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*Corresponding author
Suham Abdelaziz Hassan
suhamabdulaziz@gmail.com

A Critical Discourse Analysis of Gender Roles in *Serdemî Giriyanî Bellqîs* by Cebar Cemal Gherîb

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Suham Abdelaziz Hassan/ Department of English, College of Languages, Salahaddin University-Erbil, Kurdistan Region, Iraq

Suhayla Hameed Majeed/Department of English, College of Languages, Salahaddin University-Erbil, Kurdistan Region, Iraq

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Abstract

This paper is extracted from a Master's thesis. It aims at identifying and illustrating gender roles and other related issues that are portrayed in the selected novel. It attempts to answer the questions: what are the gender-based roles in the novel? and what are the linguistic strategies and techniques that are used in the depiction of gender-based roles and discrimination? The study is qualitative as it presents critical explanation of the data that is extracted from the original text of the narrative. Fairclough's 3D model of CDA is used as the main method, and it is blended with van Dijk's methodology and ideological square. It is concluded that the division of gender roles in Kurdish society is unfair; men are given more superior and authoritative roles. While women have inferior and submissive roles. The writer used language as a powerful tool to convey his ideologies and criticize his male-dominated society.



About the Journal

Zanco Journal of Humanity Sciences (ZJHS) is an international, multi-disciplinary, peer-reviewed, double-blind and open-access journal that enhances research in all fields of basic and applied sciences through the publication of high-quality articles that describe significant and novel works; and advance knowledge in a diversity of scientific fields. <https://zancojournal.su.edu.krd/index.php/JAHS/about>

1. Introduction

Discourse analysis studies texts in their contexts. It is considered to have two main aims: first, explaining and describing the linguistic strategies that are used in organizing texts, whether spoken or written; and second, demonstrating how the texts reflect different social issues, norms, and expectations. Levinson defines discourse analysis as “*It is essentially a series of attempts to extend the techniques so successful in linguistics, and beyond the unit of the sentence*” (1983, p.286). Also, Schiffrin (2006) confirms that and defines it as “*The study of language use above and beyond the sentence.*” (p. 170). Generally, ‘discourse analysis’ is a multidisciplinary field that mainly examines language and communication in particular social, cultural, and power-related contexts. It has its roots in fields like linguistics, philosophy, and anthropology.

Discourse analysis has a number of types; one of the most common types is critical discourse analysis (CDA) that was developed in the late-20th century. CDA is a multidisciplinary approach that integrates elements of various fields like linguistics, politics, psychology, and sociology to examine the use of language and its relation to social issues such as gender-based differences, racism, ideology, and power dynamics. It is noted that CDA is associated with social issues more than language structures. This type of discourse examines texts and speeches critically to unveil the hidden ideologies, biases, and agendas behind them (Alek, 2023; Azeez, 2024; Sherwani, 2024).

Additionally, in CDA, there are distinct theoretical frameworks that direct the language examination, such as Fairclough’s Three-Dimensional model that involves three steps for doing a CDA study, description, interpretation, and explanation; and van Dijk’s framework is known as socio-cognitive approach that explores the relation between discourse, cognition, and the society. Also, van Dijk’s ideological square for identifying people as either in-group and out-groups. (Abubakr and Ahmed, 2020; Sherwani, 2024; Tenorio, 2011).

Further, Fairclough suggests that a discourse consists of three dimensions: text, whether it is spoken, written or it is in the form of an image; discursive practices, that refers to the ways in which the text is constructed and consumed; and social practice, that is to say how the text mirrors the social norms. For this reason, he formulated three steps for doing a CDA that corresponds to the three dimensions of discourse that are description, interpretation, and explanation (Sherwani, 2024; Zhang, 2013).

Moreover, as the main focus of this paper is gender roles, it is important to address it and give insights into gender roles in general, and Kurdish gender roles in particular. This is because the selected novel and sample of this study is a Kurdish novel.

Gender roles refer to the sociocultural expectations that dictate how individuals should act on the basis of their gender that is basically dependent upon the biological sex. These roles are defined as “*Social norms, or rules and standards that dictate different interests, responsibilities, opportunities, limitations, and behaviours for men and women.*” (Johnson et al., 2007, cited in Johnson and Repta, 2012, p. 23).

Traditionally, among Kurds there is a great difference between the roles that are dictated to men and those that are dictated to women. Women are supposed to fulfill the roles of housewives, sexual pleasers, and mothers. They are always considered as inferior and subordinate individuals. In contrast, men are breadwinners, decision makers, and family leaders. Men are always regarded as superior and authoritative. However, at the time that is explored by the selected novel, during the 1960s, women had a potential freedom superficially. However, in fact they are controlled and dominated by men. The texts that are extracted from the novel further prove that.

2. Literature Review

There are a number of studies in which critical discourse analysis is used in analyzing literature, particularly novels. However, the way that it is done in this research differs from all of them. As it is highly specific in terms of its scope, and it has focused on extracted texts that have not been analyzed. Thus, the data and sample that is used in this study have never been used in any English research. Below are some relative studies that are reviewed:

The first study is a Master's thesis at the University of Misan that is written by Mafaz Hatem Ouda in 2021 under the title "A Critical Discourse Analysis of Gender in Hillary Clinton and Donald Trump's Political Speeches." This thesis aligns with the current paper especially in its focus on gender and the application of CDA. The main objective of the study is to demonstrate how gender influences the construction of political speeches. The researcher adopts Robin Lakoff's model that provides features of the female speech that is proposed in her book *Language and Women's Place* in 1975. Also, the main hypotheses of the research are: gender has influence in the construction of political speeches, and women tend to be more polite than men. In the findings, the researcher states that the female speaker, Clinton, speaks more manly than the male speaker, Trump. While Trump structured his speech more womanly than Clinton.

The second study is originally extracted from a Master's thesis, entitled "Alternative Identities in Scott Fitzgerald's Novel the Great Gatsby: A Critical Discourse analysis," at the University of Wasit by Al Graawi in 2021. The title of the article itself is "A Critical Discourse Analysis of Gender identity in 'The Great Gatsby' selected Texts," The study aims at investigating the representation and construction of gender identity throughout Fitzgerald's novel conducting CDA. Particularly, it studies the outcomes of adherence to the social and cultural norms by the characters, and determines which gender identity is predominant among them. It is clearly stated that Fairclough's Three-Dimensional model is applied along with the cohesive devices model of Halliday and Hassan (1976). It illustrates how the socio-political changes in the 1920s in America exert influence on the roles and identities of the characters in the novel. The researchers try to demonstrate the fact that language mirrors the social reality, and CDA is such a useful approach to uncover the reciprocal relation among language, gender, and social expectations. Its focus on gender, conducting CDA, and using Fairclough's Three-Dimensional model are significant similarities between the article and this current study.

In the last and third study, CDA is conducted on a novel is Abubakr and Ahmed (2020). The research is extracted from Abubakr's Master's thesis, at Koya University, that is entitled "Gender in Ann Veronica: A Critical Discourse Analysis." The study explores how language is differently used by men and women. It also examines gender performance by the characters in the chosen narrative to uncover the gender representations during the 20th century, the historical period that is explored by the novel. Apart from conducting CDA by applying Van Dijk's socio-cognitive approach to uncover power relations, gender-based differences, and ideologies; also, conversational analysis is applied to examine how conversations are organized by the male and female characters. In the conclusion, it is mentioned that the society that is represented in the novel, the British society during the 20th century, is a predominantly patriarchal society in which men use their status and social power to prevent women from fulfilling their wishes and do what they prefer.

3. Methodology and Data Collection

This research is qualitative as it presents critical description and analysis of extracted texts from the selected novel, *The Color Purple*. The main Approach is critical discourse analysis. Fairclough's Three-Dimensional model is applied and blended with van Dijk's methodological framework for critical discourse analysis and his ideological square. Fairclough's Three-Dimensional model significantly merges linguistic analysis to discourse practices and socio-cultural contexts. This makes it applicable for analyzing how language shapes and mirrors ideologies, power relations, and social inequalities. Thus, his methodological framework is appropriate for tackling social issues such as gender roles, biases, and discrimination to demonstrate the interplay between language, power structures, and socio-cultural norms in the novels. Also, van Dijk's methodological framework that also deals with social attitudes, and it proposes a systematic examination of ideology in discourse, uncovering implicit tenets, attitudes, and power relations linked to gender. There are a number of linguistic techniques and strategies that are analyzed to achieve the objectives of the study. Thus, the analysis is divided into three main levels; each level consists of some linguistic techniques. To name them, in the Textual Analysis level, there are transitivity, mood and modality, and lexicalization that includes metaphor

and hyperbole; in the Discursive Practice, the second level, there are narrative, markedness, and addressing or naming; and the last level is a Socio-cultural Analysis.

4. Results and Discussion

4.1 Textual Analysis

At this level, the analysis revolves around examining the linguistic structure of the texts to reveal the hidden ideologies and impressions. The extracted texts are selected based on the following linguistic techniques:

4.1.1 Transitivity

Transitivity involves attempting to identify who is performing an action on whom. That is to say, to recognize the agents, who are intentionally empowered, and patients, on whom the power is exercised. Doing this analysis significantly contributes to uncover implicit intentions and ideologies.

Extract

Ew firmêskanet kotayî pêbêne, êsta na, katî giryant zore, katî giryant kotayî nayet. Debêt serdemêk be nawî giriyanî towe bikrê. Êsta namewêt kes bzanêt, namewêt wa zû abrrûm bçê, na, namewê kes be tewsewe pêm bllê pêm naxoşe bo meseley kçeket. Êsta ew firmêskanet bigrewe katî giryant zordebê (Serdemî Giriyanî Bellqîs, 2018, p. 16).

Translation

Stop crying! Do not cry now! You will have plenty of time to cry. There will be no end for your crying. Now, I do not want anyone to know what happened. I do not want to be disgraced that early. I do not want anyone to sarcastically pretend that they are sorry for what happened to my daughter.

Analysis

The above text is said by Kemal Bezaz to his wife Bellqîs. They have just received the news about their daughter having had a love relationship with a boy at university. Kemal is depicted as an active agent who has power and authority over his wife as a man. He commands her to stop crying, and threatens her by saying that in the future she will have a lot of time for crying for her daughter, that foreshadows he has intention to do something cruel to his daughter, Nyan. On the other hand, Bellqîs as a woman is presented as the patient who is affected by her husband's words. She is completely passive, and she cannot defend herself. The circumstance reflects the traditional gender roles in Kurdish society where women are expected to accept and endure the blames or emotional outbursts from their husbands.

The text above proves the fact that Kurdish society is patriarchal. Blaming the mother for her daughter's deeds demonstrates that women in patriarchal societies are in charge of their children's actions. This reinforces the idea that positions women to be responsible for the family affairs, including the behaviour of their children. It also shows that in patriarchal societies, a family's moral standing is tied to what its female members do, and men are supposed to act cruel and domineering when it comes to their honour. This is because, men are responsible for protecting the family honour by any means.

4.1.2 Mood and modality

Through analyzing both mood and modality, one can disclose how an action is performed by the speaker. Regularly, modality expresses the speaker's personal judgement regarding the situation to demonstrate to what extent obligatory, probable, or certain the action is.

Extract

Xozge mnîş şîw'î bam, eger gîrabam û zîndanî krabam û her de penceyan derhênabam hêştâ ewendey azarî dill perêşanî nedekirdim. Kake Serdar betewawî le pelupo kewtûm (Serdemî Giriyanî Bellqîs, 2018, p. 275).

Translation

I wish I were a communist as well. If I had been arrested, imprisoned, and had all my ten fingers removed, I would not have been so upset as I am now. Serdar, I am completely overwhelmed.

Analysis

The above extracted text is said by Serwer, Nyan's lover, to his friend Serdar. After he was seen

on a date with Nyan while they were kissing, they were warned that the college will contact their families to be clued in whether they are actually engaged or they are in an affair without their families knowing it. As there is any official relationship between them, they are sure if Nyan's family find this out will try to severely punish both of them.

Thus, Serwer is extremely upset and he expresses his emotions to his friend. The mood in his speech is subjunctive, since he expresses a wished-for or a hypothetical situation. He used the modal verb *would* to express an imagined outcome or possibility. The modal verb *would not* suggests a counterfactual possibility. It shows Serwer's desire for a different situation and reality, being a communist, under which he could have avoided the pain of love. The counterfactual modality indicates that he wishes to escape from the reality that he is in love. This reflects unequal and rigid gender roles in Kurdish society where women are dictated to adhere to the familial dominance and parental authority, and they do not have freedom when it comes to their interpersonal relationships, particularly with men. Thus, in such a male-dominated society, a boy cannot have any kind of relationship with a girl even if they have the intention to marry. This is due to that those societies are extremely concerned about the behaviour and roles of women. Their contact and interactions with men outside the circle of the male family members, to whom they cannot marry, is restricted.

4.1.3 Lexicalization

Lexicalization is concerned with the analysis of vocabulary. It helps explain the role of words in conveying ideologies. It also involves analyzing the use of figures of speech or rhetorical devices such metaphor, metonymy, and hyperbole. Those rhetorical devices play an important role in conveying ideas related to social issues like gender biases and discrimination (Azeez, Majeed, and Hakeem, 2023).

4.1.3.1 Metaphor

Novelists use metaphor, that is one of the familiar figures of speech, in their novels to present the characters' beliefs and attitudes in a particular social context more effectively. It involves expressing a notion through comparing it to something else.

Extract

Êsta bizmarêk çote bînpêy Kemal, bizmarêkî jengawî drêj, le bnî pêy raçuwe ta ser dllî, ta ser dllî smîwe. "Xozge sed xozge ewende drêj baye dllişî kun kirdbam. Kemal way gutbû. Gutbûy "Xozge ew dle nefretîyey kun kirdbam, ta ew roje nebînîm, ta ew roje nebînîm ke şêrpençe û jehremarîş naw bnên xoşewîstî (Serdemî Giriyanî Bellqîs, 2018, p. 15-16).

Translation

Now a nail has pierced the sole of Kamal's foot, a long rusty nail. It has pricked the sole of his foot up to his heart. "I wish, a hundred times over, that the nail were long enough to prick my heart as well," Kemal had said. he had said that "I wish that it had pricked my damn heart, so that I would not see that day in which even cancer and poison is called love."

Analysis

Cebar Cemal, the narrator, describes Kemal's situation through the above metaphor. Kemal's daughter has decided to marry in secret behind her father's back, her deed is compared to a "long rusty nail" that has pierced the sole of her father's foot. Kemal intensifies the metaphor by wishing it to be longer so that it could prick his foot up to his heart. That is to say, he wishes the nail to stop his heart from beating and end his life. Speaking that pessimistically indicates that how deeply hurt and emotionally overwhelmed he is.

He further extends the metaphor by incorporating one more comparison. Kemal compares his daughter's love to cancer and poison to reinforce the negative or the devastating nature of their love. It reflects how extremely unacceptable it is in the Kurdish society for a girl to choose her partner without going back to her family, more particularly her male family members. Comparing her love to poison or cancer demonstrates how social norms in that society restricted gender relationships. The love of a woman for a man without her family's approval opposes the conventional gender roles and expectations, and it is considered to be harmful to the family's honour and reputation. It can be regarded as gender-based discrimination since women are

deprived from autonomy in affairs that are directly related to their personal lives.

Further, it can also be said that men are affected by this gender-based discrimination as well. The society and its societal norms put pressure on men to violently and relentlessly react to situations in which women go against the prescribed gender roles and expectations of the society. Thus, men are not only the agents of this discrimination against women, but they themselves are also subjected to the gender-based discrimination. This is because based on gender, as men, they are obliged by the society to act in this unpleasant way towards women. The society dictates this role to men according to which they have to act as the protectors of family reputation and honour.

4.1.3.2 Hyperbole

It is one of the figures of speech that is concerned with exaggerating in describing a situation or something to emphasize its intensity.

Extract

Hemû kes dezanê kurrêk lew xerîbîye kêkê bxate ser kellkelley şûkirdin, bê rezamendî bawê û daykî, be nhênî, ew kurre nek ta'ûn, dozex û şêrpençeşe (Serdemî Giriyanî Bellqîs, 2018, p. 285).

Translation

Everyone knows that a boy who urges a girl, in this alienation, to marry in secret without her parents' acquiescence is not only a plague, he is a hell and cancer as well.

Analysis

Mîdya, Nyan's colleague, is the one who stated the above statement to persuade her friend forsaking the idea of marrying Serwer secretly. Mîdya uses hyperbole to intensify the act of condemning Serwer for doing something that is socially inappropriate. Her expression "Everyone knows" is a kind of exaggeration that implies the idea that it is commonly known that a boy who does something like encouraging a girl to marry him secretly is such a bad boy, and it does not need more explanation. Thus, she tries to give Nyan the impression that everyone would have the same opinion and tell her the same thing. In fact, not everyone may agree with Mîdya's understanding of the situation, but she uses the expression *Everyone* to reinforce that the issue is widely-recognized in her society.

Then she extends the overstatement by comparing Serwer to three unfavorable things, plague, hell, and cancer, to emphasize his bad and corrupt nature. Comparing him to *plague*, which is an extremely detrimental disease, hyperbolizes Serwer's destructive character and his harmful influence on Nyan. Also, comparing him to *hell* that is usually associated with wrongdoing and suffering exaggerates the fact that Serwer and his relation with Nyan causes her suffer in her life. Then, likening him to *cancer* further highlights the fact that Serwer is harmful to Nyan, and he is morally corrupt.

In her statement, Mîdya uses the strategy of positive self-representation and negative other-representation. She depicts the boy as the one who is completely responsible for the dishonour, and she claims that he is the only one to be blamed. She compares him to bad and detrimental things to represent him negatively. While in this example of exaggeration, the girl is presented positively as she stands for purity and innocence that is affected by the boy's immoral deeds. It reflects the conventional gender norms or roles according to which men have the role of influencers or initiators in such a kind of relationships.

Moreover, saying that the girl's marriage in secret without her parents' approval is something inappropriate underlines familial interference in a girl's relations and personal affairs, especially marriage. In many Middle East cultures including Kurdish, family and particularly parents are supposed to protect their daughter's reputation and future. That is why they butt into everything related to their daughter's life, and taking any step without her family's permission will oppose her to severe punishments. Thus, it indirectly demonstrates that how gender-based roles restrict women's personal freedom and oblige them to adhere to the social and family norms.

4.2 Discursive Practice

According to Fairclough, Discourse is a kind of social exercise or practice. In this level of analysis, the focus is on revealing the impact of social relationships of the participants on discourse. Fairclough asserts that a social practice is some acts, behaviour, or beliefs that are both approved

by people, and learnt by them from their societies, and cultures.

4.2.1 Narrative

When it comes to reading a literary work, particularly a short story or a novel, there is a kind of narration to be analyzed. Narration is the process or the technique of narrating a tale. Generally, narration has distinct styles. Each can be recognized by the perspective from which the story is told. In other words, there are different points of view from which stories are narrated. In a narrative, the grammatical person defines who is the narrator, whether it is the first-person narrator in which the narrator tells the story of themselves, he is supposed to be one of the characters within the story, and he uses the first-person pronouns *I, we, me, mine, our*; the second-person which is the least common type; or it is the third-person narrator according to which the narrator is not a participant in the story, he tells the story of others and uses the third-person pronouns *he, she, or they*.

In Serdemî Giriyanî Bellqîs, the narrator is the third-person. It can be said that it is the author, Gherîb, himself who tells the story. He is an omniscient narrator. That is to say, he is all-knowing, and he has access to all the characters' thoughts and feelings throughout the narrative. He reveals the emotions and inner thoughts of each character in every specific context. Gherîb uses an extremely detailed narration as he provides the readers with every small detail and vivid description of the contexts. His narrative is rich in imagery since he makes the readers feel deeply engaged in the events within the story.

Extract

Yekem carbû awa bêpris lemallê bête derê, pirs be kes nekat û rêge bigrête ber, nek bo bazarr û malle xizm û serdan, na. Bête derê rast rêgey gerac bigrête ber. Bellqîs bedegman betenha hatote bazarrîş, ew nek mall û saman hemû ştêkî be mullkî mêrdekey dezani be xoşîyewe (Serdemî Giriyanî Bellqîs, 2018, p. 7).

Translation

It was the first time that she goes out without permission, not going for shopping or visiting relatives, but for going to the terminal. Bellqîs rarely even went shopping alone. She considered everything, not only the wealth, even her own self as her husband's property.

Analysis

The above are the opening lines of the novel by the narrator, the author himself, Cebir Cemal Gherîb in which he describes Bellqîs, a woman, who is about to travel alone from Sulaymaniyah to Erbil to look for her daughter, Nian. Through highlighting that Bellqîs leaves home by herself without taking permission, the narrator tries to depict the immediate situational context where men have authority over women, and women are not supposed to leave home without their permission. A woman needs to seek for approval from a male family member whether their brother, father, or husband to go out. The choice of words in the extracted text by the narrator, clearly reflects the social expectations in the Kurdish society. The expressions "*the first time*" and "*without permission*" reflect the fact that Bellqîs violated the social rules that compel her as a woman to do not act by herself without going back to a male family member for approval.

Moreover, the narrator proves his access to Bellqîs's internal thoughts when he claims that Bellqîs sees herself as a property that is owned by her husband, Kemal. considering herself as the property of her husband showcases Bellqîs's understanding of her role as a subordinate member in her family. It denotes that there is an internalized patriarchy where women themselves accept their position as subordinate and dependent rather than free individuals. Generally, the text mirrors the broader social context. It denotes the power imbalance between the genders, men and women, in the Kurdish society. Depicting women being under the authority of men is that kind of practice that mirrors a patriarchal system in the society.

4.2.2 Markedness

The relation between marked and unmarked forms is asymmetrical. The unmarked forms are considered to be neutral, and they represent a group, a concept, or an action that is likely or acceptable. On the other hand, the marked forms are considered to be lower in status, and they stand for unacceptable or unlikely groups, concepts, or actions.

In *Serdemî Giriyanî Bellqîs*, throughout the novel *female, girl, women, daughter, and love between unmarried couples* are marked as subordinate, weak, and disgraceful, especially by the male characters. In contrast, *men, male, father, and son* are regarded as normal, and they are unmarked as dominant, controlling, and superior. However, the female characters sometimes attempt to mark *males* as nasty, dreadful, and lustful. Whereas they unmark women as innocence and pitiable. Below are some extracted texts from the narrative to exemplify and prove what is claimed above:

Extract 1

Eçim bo bexda, le ber çawî hemû qutabîye xwêrryekanî zanko eyan topênim, ta kesyan carêkî dîke bîr le helley wa nekatewe. Laşey ew hetîwe xwêrrîye le byaban frrêdedem, ewîş ehênmewe êre le ber sera, le ber çawî hemû bezazekan letletî ekem... Ewey bbête leke bo ser şerrefman ba cergî xoşman bêt, lêy ekeynewe (Serdemî Giriyanî Bellqîs, 2018, p. 320).

Translation

I will go to Baghdad, I will murder them in front of all the crooked university students, so that none of them will think of making a similar mistake. I will throw the corpse of that miscreant boy in desert, and I will bring back her dead body, I will cut it into pieces in Sera, in front of all the cloth merchants. Whoever becomes a stain on our honour, even if they are our livers, we will remove them.

Analysis

Kemal is the one who stated the above speech, he commits himself to violently kill his daughter because she has a love relationship with a boy. Kemal believes that he has the right to severely punish his daughter and kill her, as she is marked for her gender as a female, and Kemal is a male which is an unmarked gender. Kemal's decisions regarding the situation stems from the fact that he is a male from a patriarchal society, where women and their behaviours are marked as disgraceful, shameful, and subservient to men. While men are unmarked as forceful and dominant. Moreover, there are several texts that reinforce the truth that women are marked as weak and inferior to men by both the narrator and the male characters. To illustrate, the following two extracted texts from the narrative showcase that women are marked as inferior to men, and men are unmarked as superior and dominant by the narrator:

Extract 2

"Kwa jnî kurd azayetî ewey heye le wextî xoy qsekanî bkat?"(p. 69).

Translation

Kurdish women do not have the courage to speak out at the right time.

Analysis

Gherîb states the aforementioned sentence to further reinforce the weakness of Kurdish women and emphasize marking them as subordinate in their society. When Mehmûd tries to blame his mother, Bellqîs, for his sister's wrongdoing, the narrator gives the readers insights into Bellqîs's internal thoughts and says that she has a lot to say about Mehmûd's own corruptions but she cannot express even a word towards him. Apparently, this is because Bellqîs is marked as submissive and weak and Mehmûd is unmarked for his dominating character as a male. Thus, Bellqîs keeps all her thoughts to herself and does not put them into words towards her son.

4.2.3 Addressing or Naming and Character Discription

Naming and different forms of addressing can reveal power relations and hidden ideologies. Since how people are described, addressed, or named reflects the perception and attitudes of the speaker towards the addressees and his personal relationship with them.

In *Serdemî Giriyanî Bellqîs*, analyzing naming plays a crucial role in revealing the ideology of gender-based differences. The naming process significantly reflects the gender roles and expectations in Kurdish society. The name of the male characters all reflect the roles that are determined for men in the society, such as being controlling, dominant, strong, and powerful. To mention some of them, 'Serdar' which means a leader or a commander; 'Serwer' that has a relatively similar meaning; 'Salar' which means dominance or superiority; and 'Azad' that means someone who is autonomous and free. Generally, in Kurdish society men are supposed to fulfill the roles of leaders and commanders both in public and in their own families. It rarely happens to

have a woman in the role of a military leader, as this role is dictated for men. Also, men are expected to be superior and free.

On the other hand, the name of the female characters reflects their socially prescribed roles as well. The most noticeable female names in the narrative are 'Nyan' that means gentle or softhearted; 'Gulnar' which is originally a Persian name, it is composed of two morphemes 'gul' that means flower and 'nar' that means pomegranate, and all together means the flower of pomegranate tree; and 'Perîxan' that is a Kurdish name composed of the two morphemes 'parî' that means angel or fairy and 'xan' that means a noblewoman or a lady, together they mean an angelic lady. Those female names are associated with natural beauty, innocence, elegance, and fragility. As it happens, in Kurdish society women are supposed to be charming, pure, and gentle to take on the roles of kind mothers and attractive wives.

Concerning character description, whenever the female characters are addressed, their appearance and beauty is concerned and their personality, knowledge, and good manners are overlooked. That reinforces the ideology that women are considered as subordinate human beings that are created to fulfill the sexual desires of men. For example, Nyan the main character is always praised for her beauty as she is described in the following extracted texts:

Extract 1

Cestey ter û ptew û peykerî yonanî Nyan (p. 342).

Translation

Nyan's sensual body that looks like a Grecian statue.

In the above text, Nyan's sexually attractive body is the focus. It is compared to a Grecian statue as those statues are known for their identical bodies and poses that represent graceful and beauty.

Extract 2

Serdar wîstî le baweşî bkat, lêwe goştnekanî maç bkat, memke xrru berdîyekanî (p. 59).

Translation

Serdar wanted to hug her, kiss her fleshy lips, and her circular stony bosoms.

Serdar as a man is only concerned about how a girl looks like rather than caring about how personally she is. That is why when he looks at Nyan, he considers her physical outlook.

4.3 Socio-cultural Analysis

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.

The main aim behind this level of analysis is to demonstrate and explain how a text is consistent with its social context and how it reflects the social or cultural norms that exist in that context. The narrative *The Color Purple* significantly reflects the social reality in the black community and the traditional gender roles among African-Americans. It is noticeable that the conventional gender-based differences, particularly roles, shaped the novel, and the novel has impacts on the social reality of the community as well.

In this current study, it will be taken into consideration how the narrative *Serdemî Giriyanî Bellqîs* mirrors the gender roles and expectations that were present during the 1960s, the time that is explored in the novel, in Kurdistan.

In *Serdemî Giriyanî Bellqîs* gender-based differences, particularly roles, are extensively explored by the narrator, Cebare Cemal Gherîb. Throughout the story, the female characters are underestimated, devalued, and imprecated by both the society and the male characters. Their behaviours are marked and considered to be central to the honour of their families. The social expectations highly restricted their freedom and actions. They are considered as inferior to men. In taking any step in their personal lives, they need to go back to their families, especially their male members. That is why if they do anything without their families' approval, they will face extreme reactions and severe punishments from their male family members.

In contrast, men's behaviour is not that seriously assessed by the society. Men have more freedom, and they can decide for themselves in both their own personal tasks and even in tasks that are related to their families. Their behaviour is considered to be less threatening to the families' honour. For this reason, even if they go against the societal expectations and ignore them, they will not be penalized or blamed like women.

Moreover, different roles are dictated to men and women. Women are supposed to fulfill the motherhood and domestic roles. A woman is responsible of her children's behaviour and actions. When they violate the moral norms, it is the mother who is blamed because she is expected to be in charge of child rearing. In this Kurdish novel, Bellqîs's story significantly prove this claim. She goes through a hard situation as her daughter, Nyan, falls in love with one of her colleagues and marries him without the approval and permission of her family which is totally against the societal norms in Kurdish society. Bellqîs's sons and husband put the blame on her, their disappointment and anger towards her is because of her role as a mother.

Further, women's roles, in the narrative, are generally revolve around looking after children, doing housework, fulfilling the sexual desires of men, and being subordinate or submissive. Whereas, men are supposed to fulfill the roles of family leaders, decision makers, and bread winners. In addition, it is important to mention a fact that not only women, in the narrative, but also men are annoyed by their socially constructed roles. Kemal, Mehmûd, and Serwe several times express their irritation with their roles as men in a patriarchal society. Especially, Kemal, as a father, he is expected to kill his daughter for having an affair with a boy. He does not actually want to do so, but his role as a father in a patriarchal society obliges him to take on such an unfavorable action. He believes that the society burdened him with this responsibility.

5. Conclusion

Analyzing all the previously mentioned linguistic techniques or discourse strategies and presenting all those examples to further support their presence in the narrative showcases the fact that critical discourse analysis is an applicable approach for analyzing the narrative, Serdemî Giriyanî Bellqîs. Also, it is proved that gender roles and gender-based discrimination are of the main themes that are explored in the narrative. Below are the concluded points:

1. Examining the three levels of analysis uncovers significant patterns that are used by the writer to represent gender-based roles, discrimination, and violence. Those patterns underline linguistic features and social aspects.
2. At the first level, textual analysis, the examination of transitivity reveals that usually female characters are represented as passive patients, while male characters are presented as active agents. The females are not depicted as agents unless the action is unethical and undesirable. Concerning mood and modality, it was found that the male characters are more authoritative, and they express more command and certainty. In contrast the females express more wishes and use subjunctive mood.
3. In analyzing lexicalization, including metaphor and hyperbole, it is noted that usually the male characters use undesirable images to describe women and their behaviour. Similarly, the females use negative words and imagery in describing men and their forceful, lustful, and authoritative nature.
4. In the second level of analysis, discursive practice, it is identified that the writer uses the third person point of view in narrating the novel. Regarding markedness and naming, the analyzed texts reflect the power imbalance between males and females. Females and their actions are marked as disgraceful and weak. While males and their behaviour are unmarked. The way in which the characters are named also demonstrates gender-based differences and inequality.
5. Concerning the socio-cultural analysis, it is concluded that through his simple or figurative colloquial language, Gherîb skillfully and creatively depicts the social reality of the late-nineteenth century in Kurdistan. He demonstrates that how women had partial freedom superficially as they had access to education and the right to go out to amuse themselves without being forced to wear veil. While profoundly and in fact, they were forcefully controlled and dominated by men. They did not have the right to choose their partners for marriage, to decide by themselves concerning

their own personal affairs, and to speak up when their male family members were around. While men had an extreme autonomy, and they were the dominant and superior individuals in their families and society.

The novel that is used in this study is least researched in English and even in its original language which is Kurdish. There are several themes, linguistic techniques, and figures of speech that are used in the novel to be analyzed. It can be further studied both linguistically and literary.

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شیکاری گوتاری رهخهیی بۆ پۆله په گهزیهکان له پۆمانی سردهمی گریانی بهلقیسی جهبال جهمال غریب

سهام عبدالعزيز حسن

بهشی زمانی ئینگلیزی، کولیژی زمان، زانکوی سهلاحهددین-

ههولیر، ههریمی کوردستان، عێراق

suhamabdulaziz@gmail.com

سهيله حميد مجيد

بهشی زمانی ئینگلیزی، کولیژی زمان، زانکوی سهلاحهددین-

ههولیر، ههریمی کوردستان، عێراق

suhayla.majeed@su.edu.krd

پوخته

ئهم توێژینهوهیه توێژینهوهیهکی ههئینجراوی نامهیهکی ماستهره. ئامانجی ئهم توێژینهوهیه بریتیه له دهستیشانکردن و شیکردنهوهی ئهرکه پهگهزیهکان و ئهو بابتهانهی که په یوهندیان پێیهوه ههیه و له پۆمانه دهسنیشانکراوه که دا ویناکراون. ئهم توێژینهوهیه ههولادات وهلامی ئهم پرسیارانه بداتهوه: ئهرکه پهگهزیهکان چين له نیو پۆمانه کادا؟ وه ئهو تهکنیک و شیوازه زمانه وانیانه چين که به کارهاتون له ویناکردنی ئهرکه پهگهزیهکان و جیاکاری پهگهزیهکان؟ شیوازی لیکولینهوه که چۆنایهتیه له بهر ئهوهی رونکردنهوهی رهخهیی بۆ داتاگان کراوه که له دهقی پۆمانه که وهرگیراون. ریگای شیکاری سنی پهههندی فیرکلۆ وهک پهگای سههرکی شیکردنهوه به کارهاتوه وه تیکه لکراوه له گهله ئهو ریگایه که له لایه ن ئان دایکه وه پێشنیارکراوه بۆ جیه جیکردنی چه مکی شیکردنهوهی رهخهییانهی دهق. له کوتاییدا بهو ئه نجامه دهگهین که له کومه لگای کوردیدا ئهرکه پهگهزیهکان به ناداپهروهی دابهشکراون، پیاوان ئهرکی بلندتر و به دهسهلاتتریان پیدراوه وهک له ژنان. له کاتیکدا ژنان ئهرکی نزم و ملکه چکهریان پیدراوه. ههروهها نوسهری پۆمانه که زمانی وهک که رستهیهکی به نرخ به کارهیناوه بۆ گه یاندنی په یامهکانی و په خه گرتن له کومه لگای پیاو سالاری کوردی.

وشه سه ره که یهکان: شیکردنهوهی رهخهیی گوتاری، ئهرکه پهگهزیهکان، جیاکاری پهگهزی، سردهمی گریانی بهلقیسی

تحليل خطاب نقدي للأدوار الجنسين في الرواية سردمي كریانی بلقیس للجبار جمال غریب

سهام عبدالعزيز حسن

قسم اللغة الأنكليزية، كلية اللغات، جامعة صلاح الدين-

أربيل، إقليم كوردستان، العراق

suhamabdulaziz@gmail.com

سهيله حميد مجيد

قسم اللغة الأنكليزية، كلية اللغات، جامعة صلاح الدين-أربيل، إقليم

كوردستان، العراق

suhayla.majeed@su.edu.krd

المخلص

البحث متخذ من رسالة الماجستير. الهدف من هذه الدراسة هو تحديد و تحليل وظائف النوع الاجتماعي والموضوعات ذات الصلة الموضحة في الرواية المحددة. تحاول هذه الدراسة الإجابة على التساؤلات التالية: ما هي وظائف النوع الاجتماعي في الرواية؟ و ما هي التقنيات اللغوية المستخدمة في تصوير وظائف النوع الاجتماعي و التمييز بين الجنسين؟ طريقة البحث نوعية من حيث أنها تشرح بشكل نقدي البيانات المأخوذة من نص الرواية. يستخدم أسلوب فيركلاف في التحليل باعتباره الأسلوب الرئيسي للتحليل ويتم دمج مع الأسلوب الذي اقترحه فاندليك لتنفيذ تحليل النص النقدي. و أخيراً، نستنتج أن الواجبات المتعلقة بالجنسين موزعة بشكل غير عادل في المجتمع الكردي. يتم إعطاء الرجال أدواراً أعلى و أكثر موثوقية من النساء. بينما تعطي المرأة أدواراً أدنى و خاضعة. استخدم كاتب الرواية اللغة كأداة قوية لنقل أيديولوجيته و انتقاد المجتمع الأبوي الكردي.

الكلمات المفتاحية: تحليل خطاب نقدي، دور الجنس، تمييز الجنس، سردم كریانی بلقیس