



A Critical Discourse Analysis of Women's Oppression in the novel *The Inheritance of Loss*.

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Abstract

Violence against women is partly a result of a well-established ideology that consider men to be superior to women. Much of gender violence is regarded as a normal thing and sometimes used as social sanction. The present study is a linguistic analysis study that tackles the problem of male violence against female partners in an Indian novel *The Inheritance of Loss*. The analysis adopts Fairclough (2003) Three-Dimensional Model of critical discourse analysis to highlight the entrenched violence and discrimination against women in India. Accordingly, chosen samples are examined in terms of lexical and discourse features, mainly cohesion and coherence. This includes analysis of some rhetorical devices mainly: metaphors and similes. The aim of the study is to show how the author deployed language to convey her ideology. Consequently, the results of this study assert that the author's tactics help to shed light on the theme of gender inequality. Therefore, this will help working on solving this social phenomenon.

Keywords: Critical Discourse Analysis, discrimination, Three-Dimensional Model.

1.Introduction

According to Usta et al. (2016), gender inequality is the social practice of discrimination between men and women by perceiving them as occupying unequal positions, judging particular behaviors as suitable for only one of them, and establishing an uneven state between them. Keran Desai's (2006) novel *The Inheritance of Loss* is structured in such a way that it explores many themes including women's oppression. The novel voices against violence being committed against women in this patriarchal society.

The present research's main concern is to analyze the linguistic choices of Keran Desai's (2006) novel *The Inheritance of Loss*, to identify the distinctive linguistic tools she manipulates in her writing style. Consequently, this is done in the light of Fairclough (2003) Three-Dimensional Model in CDA.

1.1 Objectives of the study

This research aims to:

1. Investigate how Fairclough's Three-dimensional model of critical discourse analysis best helps highlight the violence and discrimination against women in the Indian society.
2. Analyze the tools the author used to express her ideology.

1.2 Research Questions

The study seeks to address the following research questions:

- 1) What discursive structures are deployed in the selected novel in order to delineate the entrenched racism in the Indian community?
- 2) To what extent does Fairclough's Three-dimensional models of critical discourse analysis help to reveal the ideology of the author in the novel *The Inheritance of Loss*?

1.3 Statement of the problem

In India, the mistreatment of women by their affinal families has gained prominence in the media. The public and scholarly focus on the intimate relationship violence that Indian women face and has been redirected by extreme forms of violence against them (Flavia, 1988; Kishwar, 1989). Consequently, society may suffer from gender imbalance since women's potential is not being utilized and suppressed in societal structures including leadership, business, and education. Therefore, as Lindsay (2015) argues that to overcome preconceptions, gender must be questioned, contested, and resisted as a social construction.

1.4 Significance of The Study

It is important to study gender inequality because it impacts the mental health, balance and development of any society. Moreover, studying gender inequality is crucial because it affects the nation's progress, equilibrium, and mental health. Any society that wishes to advance must first acknowledge and address this problem. The study is a qualitative analysis of selected excerpts in terms of form and function. Data is examined qualitatively to determine the lexical and discourse features chosen by the author to express her ideology. The main framework in this study is Fairclough three-dimensional model.

2. Methodology

The purpose of this study is to demonstrate how language use contributes to gender disparity. Therefore, critical discourse analysis (CDA), a linguistic study of discourse that tries to show the function of language in the reproduction of social structures, is the most appropriate method to investigate the subject of gender inequality. The study employed a qualitative approach to interpret the ideologies shaping discourse. Fairclough (2003) three-dimensional model is used to critically analyze the text. The primary source is the novel "The inheritance of Loss." The novel is written by an Indian female temporary author; Keran Desai who demonstrated a great deal of independence and talent. Kiran Desai inherits a multi-cultural background which provides her with a profound knowledge of Indian culture. In her novel, she tackles a lot of themes among them is the most prominent one of female oppression in the Indian community. This data is supplemented by secondary data from online sources and research papers addressing feminine discourse analysis and research previously done on critical discourse analysis. The excerpts are chosen according to two main themes to be precisely examined. The first is the theme of highlighting the derogating lexical items attributed to women and the second is the theme of women's subjugation and feminine issues in society.

3. Review of Related Studies

Many theories have been proposed to explain and justify what controls human language. Although many previous studies cover a wide variety of such theories, this study is composed of two main points which emerge gradually throughout the literature reviewed. These points are general definition feminist critical discourse analysis and Fairclough's three-dimensional model.

3.1 Related Studies of Feminist CDA

This section reviews pioneering studies on CDA, language and gender, and on critical works that have analyzed language, gender identity and gender power relations. Worldwide, there is a great deal of violence against women only because of their sex. Levinson (1989) claimed that there is a lot of violence against women. Almost all of the 90 civilizations examined in the study he conducted had family violence, with violence against women being the most prevalent kind. According to Lindsay (2015), gender is a social construction that needs to be questioned, challenged, and opposed to go past stereotypes. Moreover, for the in-depth analysis of contextualized texts and talk, a wide range of analytical "tools" are available, and CDA has developed several theoretical frameworks for the investigation of the relationships between social practices and discourse structures (Wodak and Meyer 2009). Thus, it is evident that gender stereotypes foster societal injustice and women's sense of inferiority. Lindsay (2015) argued that in order to overcome preconceptions, gender must be questioned, debated, and resisted as a social construction. Feminist linguists are particularly interested in finding the links between language and discrimination and gender inequality because they think that "linguistic change is an important part of overall social change" (Litossoliti, 2006, p. 23).

Indian culture and society's diversity, including class, caste, religion, ethnicity, and language practices, significantly contributed to the inclusive approach of feminism in India. Kaundal & Guleria explained that Reformists in India challenged societal norms and customs, leading to the Indian feminist movement, which aimed to promote women's equality and challenge their subjugation. They added that Indian feminism, a movement advocating for political, social, and economic equality, has three stages. The first stage began in the 1800s, with reformers advocating for women's education. The second stage, led by Mahatma Gandhi, focused on women's rights and political freedom. The third phase calls for equality at work and home.

Furthermore, Naiker (2021), argued that Feminist writers in India have made significant efforts to address the issues faced by women in society and English writing. They have focused on equality and the search for identity, highlighting the struggles faced by women in various aspects of life. She added that modern women of letters promote a new morality that embraces individual desires for self-fulfillment, aiming to create a social environment where women are equals in rights, opportunities, and responsibilities, fostering a deeper exploration of their role in

society. Additionally, feminist writers in India have made significant efforts to address the issues faced by women in society and English writing. They have focused on equality, identity, and the search for identity, highlighting the struggles faced by women in various aspects of life.

3.2 Related Studies on Fairclough's Three-Dimensional Model

The study of discourse analysis studies written or spoken texts. Discourse analysis (DA), or discourse studies as it is more often known, began in the 1970s. DA is a relatively general term that describes the study of language use between people in written or spoken texts. Critical discourse analysis (CDA) was subsequently developed by the school of critical linguistics (Kress & Hodge, 1979; Fowler et al., 1979). It was founded on the theories of ideologies and systemic functional linguistics created by Halliday (1978, 1985) (Fairclough, 1993).

Qiu, (2013) argued that three stages of discourse analysis—description, interpretation, and explanation—are proposed by Fairclough (1989 & 1992). Description is the linguistic description of the language text in terms of linguistic devices and concepts, primarily through the application of Systemic Function Grammar. Description is concerned with the analysis of text. He added that interpretation is concerned with the examination of discourse practice. The connection between discursive and social processes can be understood through explanation, which is concerned with the investigation of social practice

Furthermore, Tariq et al, (2020) added that Fairclough's (1989) Three-Dimensional Model is the most influential one to carry on studies in CDA. Using an interdisciplinary perspective, aids in the analysis of how speech and text reflect the dynamics of social and political dominance in discourse.

Similarly, Javeed, Fayyaz, & Mahmood, (2024) agreed that Fairclough's framework, which is thought to be an essential aspect of his schematization, can be used to highlight the social and discursive features of any text. Besides, according to Fairclough (2003), the dialectic link between language and social reality can be determined by examining social occurrences (text), social practices (discourse order), and social structure.

Additionally, Jamil, Ullah, & Nawab, (2024) asserted that Critical Discourse Analysis (CDA) mainly addresses how language is used to create and sustain social inequalities of power or other social phenomena. Finally, according to Fairclough (1992), the field of textual analysis can be categorized into four primary domains: vocabulary, grammar, cohesion, and textual structure.

Therefore, this study uses Fairclough's Three-Dimensional Model to analyze Desai's novel, despite the fact that there are other models to use for the analysis. This approach was chosen primarily because it accurately analyzes the conversation and reveals the ideology of the speaker. In order for the content to be evaluated from various perspectives with regard to its historical and social contexts, it considers not only the text but also the processes of production and reception.

Finally, by searching for many studies conducted on feminism, it was found that there is an abundance of research that is done on women's rights generally; however, only a few studies have dealt with the language in relation to ideology and power. Thus, the current study endeavors to fill a research gap among the previous studies since it examines text on three different levels in order to deeply understand the meanings represented in it.

4. The Theoretical Framework

This study adopts a qualitative analysis approach. It focuses on analyzing the theme of women oppression in the selected novel *The Inheritance of Loss* using Fairclough Three-Dimensional Model in CDA.

The three most well-known approaches that have made significant contributions to the area of CDA are Wodak's historical-sociolinguistic approach, Van Dijk's socio-cognitive approach, and Fairclough's 3D model. Various techniques are employed in CDA investigations, contingent on the different research domains. For example, Van Dijk (2015) emphasizes text linguistics and cognitive linguistics in particular, focusing on social cognitive discourse analysis; Fairclough bases his research on sociology, social semiotics, and SFL; Ruth Wodak (2014) situates discourses within historical contexts, including society and politics, and develops CDA using a historical-discourse analysis approach; and Paul Chilton (2011) bases his critical discourse analytical approach on developmental psychology and cognitive science.

According to Wodak & Meyer (2009), critical discourse analysis (CDA) aims to investigate how language use and discourse are utilized to express, construct and justify social inequality. Moreover, in order to bring about change, they seek to raise awareness of social injustice and equity for all society groups in politics and the economy (Van Dijk, 1989). According to Fairclough and Wodak (1997), CDA clarifies how social relations of power are used and negotiated in discourse.

The foundation of Fairclough's method is the idea that language usage and creation are ultimately shaped and controlled by power. Fairclough clarifies it by following this process: People's linguistic production and comprehension are shaped by their experiences in the world. Social organization, which is impacted and controlled by power, shapes experiences (1989, p.25).

4.1 Fairclough Three-Dimensional Model in Critical Discourse Analysis

Fairclough's three-dimensional model is based on this three-layer comprehension of communication. Fairclough's CDA model divides discourse into three distinct components: the physical text (spoken or written), the discourse practice, and the social practice. Fairclough also stresses how important it is to look at how these three levels interact in any specific conversation. As a result, the model provides an advanced framework for analyzing various aspects of language use.

Fairclough's (1989, 1995) framework for CDA connects three interrelated discourse aspects to three interconnected phases of analysis. The following are these three elements: 1. the subject of analysis, which can include verbal, visual, or verbal and visual texts. 2. the ways in which the subject is produced and received by human subjects (writing, speaking, designing; reading, listening, and viewing). 3. the socio-historical conditions that govern these procedures.

The reason Fairclough's method of CDA is so helpful is that it offers several points of analytical input. Whichever analysis one starts with, as long as all of them are included and ultimately proven to be mutually explanatory, it makes no difference. The analyst discovers intriguing patterns and conflicts in relationships that require description, interpretation, and explanation. Halliday's Introduction to Functional Grammar (1985) is the basis for Fairclough's key questions for text analysis (1989, pp.110-111).

A Diagram of Norman Fairclough's method of critical discourse analysis

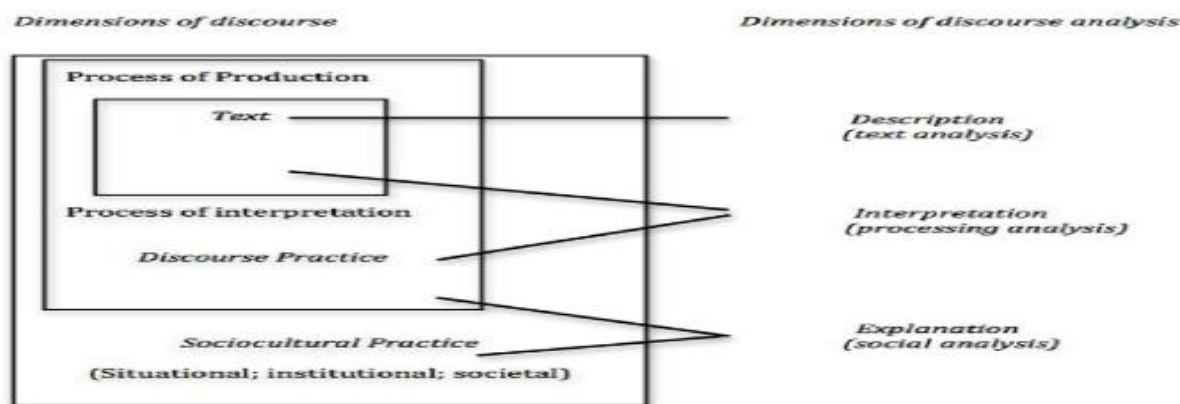


Figure 1. Diagram of Norman Fairclough's method of critical discourse analysis.

In figure (1), the boxes' embedding highlights how these dimensions are interdependent and how this interdependence requires a complex back-and-forth between the many sorts of analysis. Thinking of Fairclough's boxes as three-dimensional boxes nestling inside each other instead of as concentric circles makes it simpler to understand how interdependent they are. With the use of this three-dimensional representation, it is possible to comprehend that an analytical move that looks at a single box inevitably destroys the interdependence between the boxes and necessitates other moves that put that box back into its connected location (Janks, 1997).

5. Context of the Data

The story of the book takes place in 1986–1987 in northeastern India, at the base of the Himalayas, against the backdrop of a rebellion against the Indian government by Nepalese and other non-Indians. Numerous individuals in the book have similar experiences, which are perhaps clearly depicted. In her book "*The Inheritance of Loss*", Keran Desai examines a number of topics, including globalization, diversity, identity crises, the legacy of colonialism, alienation, racial discrimination, gender bias, and displacement (Kalaivani, n.d).

A compelling story of numerous people's interconnected lives across continents is told by Keran Desai in her novel. Jemubhai Patel, the retired grumpy judge, rose beyond his humble beginnings to become a valued, intimidating, and extremely perplexed judge after studying in Victorian England. Sai, his orphaned granddaughter, who was exiled from the convent to be homeschooled (by those adorable Bengali sisters Noni and her sister Lola), experiences the first flush of youth and pangs of love with her Nepalese tutor Gyan. Sai loses her lover, but she gains a better understanding of her independence and destiny. Moreover, there is Biju, the judge's cook's son who travelled illegally to New York looking for a job in restaurants. (Chauhan, 2014).

Furthermore, colonialism's delay and impediment to Third World nations' participation in the West's rapid development and advancement is clearly impeded in the novel. Nonetheless, there are glimmers of optimism in the final chapters of the novel *The Inheritance of Loss*, and Desai's opinion proves to be extremely realistic.

6. Data Analysis

This section tackles the analysis of selected examples from the novel reflecting the theme of women oppression. It is classified into two parts. The first

section deals with lexical analysis, and the second section examines the discourse features mainly metaphors and similes.

6.1 Lexical Analyses from The Inheritance of Loss

In excerpt 1(see appendix 1), Desai introduces Sai the young female protagonist who represents the third female generation to be the hope for a better future for Indian women. But for Sai "**Love was the ache, the anticipation, the retreat**". It is interpreted that although the new generation is different and they are the hope of reform as they are not submissive or passive yet, the vision is still painful for them.

In excerpt 2(see appendix 1), Desai condemns how Biji the cook's son looks upon women. He says, "**those women are dirty, stinking bitches**". The nouns and the adjectives used highlights the degraded male's look towards the female via calling names. He generalizes all women an attribute with an extremely negative connotation.

In excerpt 3(see appendix 1), the choice of nouns is very impressive especially when the writer describes Sai's mother that wanted to "**escape the sadness of her past and the tediousness of her current life**". Desai utilizes emotive language to evoke a strong feeling of psychological and mental imprisonment resulting from a monotonous lifestyle of females. Thus, the female's choices are negatively affected by their way of life. Consequently, they suffer because of these wrong decisions.

Desai manipulates the choice of words to highlights the condition of women in the Indian society. For example, excerpt 4(see appendix 1), she uses the expressions: "**Poor thing, but what can we do? and they knew Sai was a special problem**". Sai the protagonist, is referred to as "poor thing" and problem. The author skillfully picks inanimate words to refer to humans. This highlights the objectification of the female in society.

In excerpt 5 (see appendix 1), Desai uses "**shameless girl, home workless**" to show how girls are linked with negative qualities. Moreover, it is interpreted that the females are brought up since their early childhood as submissive creatures that grew up with a sense of guilt and shame.

In excerpt 7(see appendix 1) on the textual level, lots of adjectives like "**dim, black and dead**" "are used to reflect Sai's insecure state. It is interpreted that Sai is feeling unsafe and insecure towards the future, yet she is still full of life and hope for better future where she can find the answer to many questions concerning life, love and society.

Furthermore, excerpt 9(see appendix 1), the author uses this noun in such repeated form **"Shameshameshameshame"** where the aunts of the judge advise him to use violence with his bride. Desai condemns the fact that women themselves accept this culture and are part of a religion that endorsed a wife to be submissive towards her husband, and in their power relation; the male, is the dominant part due to his gender and pass it over to their children.

In excerpt 10(see appendix 1), Desai stresses the act of cruelty from the male side towards the female through the use of nouns. In addition, the words shame and loneliness are attributed to the female. **"This distaste and his persistence made him angrier than ever and any cruelty to her became irresistible."**

Moreover, in excerpt 11(see appendix 1) the author chooses dynamic imperative verbs that reflect short and subsequent actions that imply violence to show how the judge punishes his wife **"took her head and pushed it into the toilet bowl"**. The atrocity of violence Nimi was subject to on her husband's hands is interpreted as Nimi is a common Indian female who has no power in society and when married lost her name, identity and dignity because of the bad treatment of her husband.

The image of woman is always linked to negative nouns as in excerpt 12(see appendix 2) **"A woman holding a baby passed by. The woman smelled of earth and smoke."** Furthermore, in excerpt 16(see appendix 2), the noun shame is mentioned for the third time. It is like a curse that sticks to the female in the Indian society. **'Shame caught up with her. What had she done? It would be her they would laugh at, a desperate girl who had walked all this way for unrequited love"**.

Desai draws a vivid scene of violence in excerpt 17(see appendix 2) using action verbs **"he hammered down with his fists, raising his arms to bring them down on her again and again, rhythmically, until his own hands were exhausted and his shoulders next day were strained sore as if from chopping wood. He even limped a bit, his leg hurting from kicking her."**

The choice of vocabulary is very significant in excerpt 10 (see appendix 2), **"Stupid bitch, dirty bitch! and Blotchy bruises showed the next morning in disastrous contrast to the sight of contented civilization"**. The descriptive adjectives (Stupid, dirty, Blotchy and disastrous) help polarize representation of women and reconstruct identities and enhance the power relations of their users as it reflects how the judge looks down upon his wife.

In excerpt 21(see appendix 2), Desai uses the noun **Ashes** to refer to Nimi, the judge's wife who regards her as nonsense. She wants to emphasize the value of women for the male character in the novel.

Finally, the author in excerpt 20(see appendix 2), sums up her ideology asking the males to be fair and consider their attitude towards the females. **"Now Jemubhai wondered if he had killed his wife for the sake of false ideals. Stolen her dignity, shamed his family, shamed hers, turned her into the embodiment of their humiliation."** The author asserts that the consequences of women's abuse are serious and impactful.

6.2 Data Analysis using Fairclough Three-Dimensional Model

The analysis follows three steps in the light of Fairclough's Three-Dimensional Model. First, a textual analysis of the chosen examples is done to identify the lexical choice of the author in the text. In the first dimension, delving into the description of the text, it is found that the author skillfully manipulates words to prove how women are being dominated by the males. For example, Words that depict the females include nouns like: (shame- problem-bitch-bruises- aches-ache-ashes -sadness-tediousness-earth-smoke-humiliation).

Table (1) nouns that represent women in the novel

Noun	Frequency	Freq. related to women
Shame	20	13
Problem	18	6
Bitch	8	8
Bruises	3	2
Ache	3	2
Ashes	1	1
Sadness	6	6
Tediousness	2	2
Earth	16	6
Smoke	12	4
Humiliation	11	3

Table (1) shows that the choice of the nouns related to women portray the deteriorating image of women in society. This is clearly shown by the negative connotations of these nouns. Moreover, this is reinforced by the choice of action

verbs that imply violence from the male's side as in: (flog-beat-hammer-push-kick-kill-).

Table (2) verbs that reflect the females' suffering in the novel

Verb	Frequency	Freq. related to women
Flog hit	7	2
Beat	5	1
Hammered	4	2
Push/ed	9	4
Kick	11	3
Kill/ed	9	5

Furthermore, table (2) demonstrates the fierce treatment the females undergo at the hands of the males. The verbs are full of violence and humiliation to women. The ideology of the author is clearly interpreted through her skillful use of verbs in the novel. In addition, it is noted that the sentences are densely sparked with adjectives that reflect the suffering of women. The adjectives like: (desperate-black-stinking-poor- blotchy- dim-stupid- dark-dirty-dead) help polarize representation of women.

Table (3) adjectives that describe women's condition in the novel

Adjective	Frequency	Freq. related to women
Desperate	11	5
Black	71	11
Stinking	6	2
Poor	33	5
Blotchy	1	1
Dim	4	2
Stupid	14	9
Dark	34	12
Dirty	19	4
Dead	43	11

Analyzing the frequency of the adjectives in table (3) with special highlight to the ones related to females reveal how women are regarded in the Indian society. Moreover, they reconstruct identities and enhance the power relations of their users as they reflect how the males look down upon the females.

The second dimension of Fairclough's model is the process analysis. It is interpreted that the strategy in society is the male domination where women are punished physically if they do not obey the males. On the explanation level, Desai sarcastically condemns the Judge who was the cause of his wife's misery and death. Surprisingly he has no feeling of guilt at all as if these are the norms of society where women have to suffer silently. Moreover, the female's agony and suffering can be clearly felt as her bruises stay with her causing extended pain.

The third dimension in Fairclough's three-dimensional framework looks at discourse as social practice. That is, discourse in relation to ideology and control. Social practices are the things that people have accepted and learned from the culture and society in which they live. The author criticizes the condition of women in the Indian society and calls for action so that women can have their rights and dignity.

6.3 Analysis of some discourse features in *The Inheritance of Loss*.

6.3.1 Rhetorical devices

6.3.1.1 Metaphors

This parameter will examine metaphorical expressions related to men-women relationship. Therefore, not all metaphoric expressions will be identified here, but only those that have been found to be linked to this relationship.

Desai uses the metaphorical language to reinforce the deteriorated condition of women in the Indian society. The metaphor deployed by the author in excerpt 1 (see appendix 1) "The melancholy of this situation washed over Sai" compares Sai's state of mind to a rough sea that overwhelms her. It is interpreted that the new generation is different and they are the hope of reform as they are not submissive and passive; they wanted to understand everything and have their own identity. This takes us to the third level and Desai's ideology concerning the female nature and society. Desai admits the fact that emotions and romance are important things in the female life yet asking questions and evaluating things well will protect them from being washed over and manipulated. No male has the right to exploit the female's future, pride or dignity like what happened to Sai's grandmother (Nimi) before.

Moreover, in excerpt 4 (see appendix 1), she uses the metaphor "Poor thing" to describe how the nuns look upon the young protagonist Sai. This reinforces the objectification of the female in society. Moreover, in excerpt 21 (see appendix 2) she uses the metaphor "Ashes have no weight, they tell no secrets". The injustice the Judge committed to his wife by his cruel treatment. She was ashes for him while living and after her death. The writer chooses a personifying extended metaphor of

ashes as she skillfully portrays the suffering Nimi went through till her death. On the cultural dimension of Fairclough Three-Dimensional Model, Desai sarcastically condemns the Judge who was the cause of his wife's misery and death while surprisingly feeling no guilt at all as if these are the norms of society where women have to suffer silently.

In excerpt 11(see appendix 1), Desai uses the metaphor "he could barely contain his outrage", which is found to be very expressive where the Judge's anger is compared to a wild animal that was not easy to control in punishing his wife. The atrocity of violence Nimi was subject to on her husband's hands is interpreted as that Nimi is a common Indian female has no power in society and when married lost her name, identity and dignity because of the bad treatment of her husband. She has no power, no job, no place of pleasure and no rights; she became the property of her husband, and this brings us to the societal cultural dimension where the author criticizes the condition of women in the Indian society and calls for action so that women can have their rights and dignity.

In excerpt 13(see appendix 2), Desai uses a conceptual metaphor of hens representing females and a rooster representing the male. **"Chickens, chickens, chickens bought to supplement a tiny income. The birds had never revealed themselves to her so clearly; a grotesque bunch, rape and violence being enacted"**. The author successfully chooses the analogy here comparing women to hens which are attributed to weakness and being inferiors.

In excerpt 15(see appendix 2) Desai uses the metaphor of Sai being a mirror to reinforce her ideology about women and their role in society. Sai was not miraculous; she was an uninspiring person, a reflection of all the contradictions around her, a mirror that showed him far too clearly for comfort. In addition, the metaphorical expression in excerpt 18(see appendix 2) sets clear the humiliated position of women in the Indian society. "Ten blue and black fingerprints clamped on her arm; a thunder-dark cloud loomed up on her side where he had pushed her into the wall". The metaphor shows how helpless and trapped the wife is. She is like a slave who has no way out. This is followed by another evocative image "a thunder-dark cloud loomed up on her side" that comes as a manifestation and extension of her suffering. On the second level, Nimi's agony and suffering can be clearly felt as her bruises stay with her causing extended pain. On the societal level, the author portrays a gloomy scene of the Indian female who suffers silently physically, emotionally and mentally at the hands of her husband.

6.3.1.2 Similes

In excerpt 6(see appendix 1) "**and delivered her bottom bright as a baboon**" the author presents an ironic simile through words said by nuns about little girls to criticize how the girls are brought up at convents. Desai clearly criticizes the superficiality of how girls are being educated at the convent. They are subject to humiliation. They were punished and treated like animals' "baboon".

The author skillfully employs the simile comparing the male's anger to a genie in excerpt 19(see appendix 2). "**The anger, once released, like a genie from a bottle, could never again be curtailed**". This is an expressive simile that portrays the male unjustified violence towards women. This is one of the scenes in which the supposedly civilized judge treated his wife with extreme violence leaving her confused about the reason behind her husband's rage or how to deal with him; simply his anger is unjustified.

7. Findings and Conclusion

The main goals of the study are to analyze extracts, evaluate the recurrent themes in Desai's writing, and examine the significance of the discourse devices used. Besides, investigating how the utilized theoretical framework of Fairclough Three-Dimensional Model has proved to be adequate in reflecting the Indian society unfair treatment to women and achieving the goals of the research. The study has demonstrated that linguistic theory such as Fairclough's Three-Dimensional Model

can be used to study literary texts with a view of unpacking hidden ideologies. However, due to the scope of the present study, the analysis was only limited to lexical and rhetorical analysis.

After conducting the analysis, it is concluded that the selected samples from the novel mirror women's oppression in the Indian society. In this research paper, the first research question proposed is concerned with how the used discursive structures in the selected novel reflect the theme of women's oppression in India. In the selected samples chosen from the novel *The Inheritance of Loss* by Keran Desai (2005) the lexical patterns which have been observed in the language discussing the notion of gender equality show an emphasis on mainly adjectives and nouns. For example, words that depict the females include nouns like:

(shame-problem-bitch-bruises-aches-ache-ashes-sadness-tediousness-earth-smoke-humiliation). This is reinforced by the choice of adjectives like:(desperate-black-stinking-poor- blotchy- dim-stupid- dark-dirty-dead) help polarize representation of women. Thus, the author's use of emotive language is meant to influence the readers to adopt her opinion.

Overall, the writer uses evaluative adjectives because they give an opinion of value, quality, or amount of something. Furthermore, they express the person's attitudes and judgements. Whereas Emotive adjectives arouse the emotions and feelings of listeners/readers. So that, her choices of adjectives are distinctive. Most of the verbs in the chosen excerpts tend to be of dynamic violent movement, and all attributed to males as in (flog-beat-hammer-push-kick-kill).

The second research question suggested is concerned with Fairclough's 3 D model of critical discourse analysis and the role it played to reveal the ideology of the author in the novel *The Inheritance of Loss*. Fairclough's model consists of three layers which assist in exploiting the text. The three-dimensional model includes text, discursive practice, and social practice (Fairclough, 1992). Every layer contributes to the comprehension of the discourse's higher degree of understanding. The model highlights the dependency of society on the construction and acceptance of discourse. Considering cultural norms when producing discourse that how some groups are privileged and others are excluded is also helpful (Janks, 2002; Fairclough, 1992).

Description Stage:

The first layer of Fairclough's model is applied to help the reader to comprehend the basic traits related to the characters in the novel by examining using

it is based on surface level understanding (Fairclough, 1992). The initial stage fosters ideas for second level of comprehension.

Interpretation Stage:

According to Fairclough, the discourse's interpretation is the subject of the second stage. It looks at how discourse is produced by the writer and how the reader interprets what they read (Janks, 2002). To understand the meaning underlying the speech, the words, phrases, and sentences are broken down (Fairclough, 1992).

Explanation Stage:

In addition, the third layer of Fairclough's three-dimensional model helps assess the chosen discourse in terms of different levels of socio-cultural practices (Fairclough, 1992; Janks, 2014). This step aids in identifying the text's underlying ideology, meaning, and impacts on the readers. In order to build discourse, this stage helps to explore the power dynamics and ideological elements at the societal, institutional, political, and organizational levels (Hosseini & Sattari, 2018). Thus, the novel's interlaced ideas are explored through the use of Fairclough's model, particularly the third level. The hidden message and philosophy of the author reveals that women's subjugation, control, and oppression can never ensure families' long-term happiness. In the final section of the novel, the judge expresses regret for his severe treatment of his wife and acknowledges that he was the cause of her death. This is an example of the reformed style of discourse. Through the male character, the fact that male domineering personalities are not a sign of independence and authority is presented. The reality is projected through the character that dominant personalities of males are not the sign of independence and power.

8. Limitations and Recommendations for Further Research

This research is limited with the aim of analyzing lexical and discourse features in the selected data to examine how far the author succeeded in highlighting women's oppression in the Indian society. Moreover, this study is restricted to Fairclough Three-Dimensional Model in CDA. Further research is recommended to analyze the syntactic features deployed by the author in the novel. In addition, a mixed quantitative-qualitative approach would render comprehensive findings to show how Desai tackles different social issues in her novel *The Inheritance of Loss*.

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Text Samples from The Inheritance of loss

Appendix (1)

Excerpt 1

The melancholy of this situation washed over Sai. Could fulfillment ever be felt as deeply as loss? Romantically she decided that love must surely reside in the gap between desire and fulfillment, in the lack, not the contentment. Love was the ache, the anticipation, the retreat, everything around it but the emotion itself. (The Inheritance of Loss:9)

Excerpt 2

He covered his timidity with manufactured disgust: "How can you? Those, those women are dirty," he said primly. "Stinking bitches," sounding awkward. "Fucking bitches, fucking cheap women you'll get some disease . . . smell bad . . . hubshi. . . all black and ugly . . . they make me sick. . . ." (The Inheritance of Loss:23)

Excerpt 3

Mr. Mistry proposed. She thought quickly. This romance had allowed her to escape the sadness of her past and the tediousness of her current girlish life. There is a time when everyone wishes to be an adult, and she said yes. (The Inheritance of Loss:33)

Excerpt 4

Poor thing, but what can we do?" The nuns tsk-tsked because they knew Sai was a special problem. The older nuns remembered her mother and the fact that the judge paid for her keep but never visited. There were other parts of the tale that none of them would be able to piece together, of course, for some of the narrative had been lost, some of it had been purposely forgotten. All they knew of Sai's father was that he had been brought up in a Zoroastrian charity for orphans, and that he had been helped along by a generous donor from school to college and then finally into the air force. When Sai's parents eloped, the family in Gujarat, feeling disgraced, disowned her mother. (The Inheritance of Loss:35).

Excerpt 5

The melancholy of this situation washed over Sai. Could fulfillment ever be felt as deeply as loss? Romantically she decided that love must surely reside in the gap between desire and fulfillment, in the lack, not the contentment. Love was the ache, the anticipation, the retreat, everything around it but the emotion itself. (The Inheritance of Loss:9)

Excerpt 6

Shameless girl," Sister Caroline had told Sai, home workless, one day, and delivered her bottom bright as a baboon, so that she without shame quickly acquired some. The system might be obsessed with purity, but it excelled in defining the flavor of sin. There was a titillation to unearthing the forces of guilt and desire, needling and prodding the results. This Sai had learned. This underneath, and on top a flat creed: cake was better than laddoos, fork spoon knife better than hands, sipping the blood of Christ and consuming a wafer of his body was more civilized than garlanding a phallic symbol with marigolds. English was better than Hindi. (The Inheritance of Loss:37)

Excerpt 7

Death whispered into Sai's ear, life leaped in her pulse, her heart plummeted, up they twirled. There was not a streetlight anywhere in Kalimpong, and the lamps in houses were so dim you saw them only as you passed; they came up suddenly and disappeared immediately behind. The people who walked by in the black had neither torches nor lanterns, and the headlights caught them stepping off the road as the car passed. The driver turned from the tar road onto a dirt one, and finally the car stopped in the middle of the wilderness at a gate suspended between stone pillars. The sound of the engine faded; the headlights went dead. (The Inheritance of Loss:38)

Excerpt 8

Next morning, the uncles laughed. "What happened? Nothing?" They gestured at the bed. More laughter the next day. The third day, worry. "Force her," the uncles urged him. "Insist. Don't let her behave badly." "Other families would not be so patient," they warned Nimi. "Chase her and pin her down," the uncles ordered Jemubhai.. (The Inheritance of Loss :91-92).

Excerpt 9

"Break the bed," shouted an ancient aunt, hearing the scuffle inside the room, and they all began to giggle and nod in satisfaction. "Now she will settle down," said another medicine-voiced hag. "That girl has too much spirit." ... She [Nimi] ran to the door. But the door was locked. She tried again. It didn't budge. The aunt had locked it - just in case. All the stories of brides trying to escape - now and then even an account of a husband sidling out. Shameshameshameshame to the family. (The Inheritance of Loss:175)

Excerpt 10

Yet he repeated the gutter act again and again. Even in tedium, on and on, a habit he could not stand in himself. This distaste and his persistence made him angrier than ever and any cruelty to her became irresistible. He would teach her the same lessons of loneliness and shame he had learned himself. In public, he never spoke to or looked in her direction. (The Inheritance of Loss:177)

Excerpt 11

One day he found footprints on the toilet seat—she was squatting on it, she was squatting on it! —he could barely contain his outrage, took her head and pushed it into the toilet bowl, and after a point, Nimi, made invalid by her misery, grew very dull, began to fall asleep in heliographic sunshine and wake in the middle of the night. She peered out at the world but could not focus on it, never went to the mirror, because she couldn't see herself in it, and anyway she couldn't bear to spend a moment in dressing and combing, activities that were only for the happy and the loved. (The Inheritance of Loss:180)

Appendix (2)

Excerpt 12

A woman holding a baby passed by. The woman smelled of earth and smoke and an oversweet intense smell came from the baby, like corn boiling. "Do you know where Gyan lives?" Sai asked. (The Inheritance of Loss:262)

Excerpt 13

Chickens, chickens, chickens bought to supplement a tiny income. The birds had never revealed themselves to her so clearly; a grotesque bunch, rape and violence being enacted, hens being hammered and pecked as they screamed and flapped, attempting escape from the rapist rooster. (The Inheritance of Loss:263)

Excerpt 14

You aren't being fair." "What's fair? What's fair? Do you have any idea of the world? Do you bother to look? Do you have any understanding of how justice operates or, rather, does NOT operate? You're not a baby anymore, you know. . . ." (The Inheritance of Loss:267)

Excerpt 15

Sai was not miraculous; she was an uninspiring person, a reflection of all the contradictions around her, a mirror that showed him himself far too clearly for comfort. (The Inheritance of Loss:269)

Excerpt 16

Shame caught up with her. What had she done? It would be her they would laugh at, a desperate girl who had walked all this way for unrequited love. Gyan would be slapped on the back and cheered for his conquest. She would be humiliated. (The Inheritance of Loss:269)

Excerpt 17

He emptied his glass on her head, sent a jug of water swinging into the face he no longer found beautiful, filled her ears with leaping soda water. Then, when this wasn't enough to assuage his rage, he hammered down with his fists, raising his arms to bring them down on her again and again, rhythmically, until his own hands were exhausted and his shoulders next day were strained sore as if from chopping wood. He even limped a bit, his leg hurting from kicking her. (The Inheritance of Loss:311)

Excerpt 18

Stupid bitch, dirty bitch!" The more he swore, the harder he found he could hit. Blotchy bruises showed the next morning in disastrous contrast to the sight of contented civilization—eggs in eggcups, tea cozy on the pot, newspaper. The bruises didn't fade for weeks. Ten blue and black fingerprints clamped on her arm; a thunder-dark cloud loomed up on her side where he had pushed her into the wall—a surprisingly diffuse cloud for that one hard precise push. (The Inheritance of Loss:312)

Excerpt 19

The anger, once released, like a genie from a bottle, could never again be curtailed. The quieter she was, the louder he shouted, and if she protested, it was worse. She soon realized that whatever she did or didn't do, the outcome was much the same. His hatred was its own creature; it rose and burned out, reappeared of its own accord, and in her he sought only its justification, its perfection. In its purest moments he could imagine himself killing her. (The Inheritance of Loss:312)

Excerpt 20

Now Jemubhai wondered if he had killed his wife for the sake of false ideals. Stolen her dignity, shamed his family, shamed hers, turned her into the embodiment of their humiliation. Even they couldn't accept her then, and her life could only be useless after that, and his daughter could only be useless and absurd. (The Inheritance of Loss:315)

Excerpt 21

The judge chose to believe it was an accident. Ashes have no weight, they tell no secrets, they rise too lightly for guilt; too lightly for gravity, they float upward and, thankfully, disappear. (The Inheritance of Loss:315)

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المستخلص:

يعد العنف ضد النساء جزئياً نتيجة لأيديولوجية راسخة فى المجتمع والتي تعتبر الرجال متميزين و متفوقين على النساء. كما يُعتبر الكثير من العنف القائم على النوع شيئاً طبيعياً و مقبولا وهو الذى أحياناً يُستخدم كعقوبة اجتماعية من قبل الرجال للنساء. الدراسة الحالية هي دراسة تحليل لغوي تتناول مشكلة العنف الذكوري ضد الشريكات في رواية هندية بعنوان "إرث الخسارة". يتبنى التحليل نموذج (Fairclough 2003) ثلاثي الأبعاد لتحليل الخطاب النقدي و ذلك لتسليط الضوء على العنف والتمييز ممتدى الجذور ضد النساء في دولة الهند. وبالتالي، يتم فحص العينات المختارة من حيث احتوائها على الميزات المعجمية والخطابية و بشكل رئيسي التماسك والترابط. يشمل ذلك تحليل بعض الأساليب البلاغية الرئيسية مثل الاستعارات والتشبيهات. هدف الدراسة هو إظهار كيف قامت المؤلفة باستخدام اللغة للتعبير عن أيديولوجيتها. وبالتالي، تؤكد نتائج هذه الدراسة أن اساليب و تكتيكات المؤلفة ساعدت في تسليط الضوء على موضوع عدم المساواة بين الجنسين. وذلك بدوره سيساعد في العمل على لفت النظر والعمل على حل هذه الظاهرة الاجتماعية.

الكلمات المفتاحية: تحليل الخطاب النقدي، التمييز، نموذج ثلاثى الأبعاد.