis and van Dijk's (2006) square ideological concept. These methodological frameworks along with selected linguistic strategies, namely: *metonymy, hyperbole, metaphor, mood and modality, transitivity, access, narrative, deixis, naming or addressing and describing (actor description), turn taking, implication, and markedness*, are perfectly suited to gain the study's objectives. So, the analysis is employed in three stages:

- 1.The Textual Analysis
- 2.The Discursive Practices
- 3.The Socio-Cultural Analysis

Analysis and Discussions

1.1. Textual Analysis

In the following sections, the researchers would essentially examine what the text depicts. In this case, the analysis is descriptive and hence fits the definition of linguistic text analysis, by observing and searching for certain vocabulary (such as wording, hyperbole and metaphor), utterance, semantics, and grammar (such as transitivity, and modality) to identify "representations, categories of participant, constructions of participant identity, or participant relations" (Fairclough, 1995, p. 58), and of subjects, objects, social positions, how subjects and objects are structured, and examples of power relations in the language use, e.g, word order or active or passive structures usage. Thus, word order, among other things, can reflect the function and importance of hidden meanings. Therefore, for analysing the features of the texts at this stage, certain linguistic devices will be used, as explained below.

1.1.1. Transitivity

Transitivity, often known as "the agent-patient relation," is concerned with addressing the questions "What patterns of transitivity are found?", "Who is the agent?", "Who is doing what to whom?", and "Who is starting actions?" Unless the critical reader makes the agency pattern of a text transparent, it might stay subconscious. For this reason, it is crucial to convey who is represented as the "agent" and so "empowered and over whom?", i.e., the affected individual.

The passiveness and lack of agency of those who are obliged into slavery, usually against their will, is emphasised by the use of movement transitive verbs, such as "walk" and "pass through." For example, food is given to Esi in the dungeon, "*The porridge passed right through her*" (Gyasi, 2016, p. 23). The British soldier is the agent because he treats the enslaved Africans badly since he thinks that, as a British person, he is superior to them. This is why the British soldiers passed the food to her rather than offering it in her hand. The most overwhelming description of her lengthy walk to Cape Coast Castle following her capture by the slave traffickers. While Esi desires to travel round their village on foot beside her father when she was a little girl (Gyasi, 2016, p. 34), it instead becomes painful and never-ending, so it is a reflection of Esi's experience of losing her identity and home:

"[E]veryone walked. Esi had walked for miles with her father before and so she thought that she could take it. And indeed the first few days were not so bad, but by the tenth the



calluses on Esi's feet split open and blood seeped out, painting the leaves she left behind." (Gyasi, 2016, p. 44).

Walking becomes a motion without direction or agency in this text, imposed by the British, the action's agent. She is converted into one of many unidentifiable items in endless line of trade products, on the way to servitude, while being tied together and mixing their blood, as this has also been done to other prisoners. So they take the semantic role of patient. Such movement expressions bear greater agency on moving substances than they do on the people who are actually experiencing, and indeed enduring, the movement, reversing the agency and sense of personal subjects and objects, i.e., being treated as an object rather than a human being. The discrimination was done by British soldiers to African citizens due to their ideology that they had superiority of ethnicity and race over Africans.

"I ain't done nothing!" he shouted once they got him to the jail cell ...Stop that 'fore they kill you," his cellmate said" (Gyasi, 144), and *"H was chained to ten other men and sold by the state of Alabama to work the coal mines just outside of Birmingham."* (Gyasi, 2016, p. 146),

These two passages depict that H, the African American young man, had no agency over his own life and freedom; he became a victim of the American police, the white men, who imprisoned H and so many other black men merely for looking at a white woman, or any other nonsense fault that they did not commit, a punishment that was intended to be carried out exclusively based on his ethnicity and skin colour, and even though he screamed that he was innocent, they did not listen and care because he is an African. More particularly, Blacks were not allowed to be free in their behaviour, this is shown when his cellmate told H *"Don't nobody want to see a black man look like you walkin' proud as a peacock"* (Gyasi, 2016, p. 145). Thus, Africans were the patient, in jail, totally powerless and insulted by the Americans simply based on their ethnicity and skin color.

Kojo's freedom is threatened and continuously overshadowed by the risk of being taken back into servitude, *"one day Anna [his wife] didn't come home"* (Gyasi, 2016, p. 116). Jo searches for his wife everywhere, particularly considering that she is carrying their eighth child; three weeks later, a small kid witnessed Anna enter into a White man's carriage. Unfortunately, he then realizes that he had *"to accept what he was already starting to know in his heart. Anna and Baby H were gone"* (Gyasi, 2016, p. 117) and since she and their unborn kid are definitely being sold into slavery, he would never meet her or their child afterwards. This demonstrates that, although he had no personal experiences of slavery, his life is tormented by the slavery horrors, and he is unable to avoid it, even if he has no direct ties to his ancestors. Gyasi highlights how completely immoral the legal system was in the United States to enslave anybody of African descent, so a free-born Black person could be abducted and sold into slavery with no consequences. Freedom is an elusive ambition for Kojo and his generation. He is still a free man at the end of the chapter, but he has lost all of the delights of life that are represented in that freedom. Since then, the American people and police have been in control and 'agents' of the system for enslaving and possessing power over Africans who were 'patients' and victims of the action and were severely affected by this cruel ethnic bias and racist mentality of the Americans, who would not allow them to live freely.

"In England he'd gotten to see the way black people lived in white countries, Indians and Africans who were packed twenty or more to a room, who ate the slop the pigs left behind, who coughed and coughed and coughed endlessly, all together, a symphony of sickness. He knew the dangers that waited him across the Atlantic," (Gyasi, 2016, p. 60).



This scene, which was seen by Quey, portrays how other ethnicities were treated as out-groupers by Americans, who could be considered the agents, thus obliging other ethnicities to live a miserable life because they were thought of as belonging to an inferior ethnicity and race. Here, the agent is passivized to weaken and soften their cruel behaviours because Quey himself was a white man; in fact, he was biracial (from his black mother, Effia, and white father, James). Indians and Africans could be considered the patients of the action, being treated as animals, as many of them were put into one room with no sufficient and healthy food because they were considered to have inferior ethnicity.

1.1.2. Mood and modality

The mood is a grammatical component connected to the interpersonal meaning of language, which indicates that the speaker has potential meaning in the conversation as a participant. The speaker employs the semantic element to communicate his attitude or perception and influence the listeners' opinions and actions (Yu, 2017). Identifying the levels of closeness that make up the discursive representation of social relationships and identities is one of the main objectives of this work, as well as exerting control over how reality is formed in texts. Modality elements such as modal verbs "will, would, should, can, could, ought to, may, might, must, must" are powerful tools for developing the reader's perspective in this regard. The mood analysis determines if a sentence is a statement, a question, or a command, i.e., so one can realise how mood is enacted, whether in "indicative, imperative, subjunctive, or interrogative." And the level of assertiveness in the conversation is referred to as modality (Magalhães, 2005). Therefore, the participant's interpersonal relationships can be seen through the modality analysis.

"H could hardly remember being free, and he could not tell if what he missed was the freedom itself or the capacity for memory" (Gyasi, 2016, p. 148). This passage is narrated through using the modal verbs 'could' and 'could not', in an indicative mood, to show H's capacity in remembering himself as a free person, and he is unable to do so. This shows how Americans sabotage Africans mentally and psychologically in a way that makes them forget themselves being free. That was done because they regard themselves as a stronger, superior, and better ethnic group than Africans. So, Africans were biased against because of their ethnicity.

Yaw said

"If we go to the white man for school, we will just learn the way the white man wants us to learn. We will come back and build the country the white man wants us to build. One that continues to serve them. We will never be free" (Gyasi, 2016, p. 204)

Yaw used the modal verb 'will' three times to show the intention of the Americans, their willingness, in an indicative mood, towards the Africans' ways of living, such as education, which dominates all aspects of building a country and is formulated to serve the Americans. Yaw also used 'we' to refer to the Africans as in-groupers and 'them' in reference to the White men as out-groupers. This demonstrates how Africans thought about Americans, who had bad intentions toward them, i.e., they planned to invade their country by controlling their educational system.

When Graham and Marjorie are having lunch together, a white girl confronts them. She advises Graham after observing his attraction to Marjorie, and says: "You shouldn't sit here. People will start to think... Well, you know" (Gyasi, 2016, p. 254). The American White girl spoke to Graham via using the modal verbs 'shouldn't' and 'will' in an indicative mood to show the necessity of his leaving Marjorie and the possibility of the outcome of sitting with her, and that reveals the ethnically biased discourse she used towards Marjorie, who was a Black African to her. So, Marjorie's ethnicity as a Ghanaian American was seen underprivileged; In fact, Graham and Marjorie were both immigrants, the shared migrant circumstances created a point of connection, but skin color and race were the main points of contrast between them, since Graham was white, he integrated into white solidarity and left



Marjorie behind. Thus, her love engagement with a white guy was bound to fail, and their emotional connection was made impossible due to their color difference, i.e., privilege of whiteness.

H was scarred and whipped while serving his imprisonment, and after a confrontation with a white guy, he realized: *"he couldn't go back to the free world, marked as he was"* (Gyasi, 153). Gyasi depicts H's broken feeling via using modal verb 'couldn't', in a declarative mood, to explain the impossibility of his life as a normal and free person. Even, when Africans get their freedom paper, they still cannot live normally because of the scars on their bodies. The reason behind this insult and injustice is his ethnicity and race.

"She tried to remember the Twi that Esi used to speak to her. Tried to still her mind until all that was left was the thin, stern line of her mother's lips, lips that used to usher out words of love in a tongue that Ness could no longer quite grasp. Phrases and words would come to her, mismatched or lopsided, wrong." (Gyasi, 2016, p. 72).

This text depicts the way Ness tried to recall her mother's tongue, which was impossible, while she encountered the fact that she could not speak or utter words correctly, through using the modal verb 'could' to show her lost capacity to speak with her mother's language, and using the modal verb 'would' to show the wrong and mismatched possibility of speaking in her mother language, these are both expressed in a declarative mood. Thus, being African means they have to give up their language and identity to American people.

1.1.3. Lexicalization

Lexicalization tries to answer such questions as questions "How are words employed to demonstrate ideology?", What types of classifications are there? "What experiential values do words have? What relational values do words have? Are there hyperbole expressions? What expressive values do words have? What metaphors are used?" Rhetorical semantic relations, including hyperbole and metaphor, are more closely related to underlying models and social ideas. Ethnicism, racism, and other ideologies, for example, are frequently conveyed not just through derogatory lexical terms related to minorities, but also through belittling metaphors that degrade, exclude, or dehumanise others (van Dijk, 2005). The following sections will highlight such lexical relations, and how they have been manipulated in the text of the novel.

1.1.3.1. Metaphor

According to Chilton (1996) and Lakoff (1995), metaphors, in CDA, perform an important role. Since, metaphors in discourse represent an ideology that, depending on one's point of view, create reality in that particular context. The novelists use metaphors in their narrative to represent the characters' ideologies in that socio-political context. As Lakoff (2003) contends, metaphors can be used to practise ideologies and ideological conceptions.

Musolff (2012) states that one of the most significant rhetorical strategies ever used is metaphor, which is widely used in public writings and discourses of all types. It is considered to be "conceptual in nature" and crucial for the formation of social reality. Metaphor provides its users with knowledge when they wish to (dis-)qualify for any purpose that the speaker wants, which is significant in this study from a CDA viewpoint. CDA reveals that metaphors, as a rhetorical device, can be used in hate speech and stereotyping discourse that the speakers use to hurt or oppress others.

"Animal": *"the animal he's been told that he is."* (Gyasi, 2016, p. 77). At the plantation, Ness gets married off at the farm to another slave called Sam. Sam is treated like an animal by his owner, an American, who whips, beats, and "mates" him. Ness observes as Sam grows increasingly enraged in reaction to this abuse and begins to come close to those expectations of animalistic cruelty. Sam battles his own struggles against unfairness in the slave system, especially because of the prejudices and stereotypes against black males. Thus,



Sam was regarded as an animal, and the American man treated him as such, because Africans, specifically Blacks, do not have the right to fight for it because of their inferior ethnicity and race, whereas Americans are stronger, more powerful, wealthier, and of better ethnicity and skin color as well.

“Hell”: Gyasi dehumanizes the slaving system and individuals participating by comparing the miseries of slavery to Hell. Esi's case, “*Hell was a place of remembering*” when she mourns the loss of her family and home while imprisoned in Cape Castle's dungeon (Gyasi, 2016, p. 31). This is encircled by struggling women, human feces, and terrible conditions, and yet her memories cause her anguish because she knows what led to her prison and also what happiness she has lost; as a result, she starts to resemble the situation that the British created for them to hell because it was full of misery, suffering, and loss. Ness, like her mother, goes through *hell* on the plantation, “*she would only ever describe as Hell*” (68). Ness's life at the first planation is portrayed by Gyasi as follows:

“Devil”: the previous scene supports Gyasi's metaphor, which she uses to illustrate how slave work was a literal version of ‘*Hell*’ on Earth. She shows the slaves' horror of the slave masters via calling the owner of the plantation as the ‘*Devil*’, another metaphor. Tragically, White people imposed Christianity on Africans and their slaves, but they imitated the Devil and imposed their private Hell on their slaves rather than acting as a good Christian's example. The slave master's relationship is provided by Ness's fear, as “*the Devil shows no mercy...[Ness] is beaten until the whip snaps of her back like pulled taffy...some nights, they feared that the Devil is watching them as they lie,*” (Gyasi, 2016, p. 77).

“*Hunger*”: “*she had filled the Missionary's hunger*” (Gyasi, 2016, p. 169), here Akua metaphorically uses ‘*hunger*’ to refer to the missionary's strong desire to convert her from her black congregation and eradicate African religions and impose their White Christian religion.

“*Dust and air*”: the following quotation depicts an objectified woman's thinking condition. Her memory of freedom informs her perception of being an object of slavery. Her perspective of the shift from “*the daughter of Big Man [. . . and] the prettiest girl in the village*’ to ‘*dust [. . . and] air*” (Gyasi, 2016, p. 33) during gendered socialisation to turn her into a slave. It defines home like a location that supports human value, as shown here by her identity as the village's most attractive girl. Conversely, the middle passage is a place where that beauty and the human value are practically abused and stolen from her. The opposing metaphors of both apparent and unapparent, i.e., visibility and invisibility, that she utilizes to define her new identity reflect both the concepts of slavery as well as the living psychology with the mental and physical enslavement consequences. Esi's prior memories of her home shape her true self feeling, which she distinguishes from her created emptiness in prison. In Africa, Esi is apparent not only because she is ‘*the daughter of a Big Man*’ (p. 31) but she is also “*the prettiest girl in the village*” (p. 31). This appearance (i.e., visibility) worsens in America and the middle passage, after she becomes ‘*dust*’ and ‘*air*’. In literary depictions of the traumatic condition of slavery, these metaphors have been commonly employed to conceptualize the discrimination connected with being African and, especially, black in America in such novels. In these texts, black invisibility, as dust and air, is a result condition caused by leftovers of the production of white visibility.

1.1.3.2. Metonymy

Metonymy is a linguistic device in which an object or concept is referred to by the label of another item or concept which is strongly connected to it, i.e., in the place of the entity itself. Metonyms can help the writers or speakers to separate the engaged, responsible, or harmed individuals, whether victims or abusers or to put them in the background in terms of semantics (Richardson, 2007, p. 68).

‘*Black*’: Marjorie's African American instructor encourages her to write a poem on her struggle to reconcile her black woman identity in America with her Ghanaian ethnic identity. “[*W*]hat being African American means to [*her*]”, to which Marjorie responds: “*But I'm not*



African American” (Gyasi, 249). Her quote illustrates an unwillingness to be labeled like an American black and also to make her blackness become her most prominent identity, just because it is for African Americans. Her teacher, on the other hand, advises her, “*Here, in this country, it doesn't matter where you came from first to the white people running things. You're here now, and here black is black is black.*” (Gyasi, 249). Therefore, blackness as a metonym is forced on African immigrants once again, demonstrating how, when, and where they come to the USA. African immigrants must face their blackness as their status or distinct identity. That is, the world will categorise them as "Black" regardless of how they perceive themselves or want to be identified.

'Heathen': is a metonym used by the Missionary, one of the novel's main characters of both the Christianity and British, to refer to Africans because of their religion. He tells Akua “*All people on the black continent must give up their heathenism and turn to God. Be thankful that the British are here to show you how to live a good and moral life*” (Gyasi, 163), and whips Akua, trying to force her to accept the Christian religion; This was said and done because the Missionary, a British sample there, thought and regarded their religion, values and customs more valuable, approvable and moral than the Africans', a thing which proves his ethnicist ideology.

'Scar': is a metonym for enslavement, pain, and suffering. Esi was beaten by her masters, which is why she has scars. Torturing, particularly whipping, is among the most dramatic shows of the owner's control, meant to leave physical and emotional scars that serve to distinguish racialized identities on the farms. The *whip* and the *chain* are both metonyms for the most horrific features of slavery. As a result, scars have long been used as a metonym for, and associated with, black identity in America. The Black Scars of Ness server as a real example of how their formation is related to the physical and psychological control tactics utilised by the Whites in *'Homegoing'*. The reader is told about Ness' skin: “*Ness's skin was no longer skin really, more like the ghost of her past made seeable, physical. She didn't mind the reminder*” (Gyasi, 2016, p. 71). However, what serves as a powerful reminder of unbearable suffering also confirms her destiny when her owner blames her for harming his son: “*Ness was sure that he could see clear as day what had happened, but it was the memory of her scars that made him doubt*” (Gyasi, 2016, p. 76). Scars, in this sense, are violent reminders that usually beget further violence. They are potentially painful in and of themselves as well as indicating traumatic pasts.

'Boat': is a metonym for slavery trading:

"He loved the look of those boats, loved that his hands helped build and maintain them, but Ma Aku always said it was bad juju, him and all the other freed Negroes working on ships. She said there was something evil about them building up the things that had brought them to America in the first place, the very things that had tried to drag them under" (Gyasi, 104).

In Baltimore's port, Jo's story starts with him working on *'boats'*, having fled slavery as a toddler successfully. Ma Aku explains why she feels it is wrong for him to work on *boats*, given that *'boats'* carried them to America, where they were sold into slavery. Boats, and water, are associated with slavery in *'Homegoing'*, and how they are used like a method of isolating an individual from their ancestry. Jo initially loves repairing the boats because his capacity to accomplish this task is based on the reality that he is a free man, and he does not directly recall slavery, so he did not truly feel its misery (as Ma Aku assisted him in fleeing when he was a baby). However, after Anna, his pregnant wife, is abducted and apparently sold into slavery, he is unable to go close a boat, realising the brutality he and other black people associate with the boats, and finally admitting that he will never be able to fully break free from the history of that enslavement.



1.1.3.3. Hyperbole

Van Dijk (1995:154) defines hyperbole as a description of an event or action in strongly exaggerated terms". He emphasises that rhetorical hyperbole is employed to highlight serious negative ideological interpretations. The opposite is true also; "if opponents' negative habits are to be exaggerated, the speaker's negative actions are usually mitigated" (van Dijk, 1991, p. 192).

"She was tied to others; how many, didn't know. [...] Esi studied the lines in [her] palms. They led nowhere. She had never felt so hopeless in her life. Everyone walked. Esi had walked for miles with her father before and so she thought that she could take it. And indeed the first few days were not so bad, but by the tenth the calluses on Esi's feet split open and blood seeped out, painting the leaves she left behind. Ahead of her, the bloody leaves of others." (Gyasi, 2016, p. 44).

In this text, Gyasi illustrates the huge number of abducted Africans for the purpose of enslavement, which Esi cannot count. Moreover, the terms "nowhere" and "miles" are hyperboles that relate to the extremely large distance of their forced travel. Furthermore, "so hopeless" portrays the extent of their misery, while 'few days' and "tenth day" are considered hyperbole, as they represent the length of time they forced to travel on their bare feet without any rest, causing their feet to be wounded, which was too long any human can handle. The British did not consider them human but animals, that is why they did so to them. Additionally, "the bleeding leaves of others" is another hyperbole that portrays the extent of their exhaustion, pain, and suffering, foreshadowing their future as slaves. All of this demonstrates that the horrific kidnapping processes were carried out for the purpose of American material profit.

When a police officer shot a boy in Harlem in 1964, Sonny realised that being a Black man in America was dangerous and "worse than dead, you were a dead man walking" (Gyasi, 2016, p. 237). White people made black people feel so depressed and insulted that they preferred and wished to die. Because Americans deprived them of all human rights, and treated them as if they did not exist, as if they were dead. The text shows the ethnic bias and racist system in America, where Africans are bought into slavery and made to live in depression.

When Marcus saw the ocean for the first time, he found that

"[I]t had made his stomach turn [...] it terrified him" (Gyasi, 259) This fear is a direct result of the fact that black people were forced into slavery over that exact ocean, as his father informs: "What did a black man want to swim for? The ocean floor was already littered with black men" (Gyasi, 2016, p. 259).

The phrase "littered with black men" is hyperbole, which refers to the several millions of slaves who committed suicide, died of sickness or starvation, or were murdered on the ships to USA and thrown into the sea. Marcus's phobia of water derives from this generational trauma.

"[H]e saw a boy no older than twelve...he looked like he would melt down into a puddle of wet...he'd probably never seen a whip like the one the boss pit had... only heard about them in nightmarish stories his parents told him" (Gyasi, 146).

What Gyasi refers to in this text is that although the fact that slavery was outlawed at the time, the criminal court system let the same injustice persist in practise. The fear diction's hyperbole, "melt down into a puddle of wet," reflects the traumatized emotions of the entire African American population. The "nightmarish stories" is another hyperbole to demonstrate



his parents' anguish. Both hyperboles effectively illustrate the ethnicist system in government and society, which forces Africans to endure brutal lives while their identities are destroyed.

H discovered that an “entire city” exists underground in the coal mines. His body had changed from the labor, and “the shovel felt like an extension of his arm” (147). The first hyperbole is “entire city”. He used this hyperbole, to refer to black men and boys being imprisoned under different insane accusations, only to work, which is another form of African enslavement. Second, “extension of his arm” conveys that the shovel became a part of his hand because of the vast number, 11829, of pounds of coal that he had to shovel, which is another hyperbole. He had to shovel daily without taking a rest or being paid, as if he was a machine and not a human being who needed to rest. Of course, he and his coworkers were forced to shovel this huge amount by their American boss.

1.2. Discursive Practices

In Fairclough's three-dimensional framework, discourse is considered to be a social practise. This level attempts to demonstrate how social relations influence discourse. Fairclough defines social practises as something that people have approved and learnt from their culture, society, and environment. Thus, discourse is not only what is stated but also the way something is spoken within a particular framework. Furthermore, because social acts become realities by discourses, the function of discourse in uncovering hidden ideologies inside societies cannot be overlooked (Souto-Manning et al, 2012, p. 160). Fairclough (2003, p. 25) represents social practice as “articulations of different types of social elements which are associated with particular areas of social life,” and the social practice function is to “articulate discourse (hence language) together with other non-discoursal social elements”. As a result, comprehending the context will add another dimension to the discursive practice analysis and aid in identifying the discourses utilized. Moreover, a social practice analysis will highlight the various social non-linguistic practices in the context that impact how the text is created and consumed (Fairclough, 2003). Thus, it is an essential aspect of discourse analysis because it reveals the ideological meaning of specific symbolic choices and demonstrates how they may sustain or overcome socially constructed behaviour. A variety of linguistic or literary strategies are utilised for their appropriateness in making the ideology of the texts evident in order to attain this dimension's goal.

1.2.1. Narrative

Behind every story is a narrator. Because this tactic makes the reader comprehend the viewpoints, thoughts, and feelings only from the viewpoint of the narrator, it helps organise and make sense of their stories and lives accounts, which are functional and purposeful. Thus, a writer's/narrator's choice is crucial for the way a work is perceived by the reader. So, answering the question "what is the emotion, status, feeling, and method of narrating, genre, of the narrator in the novel?" reveals vital information about the ideology behind relevant discourse (van Dijk, 1993).

Gyasi narrated her novel in third person to portray the painful scenes to the audience from the characters' viewpoints; the narrator stands outside the events of the novel but is aware of all the characters' motivations or ideas. Instead, one character drives the story, and the readers get a deeper look into that character's mind than the other characters. The narrator describes the characters' actions by using their names or the third-person pronouns ‘they’, ‘she’, or ‘he’. The following are examples of third-person narrative texts that demonstrate ethnicism:

“Next,” the pit boss shouted, and the chief deputy shoved H in front of him. H had been watching them check each of the ten men who’d been chained to him on the train ride there. H wasn’t even sure he could call some of them men. He saw a boy no older than twelve, shivering in the corner of the train. When they’d pushed that boy in front of the pit boss, he’d peed himself, tears running down his face all the while, until he looked like he



himself would melt down into the puddle of wet at his feet. The boy was so young, he'd probably never seen a whip like the one the pit boss had laid out on his desk, only heard about them in the nightmarish stories his parents told.” (146).

This paragraph is told from H's point of view, who is observing the chained Black men and the American boss and chief, that is to say, narrated in third person; since the narrator is omniscient, which means he is aware of the thoughts of all the characters by referring to their names as 'pit boss', 'chief deputy', 'H', and 'the boy', or using their person pronouns, such as 'he'. The narrator expresses each African character's psychological tragic scenes and how they were treated by American authorities due to ethnicist and racist ideologies from his perspective. Furthermore, Blacks were always the victims due to their skin color.

“Whatchu done wrong?” ... [the white man answered] “I killed a man”. “Killed a man, huh? You know what they got my friend Joecy over there for? He ain't cross the street when a white woman walks by. For that they gave him nine years. For killin' a man they give you the sam.” (2016, p. 157).

Through narrating the conversation between H and an American prisoner, Gyasi depicts the ethnically biased system in court as well. The narrator referred to those who discriminate against Africans as 'they', out-groupers, and as the prejudice group. The narration is narrated from H's perspective as well, who was the driver of the story in that chapter, and the narrator shows his psyche as he refers to his friend by calling his name "Joecy" and using the third person pronoun 'he'. In general, the narrator wants the readers to understand how unfair the situation was, and that for Americans, a white woman being watched or walked beside by Africans was the same as murder.

“In one of the shows, an actor had pretended to be lost in an African jungle. He was wearing a grass skirt and had marks painted on his head and arms. Instead of speaking, he would grunt. Periodically, he would flex his pecs and pound his chest. He picked up one of the tall, tan, and terrific girls and draped her over his shoulder like she was a rag doll. The audience had laughed and laughed.” (193)

While Willie worked at the jazz club as a cleaner, she once saw a show on the stage there that the narrator expresses from Willie's point of view by referring to the actor in the show as 'he', who was a White American actor. Through narrating this show, Gyasi depicts the ethnicist and racist ideology of the director, actor, audience, and even the jazz club owner, who were all White Americans. They show Africans as naive and uncivilised people, and, actually, as animals that are grunting, like monkeys, instead of speaking. This show humiliates Africans, and Willie is psychologically hurt and oppressed.

1.2.2. Access

Van Dijk (1993), contends that one of dominant critical social dimensions is the management of discourse access, that is, “who is allowed to say/write/hear/read what to/from whom, where, when, and how?” therefore, according to Scherer and Giles (1979), depending on “who is speaking to or about whom”, one might expect stylistic variations that can signify gender, class, social position, ethnicity, and dominance relations.

“Don't matter if you was or wasn't. All they gotta do is say you was. That's all they gotta do. You think cuz you all big and muscled up, you safe? Naw, dem white folks can't stand the sight of you. Walkin' round free as can be. Don't nobody want to see a black man look like you walkin' proud as a peacock. Like you ain't got a lick of fear in you”. (Gyasi, 145).



This passage is in H's chapter, when he shouts for the reason of his imprisonment, but there was no answer from the police around his bar, so his cellmate told him so. Clearly, it shows the inaccessibility of having a role in expressing or asking for his right that was taken by the American police. Basically, he was jailed for looking at a White woman that he insisted he was not. But, unfortunately, the decision was made by the American police because they regard themselves as having social resources, such as their status as authorities and their ethnic group membership as Americans, and they are also superior because of their skin tone (Whites). Conversely, H's ethnicity was African. That is why he had gotten low privileges and the inferior skin colour (Black). So, he did not have access to himself and his rights. Thus, Americans made the decision to imprison Africans to impose their superiority.

Furthermore, White people may still easily get Black individuals imprisoned, and the sentence is solely based on their ethnicity and skin color. Pit boss intended to sell H as a mine worker, so his buyer said:

"He's a big one, ain't he?" ... squeezing H's shoulders so that the pit boss could see how firm they were. H was the tallest, strongest man in the room... How much you want for him?" "Twenty dollars a month," the deputy said. "Now, you know we don't pay more than eighteen, even for a first-class man." "You said yourself he's a big one. This one will last you awhile, I bet. Won't die in the mines like the others." "Y'all can't do this!" H shouted. "I'm free!" he said. "I'm a free man!" "Naw," the pit boss said... He began to sharpen the knife against an ironstone he kept on his desk. "No such thing as a free nigger." He walked slowly up to H, held the sharpened knife against his neck so that H could feel the cold, ridged edge of it, begging to break skin." (Gyasi, 2016, p. 147-148).

Through this scene, the readers find the disgusting enslavement system in another form, that is, via accusing them, putting them in jail, and then selling them. The conversation took place between two Americans about selling and buying African men, especially H, because he was tall, strong and young, and thus he would endure the tough work in coal mines. Hence, the pit boss and the purchaser had permitted themselves to do so because of their social power and resources as Americans. They were in-groupers, namely police with a high-rank position, wealth, and also skin tone that H lacked. Therefore, it is Americans who command and make decisions about how Africans live and where they must work, and Africans are not allowed to object to it. If they do so, they will be threatened to be killed.

There are a number of scenes in 'Homegoing' where Africans are beaten and prevented to speak in their mother language. Here are two texts: first,

"Ness was not certain she would ever get used to hearing English spill out of the lips of black people. In Mississippi, Esi had spoken to her in Twi until their master caught her. He'd given Esi five lashes for every Twi word Ness spoke, and when Ness, seeing her battered mother, had become too scared to speak, he gave Esi five lashes for each minute of Ness's silence. Before the lashes, her mother had called her Maame, after her own mother, but the master had whipped Esi for that too, whipped her until she cried out "My goodness!" (Gyasi, 2016, p. 69).

Second,

"Sam refuses to learn English. Each night, in retribution for his still-black tongue, the Devil sends him back to their marriage bed with lashes that are reopened as soon as they heal" (Gyasi, 2016, p. 77).

In both scenes, Americans permit themselves to prevent Africans from speaking in their native language by threatening and whipping them, to prove that they are not only masters and superior to blacks but also make it apparent that African Americans cannot speak their African language. They are ripping Sam's mother tongue, which is only addressed as an



African language that Esi did not understand, and Esi's, Twi, language out of them with whippings. Therefore, an essential part of Sam's and Esi's identities were deleted, and Ness is never capable of speaking well in her mother tongue. This was done because Africans were of inferior ethnicity and lacked social resources, which is why they were not allowed to speak in their native language by Americans, who considered themselves superior and owners of all social resources, and thus had access to every aspect of African life.

1.2.3. Deixis

Deixis is a type of reference that is directly related to the speaker's context. Deixis is classified into three categories. First, the concept "person deixis" is used to convey one's identity; to accept or reject responsibility for particular acts or situations; to show compassion and solidarity; to portray a good or negative picture of oneself; and to signify group membership, i.e. to include or exclude other individuals. Second, "place deixis" is employed in the data to demonstrate how physically close or far the individuals being spoken to, as well as how psychologically, close or far the events or people are. In any instance, it is used to convey compassion, intimacy, and, as a result, to develop a positive image of oneself. Third, 'time deixis' is used in the data to achieve one primary purpose: to temporally indicate the physical and psychological distance of events and individuals from the speaker. So, power dynamics and ideologies may be clarified and shown using deixis (Dawood, 2019). Thus, through studying the context the responses to "who decides?" and "who is favored by the location and the time?" will be gained, so, people may use context to discriminate against members of other groups (van Dijk, 1993).

Marjorie makes frequent trips between Ghana and Alabama, feeling "*I don't fit here or there*" (Gyasi, 253). The item '*I*', '*there*' and '*here*' cannot be recognised unless we know who '*I*' is, where is '*there*', and where is '*here*'. In short, the speaker's context is the key to identifying the deictic expressions and then the meaning that the speaker intends to convey. She used the personal deixis '*I*' to refer to herself and the situation she is in. Moreover, she used spatial deictic '*here*' and '*there*' to refer to Africa, as here, and America, as there, respectively, so she obviously pointed to Africa as nearer than America. However, contextually, readers can understand that "*I*" was used to refer to all African Americans and their tragic situation, in which they are separated from their land, then sold, enslaved, deprived of their true identity, and, most importantly, made strangers in their own land by Americans.

Kojo's son is another character tortured by the ghosts of slavery, H "*once slave, once free, now slave again*" (Gyasi, 2016, p. 149). His mother was abducted while he was still in her womb, therefore he was born a slave. After he was freed, he later became a slave once more in the mines. A "micro-aggression" caused him to become a slave once again. He was told to have been "*studyin' a white woman*" (Gyasi, 2016, p. 144). Temporal deixis of '*once*' and '*now*' are forms that Gyasi used to indicate his location in time; that is, really hard to analyse. This shows that Africans' freedom was always under the control of Americans. If they try to escape, as H's parents tried but failed though they managed to save their son from slavery, they would return to the condition that Americans prefer them to be in because Americans think they are superior and of better ethnicity, so everyone must be what they want to be.

"*I'll deal with you soon enough,*" he said to Ness, and everyone wondered what would happen." (Gyasi, 2016, p. 76). This is another tragic scene, where Ness helps little Pinky in order not to be beaten by her master's son with a whip, so Tom Allan threatens her. He used personal deictic in his threat "*I*" to show his self-centeredness, claiming that he will prove to her who they are as Americans, and what they are doing to reveal the ideological bias of their ethnicity. And also the personal pronoun '*you*' to refer to Ness, to show her low status and the one must be punished as inferior ethnic member. In addition, he used temporal deictic "*soon*" to refer to the time of his action, which would most likely be whipping or even killing. So, he



used deictic expressions to point out the physical and psychological damage that she would experience.

“*One day, H would be working beside a man he had been chained to the night before; the next day, that man would have died of God only knew what.*” (Gyasi, 2016, p. 148). In this text, there are also spatial and temporal deictic expressions. The spatial is ‘beside’ to refer to the closeness of the man to H. The temporal deixis are ‘one day’, ‘night before’, and ‘next day’ to refer to the time deixis that the chained men were in. Contextually, the times' locations were very close together. That reveals how soon men died tragically in the mines. Obviously, most of them are African men who were imprisoned and sold, then enslaved for different, not true, crimes. This passage shows the brutality of the American enslavement system that tried to eradicate Africans from what is called life, which was based on their ethnicist ideology.

1.2.4. Addressing or Naming and Describing (Actor description)

The existence and qualities of the existence of social actors, or social behaviours and attitudes, are analysed in actor description or descriptive analysis. The analysis of the used addresses, as well as the naming and describing of the examined biased categorization schemes, indicated a dichotomous paradigm of Us vs. Them. Hegazy (2017) also analysed the classification systems used in the representation of both confrontations by analysing names and addresses in order to disclose ideological viewpoints and power relations.

The description of the educational difference between the American and African American neighbourhoods in ‘*Homegoing*’ demonstrates the advantages granted to white people but not to blacks. This inequality was mainly because of the extensive legal segregation in America. Authorities purposefully created this educational gap. The city authorities had "protected" elite white neighbourhoods by restricting where African-Americans could settle, then provided newer, better schools for the white neighbourhoods. This is a transparent discrimination act against African Americans, showing white culture's malicious systemic mistreatment of the black population. When Sonny visits a white school, Gyasi demonstrates these imbalances as follows:

“*Sonny looked at the pristine building, clean and shiny, with smartly dressed white children entering and exiting as calmly as can be, he'd thought his own schools, the ones in Harlem that had the ceiling falling in and smelled of some unnamable funk, and he was surprised that both things could even be called 'schools' ... They'd told her that it just wasn't possible for him to go there. It just wasn't possible ... Sonny said he didn't mind his schools because he never went, and Willie said the fact that he never went was what was wrong with them.*” (Gyasi, 2016, p. 227).

The contrast between the "clean and shiny" school of white children and the black schools, which had "ceilings falling in" and also an "unnamable funk," demonstrates the clear contradictions in which the education system privileges wealthy white children. Sonny's astonished reflection emphasizes the contrast, as he would never classify the two together. His school failed to provide him with a purpose to be present, leaving him with little possibility of income opportunity. This incident is not unique; many African Americans are trapped in a poverty cycle caused by the shadows of planned segregation that is still present in their community. Gyasi emphasises via Sonny that the system of education is failing African Americans, whereas white children go to excellent schools and perform well financially. This fuels the poverty cycle that infects so many black neighbourhoods across the country.

Ness described her new master “*a good master*”, giving slaves breaks for five minutes and “*slaves were allowed onto the porch to receive one mason jar full of water*” (Gyasi, 2016, p. 68). This description shows another criminal act of Americans, because, meanwhile, they worked full-time daily but they only could get water one time a day and only five minutes rest! This is despite the fact that the hardest work ever is to work at the plantation and the sun is over their heads, extremely hot, and the tough work of picking cottons. Actually, this is



really heartbreaking. If this was the good one?!, What about the 'devil' as she called him? The readers can imagine how devil the plantation owner was through this text! Tom Allen Stockham was described as a "good master" who was typically forgave his slaves, beating them separately from the other slaves. Being a slave owner, however, necessitates upholding rules to dehumanise the slaves, and despite his objections, he had to punish Ness for degrading his son. The prior violence committed on her, in fact, drives current brutality, in other words, her scars cause Tom Allen to be doubtful of her character. As a result, even White slave owners who tried to treat their slaves kindly were forced to support the system of violence that kept the enslaved obedient and objectified.

Names are a significant constant theme, having to do with identification. By requiring women to take English names, the British are stripping them of their feeling of self-identity and cultural history. Names have an important repetition throughout the novel. Slaves in America were also forced to use new names, that are less African or black and more American or white, and they also need to be followed by American surnames. As previously stated, the topic of names is addressed in '*Homegoing*' since the very first story event: when Effia is at the castle, she is informed by Eccoah that her husband intends to rename her "Emily", and she is replied by another wench: "*if he wants to call you Emily, let him call you Emily . . . Better that than that to listen to him butcher your mother tongue over and over*" (Gyasi, 24). For not "butchering" their language, they accept to be deprived of their identities. Another case of naming that has been chosen is Ness's name, because Esi had named her "Maame", just as her mother, but their owner discovered it, and therefore Esi was whipped till she gave Ness an English name. Because the only word that came out of her mouth, during the lashing, was "[m]y goodness!" (Gyasi, 2016, p. 69), her daughter was given the name Ness. Slaves had to undergo an assimilation process in such a case. Akua, Effia's late descendant, had a similar experience with name assimilation when the Missionary gave her the English name 'Deborah.' (2016, p. 167), that was not a relationship between a slave and a master in her case, but one of "*student/teacher, heathen/savior*" (2016, p. 169).

When H reaches the mines, the pit boss and assistant arrange a monthly wage of \$19 for H's work. H says that he is a free guy, but the pit boss answers "*[n]o such thing as a free nigger*" (2016, p. 147). From the early 1800s until the present, Americans have used the term '*nigger*' to insult and loathe Africans (blacks). Throughout the novel, it is used seven times to belittle Black Americans. It is a derogatory term used by Whites to cause harm to Blacks. This racist slur has harmed all racial and ethnic groups of individuals with darker skin tone. So, it conveys disgust and loath towards Black Africans and African Americans in order to exclude them, and it was utilized as a kind of verbal discrimination.

The missionaries and Christianity represent a unique means of demonstrating that European systems and religions are better. The focus on Christianity is evident from the start. Effia's husband, James, warns her that using a plant root for pregnancy is "*not Christian*". Anything related with blackness or native religion is regarded as bad or unworthy. The missionaries succeeded in taking control of the nation and, in many respects, the culture under the cover of wanting to expand Christianity. This attitude is most clearly illustrated in the novel by the Missionary, who frequently refers to and describes Akua as "*a sinner and a heathen*" (2016, p. 168). He warned her that she could only live a "good and moral life" if she obeyed British beliefs. However, the fact that Abena's mother was murdered by the missionary, during a harsh baptism reveals that the missionaries are not rescuing, but destroying the people. The British further demolish West African heritage by depriving them of vital symbols of their identity, which they do by inaccurately characterising and identifying things in the manner they believe and see them.

1.2.5. Turn Taking

Van Dijk (2005) uses turn-taking as another linguistic strategy to contextually identify and analyse the language user biases. The interactional nature of discourse may be an



ideologically driven reflection of interaction's power techniques, generally, whereby egalitarian-minded speakers might feel empowered verbally insulting their speaking peers. This typically occurs when the conversation rules are violated, including anomalous interruptions, refusing to give the floor or taking exceedingly long turns, changing or avoiding the unfavourable subjects, critical meta-comments about the other person's style (word choice) or other significant manners violations, using inequitable speech acts, mentioned above, and so forth.

Jo:

"I'm looking for my wife. Please, ma'am, just look at the picture. Have you seen my wife?" She shook her head ... She didn't even glance at the picture once... Suddenly, Jo felt two strong arms grab him from behind. "This nigger bothering you?" a voice asked. "No, officer...", the woman said... The policeman swung Jo around to face him. Jo ... lifted the picture. "Please, my wife, sir. She's eight months pregnant and I ain't seen her in days." "Your wife, huh?" the policeman said, snatching the picture from Jo's hands. "Pretty nigger, ain't she?"... "Why don't you let me take this picture with me?"... "Please, sir. It's the only one I got." Then Jo heard the sound of paper tearing... "I'm tired of all these runaway niggers thinking they're above the law. If your wife was a runaway nigger, then she got what she deserved. What about you? You a runaway nigger? I can send you on to see your wife." ... [Jo said] "No, sir," ... "Speak up," the policeman said. "No, sir. I was born free, right here in Baltimore." The policeman smirked. "Go home" (Gyasi, 2016, p. 120).

In this text, it can be noticed that because of Jo's inferior ethnicity and race, he was not allowed to take his turn asking questions about his wife's disappearance. His query was shut up with only body language as the white woman shook her head without taking his condition into consideration. Moreover, his query was responded by a threat to send him back into slavery. That made him close the topic of his wife's abduction with the White American police. This dialogue with the policeman demonstrates prejudice in society even more. While this is happening, Jo asks the policeman for assistance in finding his wife, but the officer threatens him simply because he is black.

"I ain't done nothing!" he shouted once they got him to the jail cell, but he was speaking only to the air they had left behind." (Gyasi, 2016, p. 144). The text shows that there is no answer to H's shouting about declaring his innocence to the police around his jail bars. He shouted to tell him the reason for his imprisonment, but there was no answer. Thus, it demonstrates that he is not allowed to initiate a conversation about that topic. This was simply because of his inferior ethnicity and race. This also shows America's authority of discrimination at that time, in the novel. Furthermore, in another scene, the pit boss tried to sell him for twenty dollars, but *"Y'all can't do this!" H shouted. "I'm free!" he said. "I'm a free man!" "Naw," the pit boss said ... "No such thing as a free nigger" (Gyasi, 2016, p. 147).* Here, H's claim was also interrupted and shut by the pit boss, which reveals that he did not allow H to take his turn to express, tell, and talk about his status as a free man. He was an African, so he was not considered an American. That is why he was regarded as an outgroup simply because of his ethnicity and skin color.

Robert is a white-passing African guy, in such a way that white people confuse him as a white man, which surprises them when he kisses Willie immediately before going into a store to seek for a job:

"Excuse me, sir," Robert said. "I saw the sign outside there." "You married to a black woman?" the store clerk said, his eyes never leaving Willie's. Robert looked at Willie. Robert spoke softly. "I worked in a store before. Down south." "No job here," the man



said. "I'm saying I have experience with—" "No job here," the man repeated, more gruffly this time." (Gyasi, 2016, p. 188-189).

Because of his wife's ethnicity and colour, the clerk interrupted and ended Robert's talk. He was actually an African guy, but he had very light black skin, which helped him to avoid racist comments and discrimination by Whites. Thus, even through the conversation turn taking, the segregation of black and white people was portrayed.

1.2.6. Markedness

Markedness has two forms: Marked and unmarked. Crystal (1992, p. 245) clarifies 'markedness' as: "An analytic principle in linguistics, whereby pairs of linguistic features, seen as oppositions, are given values of positive (marked) or negative/neutral (unmarked)". Thus, marked signifies, in some sense, something, an act or a group, more improbable and unlikely. Unmarked, on the other hand, refers to them as more probable and likely.

In 'Homegoing' the marked point to discriminate an ethnic group is their skin colour. Blacks are characterized, marked, as poor, ugly, inferior, of lower class, useless, naïve, immoral, and heathen, and also called as slaves, sinners, African Americans, thieves, and troublemakers. The following are samples to show the way individuals are prejudiced and regarded as out-groupers and thus marked:

When Marjorie is afraid to read her poem for the event of black culture at school in 'Homegoing', her schoolteacher explains to her clearly, "Here, in this country, it doesn't matter where you came from first to the white people running things. You're here now, and here black is black is black." (Gyasi, 2016, p. 249). This exchange demonstrates how African immigrants start to comprehend the social racial order and their place within it. First, people may feel the urge to deny the "Blackness" label and hold to their prior identities, much like Marjorie did when she responded to her instructor, "But I'm not African American." (Gyasi 249). Second, they recognise that 'Blackness' is an identity that is projected upon them whether they like it or not. So, even if they have any type of identification, Ghanaians like her, their identity is black since their skin tone is black. That is why she is marked as inferior, detested as an out-grouper, and, most importantly, was rejected by society as Graham's girlfriend. Marjorie's teacher's remark exemplifies cultural elitism and stereotyping.

A robbery has happened on the boat, and Kojo is aware that all Black construction workers will be "rounded up and questioned." (2016, p. 110), and he is sick of constantly feeling threatened by the cops and worrying for his freedom. This conveyed that Blacks were unmarked as thieves and thus as not favourable ethnicity or race to deal or work with. Racism still affects Jo's daily existence despite his escape from slavery. His fear of the police is passed down to many of his descendants, that is why he and the other black men on the ships are the first to be questioned about the robbery.

One of the worst features of slavery is that Black Africans are punished immediately because they are seen as troublemakers, especially when that punishment leaves a physical scar on their skin, much like how H experiences injustice in prison in later chapters. Thus, there is a double markedness: his scars and his African ethnicity, and especially his skin color. H was beaten and left with scars while completing his sentence. After releasing him from jail, a white man called him out but immediately refuses to have conversation with him because of his scars, so he realized that "he couldn't go back to the free world, marked as he was" (Gyasi, 153). These scars would be typical for slaves as well as demonstrating the slavery existence after its official death. However, the system as a whole is shown to be corrupt when the initial punishment is unjust.

Esi, who was the daughter of Big Man and consequently of high rank, was kidnapped from her tribe and then sold into servitude because of the trans-Atlantic slave trade, which aided to the Western urge to associate all blacks with slavery, without regarding their origin or social class. In the end, it didn't matter who she had been before because all black people were the



same to white people. So they were marked. While she thinks, “*Before the Castle, she was the daughter of Big Man Now she was dust. Before the Castle... Now she was thin air.*” (Gyasi, 2016, p. 33). Thus being Black Africans means being slaves, no matter who they were before being traded. This markedness which was also done by Americans is another form of ethnic bias to discriminate against them.

The Missionary told Akua that “All people on the black continent must give up their heathenism and turn to God. Be thankful that the British are here to show you how to live a good and moral life.” (Gyasi, 2016, p. 168). According to the missionaries anything associated with blackness and Africans, is seen as evil or less valued, thus marked. Additionally, he then is telling her “You are a sinner and a heathen,” (168). Thus, to British individuals Blacks were marked as heathen, sinner and even immoral.

The world regards Robert and Willie as a mixed-race couple, making it difficult for them to get an apartment together and thus jeopardize their marriage. As there was a “*hiring*” sign on the door of a store, Robert kissed his wife and entered the store, but the clerk noticed that he was kissing a black woman. Thus, he said sharply, “*no job here*” (Gyasi, 189). This shows that even when it comes to marriage, the blacks were rejected, and the whites did not let anyone of them have such a mixed-race marriage. So, *blacks* were unmarked for not being married to.

1.2.7. Implication.

An implication is a proposition that a speaker implies while uttering an utterance, even though it is not literally said. Semantic implication is derived from the literal meaning of an utterance, whilst pragmatic implication involves the context in addition to the meaning of the utterance. Intertextuality acts as a link between the cultural context and the text, and it necessitates shared knowledge, which is a key component of Fairclough's CDA framework, therefore, it is closely related to implication. This means that audiences frequently infer implicit meanings from openly expressed meanings based on their common knowledge and cultural background. In order to reflect the meaning of discursive actions, pragmatics uses implication as a linguistic technique for contextually analysing texts to express intertextuality (Fairclough, 1989, 2003). Briefly, this device seeks to answer the question: “Which implicit information can be deduced or inferred from discourse on the basis of pragmatic contexts?”

“Only fifty people showed up on that first day... Joecy’s boy, Lil Joe, had read it aloud to all the black members to make sure it said what they thought it said. The bosses had answered back that free miners could easily be replaced by convicts, and one week later a carriage full of black cons appeared, all under the age of sixteen, and looking so scared it made H want to quit the strike if only it meant more people wouldn’t be arrested to fill in the gap.” (Gyasi, 158).

As H observes a new waggon carrying black criminals arriving, it is just implying that he and the other blacks in the mines were arrested and accused of fictitious charges so that the masters could get cheap labour. As a consequence, racism and ethnicism persist against Black Africans by White Americans, who have discovered several tactics to humiliate and degrade them in order to always keep them down and never allow them to stand on their own.

“Kojo made his children “practice showing their papers When he’d first started doing this, the children would burst into laughter, thinking it was a game,” as they had grown up without the fear of being caught as they were born free. Even though his children first believe this to be a game, the fear that Kojo experiences is powerful enough to be transmitted onto his children without them realizing it. For a while, they believe that they might be safe, but “one day [his wife] Anna didn’t come home” (2016, p. 116).



This text contextually implies that Blacks would never be free from being caught and re-enslaved again, so there was always a risk on their freedom. Furthermore, it implies that, the discrimination was on their children also despite the fact that they were born free; however, due to their skin color, they were not safe at all.

Other by-products of slavery are also implicated in 'Homegoing', such as: the loss of heritage, identity, and personal history.

"She tried to remember the Twi that Esi used to speak to her. Tried to still her mind until all that was left was the thin, stern line of her mother's lips, lips that used to usher out words of love in a tongue that Ness could no longer quite grasp. Phrases and words would come to her, mismatched or lopsided, wrong" (Gyasi, 2016, p. 72).

The stories of Esi's ancestors, which begin in America's plantations, are infused with themes of lost identity and heritage. Slaves are renamed, forbidden from using their native tongue, and obliged to conform to their owners' religion. Consequently, they have no idea who they are or where they came from! Ness has no memory of her origins, despite the fact that she can imitate the Twi lyrics her mother once sang to her. Aku, the lady attempting to rescue Ness's family, remarks on this loss, asking, "So you are an Asante, and you don't even know." (2016, p. 80). Memories and family heritage are not transmitted from one generation to the next. There are two reasons for this: first, families are frequently separated. Second, the plantation owners take extreme measures to eradicate all remnants of their origin, whipping them for simply saying a single word in their original language. Pressuring Esi and Ness to speak English rather than Twi is a continuation of the racism that maintains slavery. This violence not only underlines the American Ethnacist ideology but also make them believe in the superiority of English over Twi, and forcefully erase Ness's African identity and her family's ancestry. So, this proves the ethnic bias system that masters stress and enforce, not just the fact that they forbid the African tongue in America but also that they are superior to blacks. Whippings are being used to take Esi's language, Twi, from her. As a result, it implies that an important part of Esi and Ness's identities have been erased, and Ness' ability to speak her own language fluently is lost forever.

Sonny joins the NAACP ("The National Association for the Advancement of Colored People") to fight the ongoing inequity and lack of safety for African-Americans, but sadly becomes addicted to heroin. As the novel points out, this addiction is highly connected with the lower class of society, which at the time mostly meant the African-American community: "Harlem and heroin. Heroin and Harlem. Sonny could no longer think of one without thinking of the other" (2016, p. 234). The text depicts Harlem black people's addiction to heroin, implying that Sonny thinks his ability is limited, like other blacks. His inability to do anything and experiencing the hopelessness of the challenges and bloodshed makes him turn to heroin for an escape. This shows that the ethnically biased behaviours, rules and systems of Americans make the African people resort to drugs for healing and forgetting their psychological injuries.

1.3. Socio-Cultural Practices

The purpose of the explanation stage is to illustrate how a discourse fits into a social process and functions as a social practice, demonstrating how social structures influence it and the potential consequences discourses may have on the structures that support them via reproduction. Therefore, understanding discourse requires perceiving it as a component of social struggle processes inside a network of power relations. Depending on whether the emphasis is on structure or process, on conflict processes or power relations, one can think of an explanation as having two aspects. Discourses can be contextualised regarding larger (non-discursive) structural struggles on the one hand, and seen as components of social struggles on the other. This emphasises how discourse is influenced by society and the past. On the



other hand, researchers can demonstrate that power relations shape discourses. These relationships are the product of conflicts and are created (and, theoretically, naturalised) by people in positions of authority (Fairclough, 2001, p. 136). So, the central assumption here is that every discourse is influenced by institutional and social power relations performed and maintained by the workings of ideologies.

In 'Homegoing', there are ethnicist attitudes and acts that bias against African identity, religion, language, education, culture, and, most importantly, freedom. Racism and ethnicism are issues of constant fight for Effia, Esi, and their descendants on the Gold Coast and in America. Racism on the Gold Coast, nowadays Ghana, began not with the arrival of Europeans, but with the hate of a native African tribe towards another, a tribe against another tribe. Soldiers from each tribe regard their opponents as less valued beings to be given as prizes.

Homegoing weaves themes about the value of one's heritage and identification loss that follows when such heritage is lost. Actually, villagers on West Africa's Gold Coast start to face dangers to their culture and style of life as soon as European traders arrive. As seen in Effia's account, the British soliders marry African women, displacing them from their families. The result of these marriages create half-caste generation descendants, such as Quey, "could not fully claim either ... his father's whiteness [or] his mother's blackness" (Gyasi, 2016, p. 55). Europeans also start colonial operations. They gradually take control of West African kingdoms and enforce their own rules and life styles on the aboriginal inhabitants. Their techniques are violent sometimes, but often vague. Religion is important, since the British try to substitute African gods and beliefs with Christianity. This attitude is clearly illustrated in the story of the Missionary, who continually informs Akua that she is a "sinner and a heathen". He warns her that only by following the British teachings she can have "a good and moral life". But later his real intention was revealed by murdering Abena's mother, the Missionary said. ...

"After you were born, I took her to the water to be baptized. She didn't want to go, but I—I forced her. She thrashed as I carried her through the forest, to the river. She thrashed as I lowered her down into the water. She thrashed and thrashed and thrashed, and then she was still." (Gyasi, 173)

The British also damage West African heritage by depriving people of crucial signs of their identity. Later on, education becomes one of the most effective ways used to erase the African people's history. Yaw illustrates this to his students when he argues that history is created by those in power, in this context, the British. They can only learn who they are at their core by looking for the truth among those who have seen or recorded it. Yaw, who is a history teacher, writes his ancestors' history, his mother, Akua, could embody this hope, who "could recite the entire history of Ghana from memory alone." (Gyasi, 2016, p. 241), because she witnessed a lot of the history incidents.

Enslaved individuals in America are renamed via their masters, forbidden from using their native language, and made to comply with the religion of their capturers and masters. Therefore, they have no idea who they are! or where they came from! When Aku, an Asante lady from a neighbouring farm, talks to Ness in Twi, she is made to understand what she has lost. Ness did not comprehend what she is saying. Aku says "So you are an Asante, and you don't even know" (Gyasi, 80). Later on, Aku tries to teach Ness's son, Kojo, a feeling of their history so that he can narrate it to his offspring. But one day, he comes to her weeping, saying, "Pastor say we was doin' African witchcraft" (Gyasi, 114). Aku continues teaching Kojo about his ancestors. That newly generated link, however, is destroyed when Kojo's pregnant wife is kidnapped, H, his son is born as a slave. The story later reveals how African Americans start rejecting their history. Willie, granddaughter of Kojo, and her husband were relocated to the north. There, she observes as her fair-skinned husband and others like him hide their true identities in order to integrate with the white and be socially accepted.



Racism is considerably more prevalent in Marjorie's modern scenario. She is obliged to contend with negative opinions about Ghanaians, who deny her claim to that nation, as well as blacks and whites in America. As the blacks refer to her as a "white girl" since she has not embraced their culture or accent. Besides, there is a self-policed and self-imposed segregation among black and white people.

To conclude, ethnic and racial inequality in all political, social, and cultural areas are represented, planned, described, legislated, monitored, implemented, considered legitimate, and challenged through a wide range of discourse genres and communication events. This discourse is more than just text and discussion, and hence of particular significance. On the contrary, such text and discourse, particularly in today's information and communication societies, are at the centre of politics, culture, and society, and therefore also of their mechanisms of reproduction and continuity, including those associated with racism.

2. Conclusion and Recommendations

The critical discourse analysis of the novel has revealed that because of changing financial requirements and the desire for power, Europeans began to control and mistreat their fellow humans depending on their skin colour, ethnicity, community, and religion. People were treated like slaves as a result of dominance. This is what the British and Americans have done to the Africans. Thus, Africans were pushed into a world built by white people for the interest of white people through imperialism, colonialism, and slavery. In 'Homegoing', each of the fourteen main characters share their own experience and deal with their own pain. Millions of slaves' identities were shattered in various ways by the greatest atrocity of human history: in Africa, through arranged marriages among British officers and native girls, renaming or wiping one's language, which played a major role in defining their identity; while in America, through inhumane labour in farms, renaming, kidnapping and reselling them into slavery, and segregating them. The scars are symbols of the injustice done to slaves as a result of enslavement system, which was a form of ethnicism and racism against black people in western society due to their physical appearance. Slavery had the effect of not only abolishing and erasing one's identity, but also erasing one's history. All these are detected through using linguistic markers and the British and American have used language as a tool of control and a reflection of their social power and ethnic bias ideology.

It is recommended that other studies be conducted through applying other CDA frameworks for exposing ethnic bias and racism in other texts types such as newspaper articles, TV shows, text books, and so on. And even any other kind of social inequalities, such as wealth and health.

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گوتارى شىكارىيەكى رەخنەگرانە لە لايەنگرى نەتەوھى لە "ھۆمگۆينگ"

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پوختە

ئەم تۆيۈنەنەھەيە ئامانچى شىكىردنەھەيە رەخنەگرانەي لايەنگرى نەتەوھىيە، كە بىرىتتەيە لە جىكارى يان قىنەگىردتن لەسەر بىنەماي نەتەوھىيە تاك، لە دەقى رۇمانى ھەلبۇيۇرداودا. ھەول دەدات ھەلامى دوو پىسار بداتەوھە: ئابدۇلۇزىي نەتەوھىيە چۆن لە دەقە ھەلبۇيۇرداواھەكانى رۇمانەكەدا دروست دە كرېت؟ ۋە چۆن ستراتىيە زىمانەوانىيەكان بەكاردەھىتېن بۇ يارمەتيدان لە ئىگەيشتن لە ئابدۇلۇزىي ھەلبۇيۇرداوا؟ ئىكۆلۈنەھەيەكى چۆنايەتتەيە ۋە سەرچاھەي سەرەكى شىكارى داناکان رۇمانى "ھۆمگۆينگ"ى يا گىاسىيە. رىگاي چوارچىوھى سە رەھەندى CDA كە لەلايەن فېركلۆ (1992) پىشنيار كراوھ بە شىوھەيەكى سەرەكى بە تېكەلكردن لەگەل شىكارى ستابلىستى رەخنەي جىفرى (2010) ۋە چەمكى ئابدۇلۇزى چوارگۆشەي ئان داىك (2006) بەكاردەھىتېن. بە ۋە نەجامە دەگەين كە سىستەمى كۆيلايەتى بەرىتانيا ۋە ئەمىرىكا بووھەي چەندىن كىردەھەي جىكارى ۋە وىرانكارى لە دزى ئەفرىقىيەكان؛ بەگشتى، ئەوان ئابدۇلۇزىيەكى بەھىزى لايەنگرى نەتەوھىيەكان بەرامبەر بە ئەفرىقىيەكان بەھۆي گرووپى نەتەوھىيە خۇيانەوھە، زامان ۋەك ئامرازىكى كۆنترۇلكردن ۋە پەنگدانەھەي دەسەلاتى كۆمەلەيتى خۇيان بەكاردەھىتېن.

ۋەشەي كىلەكان: لايەنگرى نەتەوھىيە، ھۆمگۆينگ، CDA، بالادەستى، ئابدۇلۇزىي

تحليل خطاب نقدي للتحيز العرقي في "هومگوينگ"

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ملخص

يهدف هذا البحث إلى التحليل النقدي للتحيز العرقي، وهو التمييز أو التحيز على أساس العرق، في نص الرواية المختارة. تسعى الدراسة للإجابة على سؤالين: كيف يتم إنتاج الأيديولوجية العرقية في نصوص الرواية المختارة؟ وكيف يتم استخدام الاستراتيجيات اللغوية للمساعدة في فهم الأيديولوجية المختارة؟ إنها دراسة نوعية، والمصدر الرئيسي لتحليل البيانات هو رواية يا جياسى "هومكوينك". يتم استخدام نموذج CDA ثلاثي الأبعاد الذي اقترحه (1992) فير كلاف بشكل أساسي بالاشتراك مع التحليل الأسلوبى النقدي لجيفريز (2010) والمفهوم الأيديولوجى المربع لفان داىك (2006). وخلص إلى أن أنظمة العبودية البريطانية والأمريكية أدت إلى العديد من أعمال التحيز والتدمير ضد الأفارقة؛ بشكل عام، لديهم أيديولوجية قوية للتحيز العرقي ضد الأفارقة بسبب عرقهم، ويستخدمون اللغة كأداة للسيطرة وانعكاس لقوتهم الاجتماعية.

الكلمات الدالة: تحيز عرقي، هومكوينك، CDA، تفوق، أيديولوجيا