

Ideology representations of Alienation in Lamming's The Emigrants

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تمثيلات الأيديولوجيا للاغتراب في رواية جورج لامينج "المهاجرون"

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Abstract

This paper tackles the ideology representation of alienation in Lamming's *The Emigrants*. It aims to identify and explore how alienation is used in postcolonial novel *The Emigrants* (1954), where characters struggle with displacement's emotional scars through emigration and exile. The sample of the study is limited to four extracts selected from the novel. The model adopted involves three levels of analysis: macro level, van Dijk's (1998-2005) ideological square, the cognition level of Harts' (2014) construal operations, and van Leeuwen's (2008) social actors' representations. In fact, the paper intends to identify how Lamming reflects alienation on the micro level by employing the social actor representation in '*The Emigrants*' and specify the way the writer reflects alienation on the cognitive level by employing the construal operations in the novel, in addition to identifying ideologies underpinning alienation discourse in novel. The paper concludes that Lamming systematically portrays alienation through exclusionary and assimilative strategies that fragment social bonds at the grammatical level. Cognitive construal operations systematically frame alienation as perceptual reality that guides reader interpretation. Alienation ideologically serves anti-colonial moral vindication that transforms disconnection into evidence of Black perceptual superiority.

Keywords: ideology, alienation, Lamming, *The Emigrants*

المستخلص

تناول هذا البحث تمثيلات الأيديولوجيا للاغتراب في رواية "المهاجرون" (The Emigrants) للكاتب جورج لامينج. تهدف الدراسة إلى استكشاف كيفية توظيف مفهوم الاغتراب في رواية "المهاجرون" (1954) بوصفها نصاً أدبياً ينتمي إلى أدب ما بعد الاستعمار، حيث يصارع الشخصيات الندوب العاطفية المترتبة على التهجير الناتج عن الهجرة والنفي. تقتصر عينة الدراسة على أربعة مقتطفات مختارة من الرواية، وقد اعتمدت الدراسة نموذجاً تحليلياً يتضمن ثلاثة مستويات: المستوى الكلي (المربع الأيديولوجي لفان داك 1998-2005)، والمستوى المعرفي (عمليات التأويل الإدراكي لهارت 2008)، وتمثيلات الفاعلين الاجتماعيين (لفان ليوين 2014). يسعى البحث إلى تحديد كيفية عكس لامينج للاغتراب على المستوى الجزئي من خلال توظيف تمثيل الفاعلين الاجتماعيين، وتوضيح الطريقة التي يعكس بها الكاتب الاغتراب على المستوى المعرفي عبر استخدام عمليات التأويل الإدراكي، بالإضافة إلى تحديد الأيديولوجيات الكامنة وراء خطاب الاغتراب في الرواية. وتوصل البحث إلى أن لامينج يصور الاغتراب بشكل منهجي من خلال استراتيجيات الإقصاء والاستيعاب التي تعمل على تقوية الروابط الاجتماعية على المستوى النحوي. كما تعمل عمليات التأويل المعرفي على تأطير الاغتراب بوصفه واقعاً إدراكياً يوجه تفسير القارئ. ويخدم الاغتراب أيديولوجياً غاية التبرير الأخلاقي المناهض للاستعمار، مما يحول حالة عدم الترابط إلى دليل على التفوق الإدراكي للهوية السمراء.

الكلمات المفتاحية: الأيديولوجيا، الاغتراب، لامينج، رواية المهاجرون، العمليات التأويلية.

1.1 Introduction

The concept of ideology has long been central to critical social and linguistic inquiry. Initially introduced by Antoine Destutt de Tracy, ideology has evolved from the study of ideas to a broader framework for understanding how individuals interpret social reality. The concept of ideology in critical traditions is that ideology is a process that implies constructions of belief systems and also perpetuation of power relations by establishing socially constructed meanings as natural and unchallengeable (Williams, 1983). In the field of postcolonial studies, ideology is a crucial factor in the construction of identities in the circumstances of colonial domination and displacement of culture. One of the most important consequences of such influence of ideology is alienation, which is generally defined as a condition of inability or in relating people to their social or cultural surroundings. The initial philosophical arguments by Georg Wilhelm Friedrich Hegel idealized the meaning of alienation to self-externalization and later Karl Marx associated it with material and economic circumstances. In the modern understanding, this notion has been expanded to psychological and cultural aspects, especially when it comes to the topic of migration and displacement (Malpas, 2022). In the postcolonial literature, alienation is a dominant theme of fragmented identities and dislocation of the culture. These experiences are explored through the works of George Lamming in a large way. In his novel, *The Emigrants* (1954), the author shows the Caribbean migrants who are travelling to England and this episode reveals the emotional and social issues attached to the displacement. The issue of alienation in the text is not only represented as an individual state but rather as a systemic process as influenced by the larger ideological and discursive influences. Though past researches have discussed the theme of migration and identity, very little has been done on the aspects of discourse in the development of alienation. In this regard, the current research follows the line of socio-cognitive perspective introduced by Teun A. van Dijk (1995, 2005), who links the discourse and cognition with social structure. This framework is complemented by Theo van Leeuwen's (2008) model of social actor representation and Christopher Hart's (2014) model of construal operations.

The study aims to answer the following questions:

1. How does the writer reflect alienation on the micro level by employing the social actor representation in *The Emigrants*?
2. How does the writer reflect alienation on the cognitive level by employing the construal operations in *The Emigrants*?
3. What are the ideologies underpinning the alienation discourse in the data in question?

Methodologically, the study combines qualitative and quantitative analysis of selected textual extracts. This integrated approach enables a comprehensive understanding of alienation as a discursive and ideological phenomenon.

2. Alienation

According to Williams, R. (2014). Alienation historically use to describe the action of being cut off from God or from political authority and this term use since the 14th century. In the 15th century alienation means transfer the ownership of rights, estates or money from another person and it means (Rousseau) when the person is cutoff or estrange from its original nature. While according to Cuddon, J. A. (2013). this term has a different meanings according to Marxist, Hegelia, Max Weber, Heidegger and Sartre, and Brecht,

Marxist Definition: A specific historical condition where a person experiences a separation from nature, other human beings, and the products of their own labor.

Hegelian Definition: A philosophical concept representing a stage in the dialectical process where "Spirit" objectifies itself in nature, becoming alienated from itself before eventually returning to itself.

Sociological (Max Weber): The individual's feeling of helplessness within a "disenchanted" world that is governed by impersonal, rational, and bureaucratic institutions

Existentialist (Heidegger and Sartre): Viewed not just as a historical symptom but as a fundamental, defining condition of human existence.

Alienation Effect (Brecht): Also known as the *Verfremdungseffekt*, it is a dramatic principle where audience and actors maintain critical detachment from a play to resist passive escapism and encourage reflection on social and political processes.

The socio-cognitive approach to CDA articulated by van Dijk is a framework that explicitly establishes linkages between discourse, cognition and society. This approach brings forward the premise that discourse is formed by social structures and mediated through cognitive processes. It combines linguistic analysis with the social and psychological dimensions, and thus forms an all-around way of exploring how discourse both influences and reflects the flow of power in a society. The important parts of socio-cognitive approach are macrostructures that

are overarching topics or subjects within a discourse that facilitate in identifying the primary ideas conveyed in communication. On top of that, local meanings, including lexical choices, phrasal arrangements and syntactic structures, contribute to the meaning construction (van Dijk, 2003, pp. 352-371). These elements examine how specific linguistic choices reflect ideology or social prejudice, as well as models of context, which are mental representations used by people to interpret discourse in both speaking and listening. Such models explain the way in which discourse is influenced by situational factors such as time, place and audience. Mental models, including knowledge, attitudes and ideologies, further affect production and interpretation of discourse; therefore, they affect how individuals process and respond to discourse based on their belief systems and societal context(s). The present paper discusses the concept of alienation in literary discussion that depicts alienation among Africans who had emigrated to Europe. This inquiry takes a critical perspective and utilizes a socio-cognitive approach

3. Model of Analysis

The data selected is to be analyzed employing van Dijk's (2005) socio-cognitive approach to CDA. The model consists of three levels of analysis: discourse (micro-level), social (macro-level), and cognitive (the interface between the two) (van Dijk, 2005) as illustrated:

1. **The micro-level** typically investigates the deployment of syntax, localized semantics, lexis, thematic elements, and schematic structures and discursive devices. An eclectic model is employed within this level following van Leeuwen's (2008) Social Actor Representation (SAR) and Hart's (2014) Construal Operation (CO).
2. **The Cognitive Level** comprise the discourse structure strategies that underly and represent mental models. On this level Hart's (2014) Construal Operations is employed.
3. **The macro-level**, the social analysis scrutinizes the representations of power disparities among group members within society (Van Dijk, 1995, 2005). The distinctive characteristic of the model is an "us versus them" dimension, which entails portraying one's own group in an affirmative light ("Positive self-representation") while depicting other groups in a disparaging manner ("Negative other representation") (Van Dijk, 1995, p. 22). The sub-models utilized on the three levels are illustrated in the following sub-sections:

4. Data Analysis

Two extracts, as examples, will be selected to be analysed both qualitatively and quantitatively:

Qualitative Analysis

Extract 1

"They thought it safe to talk loud since the people in this city spoke French and might not therefore understand English. The men didn't speak or understand the other language which might have been unfortunate in different circumstances. They were in transit, however, and it was therefore a lucky limitation. Without a common language it was impossible to make promises. In fact, no promise was too large since it could easily be reduced by an admission of mutual misunderstanding. It seemed a rare luxury to sit drinking and speculating on what would happen. The women in the town were very pretty an" (p.10)

Background

This extract (p.10) depicts migrant men on a transient stopover in a French-speaking city during their sea voyage to England, exploiting linguistic barriers to freely boast about future prospects. It introduces the novel's motif of Windrush-era Caribbean emigrants' fragile optimism amid displacement, where language isolation temporarily shields vulnerability and fosters illusory camaraderie before the "Mother Country's" harsh realities of alienation deepen.

1. Micro-Analysis: Social Actor Representation

The extract systematically assimilates migrants to a collective "us" while excluding locals and authorities, deploying linguistic strategies that ideologically position emigrants as shrewd survivors navigating imperial barriers. This constructs alienation as a shared condition enabled by temporary linguistic freedom, yet rooted in structural exclusion that prevents genuine connection or self-assertion.

A. Exclusion

Suppression

Suppression erases the agents of migration control entirely through agentless passives like *"it was therefore a lucky limitation"*, where the intransitive "was" and abstract "limitation" omit immigration officials or colonial structures imposing transit rules. This naturalizes oppressive logistics as impersonal fortune, alienating migrants from recognizing their journey as engineered subjugation rather than voluntary adventure.

Backgrounding subordinates French locals to a prepositional phrase *"the people in this city spoke French"*, reactivated only hypothetically as non-comprehenders (*"might not therefore understand"*). This relegates

potential hosts to circumstantial irrelevance, ideologically reinforcing migrants' isolation as self-protective rather than imposed disconnection.

b. Inclusion

Categorization

Categorization realizes functional grouping via definite noun phrases "*the men*" (emigrants by gender/activity) and "*the women in the town*" (locals by location/ appearance), constructing a binary of purposeful migrant males versus passive foreign objects of desire. This underpins an ideology of masculine solidarity amid sexual/cultural alienation, where women symbolize unattainable integration.

Generalization

Generalization totalizes urban inhabitants via indefinite "*the people*" and "*the women*", portraying the city as a uniform linguistic monolith excluding English-speakers.

Specification

Specification heightens alienation through precise language contrasts "*French... English... the other language*", pinpointing the exact mechanism of communicative breakdown and ideologically elevating English as migrants' endangered cultural capital.

Assimilation

Assimilation dominates via "*the men, the women*" merging diverse Caribbean subjects into undifferentiated mass, ideologically fostering "us" unity against exclusionary "them" while alienating them from differentiated selfhood essential for integration.

Association

Association bundling links language barrier to opportunity via causal "therefore" in "*lucky limitation*", associating exclusion with rare freedom.

Dissociation

Dissociation linguistically separates language worlds ("*spoke French... understand English*"), preventing cross-cultural alliances and ideologically naturalizing migrants' peripheral status.

2. Cognitive Analysis: Construal Operations

Construal operations profile escapist respite while metonymically reducing displacement to linguistic happenstance, categorizing rigid groups, and modalizing perspectives to sustain illusory control, ideologically construing alienation as temporary and self-managed rather than structural violence.

A. Attention

Profiling

Profiling shoves verbal freedom into saliency: "*safe to talk loud... rare luxury to sit drinking and speculating*", realized by sensory adjectives ("*loud*") and evaluative "luxury," foregrounding boastful release as profiled antidote to voyage alienation. Profiling subordinates structural realities to concessive "*in transit, however*", minimizing enforced movement via adverbial "*however*", ideologically downplaying rootlessness.

Metonymy

Extrinsic metonymy: "*French, English*" part-stands for comprehensive cultural-imperial barrier, scalarly inflating language gap to total incomprehension.

b. Comparison

Categorization

Categorization rigidly partitions "*the men, the women*" versus "*people in this city*," definite articles realize impermeable insider-outsider schema, ideologically polarizing beleaguered emigrants against indifferent hosts.

Metaphor

Metaphor reconstrues barrier as "*lucky limitation*", source-path-goal mapping turns physical constraint into protective fortune, ideologically transforming alienation's pain into strategic gain.

c. Perspective

Deixis

Spatial proximal "*in this city*" immerses readers in migrants' passing area; temporal "*in transit*" deictically marks suspension between worlds.

Epistemic Modality

Low certainty "*might not... understand... impossible*" hedges enable hyperbolic promises, ideologically licensing false consciousness of control.

3. Macro-Analysis: Ideological Square

The square sharply polarizes migrant ingenuity against foreign indifference, hyperbolizing "our" adaptability while suppressing "our" precarity, ideologically justifying emigration as clever rebellion despite incipient alienation.

Emphasize Our Good

Migrants' ingenuity celebrated via "*safe... loud... rare luxury... no promise too large*", superlative quantification elevates linguistic exploit as glorious adaptation to displacement.

Emphasize Their Bad

French speakers pathologized as exclusionary via "*spoke French and might not therefore understand*", causal implication constructs deliberate isolation.

Extract 2

"We were still waiting for something to happen. I looked towards the sea which was sinister, almost human in its aspect. At Port-of-Spain it was simply nasty. You couldn't distinguish the oil from the water, and it tossed itself against the ship with a sickening lethargy. At Barbados it might have been a fairies' habitation, alternating blues and greens tussling far within the body of the water till the deeper shades of its depth had enveloped them. But hereat the little French port the aspect was different from what I had seen earlier. The sea was very calm, almost dead but for the occasional surge of its surface. It wasn't nasty and it wasn't colourful. Just dark, and sinister and suggestively horrific. There was envy too in its darkness, as though it grudged the ship its prominence and certainty on the water. A little act of conspiracy, perhaps, and it might have worked up a fury to level us with the sands. I watched the sea a little excited." (p. 11)

Background

This extract depicts the narrator's introspective observation of the sea during the migrants' shipboard limbo at a French port stopover, personifying the ocean as a menacing, envious entity contrasting prior Caribbean ports (Port-of-Spain, Barbados). Within Lamming's Windrush narrative, it symbolizes existential suspension between homeland and imperial destination, where stagnant calm evokes alienation: migrants adrift in psychic no-man's-land, the sea mirroring internal turmoil of uprooted identity, suppressed agency, and foreboding racial-cultural rejection awaiting in England. The passage ideologically frames nature as complicit in colonial displacement, heightening migrants' precarious isolation.

1. Micro-Analysis: Social Actor Representation

Linguistic strategies exclude human actors almost entirely, animating the sea as primary agent while assimilating ports into categorical backdrops, ideologically construing alienation as cosmic conspiracy where migrants become passive objects of indifferent nature, stripped of communal bonds and historical agency.

A. Exclusion

Suppression

Suppression erases fellow migrants and crew from perception clauses like "*We were still waiting for something to happen*" and "*I watched the sea*", realized by intransitive passives ("*were waiting*") and agentless focus on narrator's gaze, suppressing collective impatience to isolate individual dread. This naturalizes group stasis as impersonal limbo, alienating migrants from shared resistance.

Backgrounding

Backgrounding subordinates ports to circumstantial comparatives "*At Port-of-Spain it was simply nasty ... At Barbados it might have been*", reactivated only as foils for current horror, ideologically distancing homeland familiarity to amplify present disconnection.

b. Inclusion

Impersonalization

Impersonalization dominates sea processes "*it tossed itself... its surface... its depth*", realized by possessive "its" and intransitives, dissolving ocean into abstract force.

Personalization

Personalization strikingly animates sea via human traits "*sinister, almost human... envy... grudged... conspiracy*", attributing psyche to nature, alienating humans by inverting agency hierarchy.

Nomination

Nomination is limited to ports "*Port-of-Spain,*" "*Barbados,*" "*little French port,*" uniquely naming locations as quasi-actors contrasting sea's dominance.

Categorization

Categorization groups seas via attributive "*the sea*", functional "*fairies' habitation*," classifying ocean regionally while migrants remain uncategorized beyond "We", ideologically reducing humans to generic waiters against nature's vivid typology.

Specification

Specification details sensory contrasts "*oil from the water... alternating blues and greens... deeper shades*", pinpointing visual-tactile alienation markers like "*sickening lethargy*" versus "*calm, almost dead*".

Individualisation

Individualisation spotlights narrator via "*I looked... I watched... I had seen*", isolating observer amid suppressed "We."

Association

Association bundles sea qualities "*dark, and sinister and suggestively horrific*", coordinated adjectives linking menace across ports.

Dissociation

Dissociation separates sea moods regionally "*nasty... colourful... calm, almost dead*", realized by concessives "but... wasn't," ideologically construing ocean as fickle antagonist dissociated from human predictability.

2. Cognitive Analysis: Construal Operations

Operations profile sea's horrific calm while profiling human agency, metonymically conflating ocean with psychic threat, categorizing nature hierarchically, and deictically immersing in suspended perspective, ideologically framing alienation as existential engulfment by imperial-transit void.

A. Attention

Profiling

Profiling thrusts sea menace into saliency: "*sinister, almost human... dark, and sinister and suggestively horrific*", realized by chained emotive adjectives foregrounding perceptual horror as primary scene, alienating narrator from action.

Metonymy

Extrinsic metonymy is realized by "*the sea*" part-stands for entire voyage alienation, scalarly inflated via "*envelop[ing]... depth*", while intrinsic metonymy is manifested through "*occasional surge of its surface*" bodily motion evokes submerged conspiracy.

b. Comparison

Categorization

Categorization schemas ports/seas via color-mood classes "*nasty... colourful... dead*", realized by sensory specifics, positioning French sea as abject extreme, ideologically categorizing transit stages as intensifying alienation gradients.

Metaphor

Metaphor animates sea as resentful rival: "*envy too in its darkness... gruded the ship... conspiracy... level us with the sands*", personification mappings cast ocean as human saboteur, ideologically externalizing migrants' dread onto nature.

c. Perspective

Deixis

Spatial "*towards the sea... far within... on the water*" orients from ship; temporal "*still waiting... earlier*" marks stasis.

Epistemic modality

Speculative "*might have been... might have worked up a fury*", low certainty heightens menace, narrator's "little excited" conveys ambivalent thrill in alienation.

3. Macro-Analysis: Ideological Square

Square pits passive migrants ("us") against malign sea ("them"), hyperbolizing nature's threat while suppressing human potential, ideologically construing alienation as fated subjugation to imperial-nature nexus.

De-emphasize Our Bad

Powerlessness is minimized through "*waiting for something*", framed as anticipation not paralysis.

Emphasize Their Bad

Sea demonized via "*sinister... horrific... conspiracy... fury*", emotive lexicon pathologizes nature as envious destroyer.

De-emphasize Their Good

Sea's beauty suppressed ("might have been a fairies' habitation"), concessive "but" negates prior allure.

4.5.1.1 Social Actor Representation

Table 4.1 shows the frequencies and percentages of the SAR strategies in the novel under analysis.

Table 4.1: SAR Strategies in The Data Analysed

Strategy	Frequency	in Percentages
	'The Emigrants'	
Suppression	12	7.5%
Backgrounding	10	6.3%
Nomination	10	6.3%
Categorization	13	8.2%
Impersonalization	15	9.4%
Personalization	16	10.1%
Generalization	10	6.3%
Specification	23	14.5%
Individualisation	18	11.3%
Assimilation	8	5.0%
Association	14	8.8%
Dissociation	10	6.3%
Total	159	

The table presents quantitative results from van Leeuwen's social actor representation strategies across the postcolonial novel: The Emigrants (total N=159). Percentages reveal distinct discursive patterns in identity construction under colonialism, aligning with prior qualitative findings on alienation.

Table 4.2 Construal Operations in the Data Analyzed

Operation	Frequency	in Percentages
	'The Emigrants'	
Profiling	26	17.4%
Metonymy (total)	15	10.1%
Scalar Adjustment	30	20.1%
Categorization	19	12.8%
Metaphor	9	6.0%
Deixis	27	18.1%

Operation	Frequency in 'The Emigrants'	Percentages
Epistemic Modality	23	15.4%
Total	149	100%

٤. Qualitative Analysis of Selected Extracts

In this section, we are going to analyse the selected excerpts to explore the way alienation is expressed using the combination of linguistic, cognitive and ideological processes. Instead of operating as a thematic motif, alienation in the corpus is a resultant consequence of certain discursive set-ups that both determine the process of representation and perception. Exhibit 8 locates migrant heroes in a liminal, alien environment where language difference is a key defining factor of engagement processes. The first lack of a common language creates an ephemeral feeling of freedom since the migrants feel a temporary protective barrier between them and the outside world. However, this seeming reprieve is at the same time a strengthening of alienation by suppressing substantive communication and inhibiting authentic socio-communal interaction. At the linguistic level, the narrative systematically deprives the explicit agents, which makes scenarios appear to be as natural or incidental as opposed to being the reflections of underlying domination structures. This de-personalization of experience is encouraged by this de-personalization of explicit agency. At the same time, the fact that people are represented as part of a group makes the individuality of persons less relevant and preconditions a collective migrant identity, thus enhancing the collective quality of displacement. Thoughtfully, the passage brings focus to instances that are marked by relief, conjecture and fantastical possibilities. Such selective focalisation is a temporary distraction of ambivalence, which allows migrants to build a sense of mastery in an otherwise perilous world. This type of cognitive framing anticipates how perception is being used as a mediator of experience to make alienation cloudy and even temporary. The excerpt, ideologically, outlines a demarcation line between the migrants and the environment. The migrants are portrayed as accommodative and internally united, other people are remote and unreachable. This contrast supports a feeling of isolation and indicates that alienation is not merely an experienced phenomenon but also maintained discursively based on the discursive enclosures in delineating the existence of the self and the other. Extract 2 makes the shift of analytic focus, no longer on the interaction between people, but on the perception by the narrator of the natural world, especially the sea, which is described as an overwhelming and disorienting force. This is linguistically reduced to a minimum of human agency, and the sea is given rich descriptive qualities further contributing to it becoming a central place in the story. Such agency reversal places migrants in a secondary role, which highlights the fact that they do not control what happens to them. The descriptive register foreshadows darkness, silence and uncertainty creating a sense of tension and discomfort, which is also reflective of the inner psychological condition of the migrants. Cognitively, the passage uses contrast and changing perception to create meaning. References to places that were already known to them highlight a shift of stability to unpredictability, hence supporting the feeling of dislocation. This, even more, is enhanced by the narrative point of view, whereby the viewer is placed in a state of inertia, neither squarely rooted in the past, nor squarely in the present. The image of the environment, ideologically, is depicted as overwhelming and unconcerned, thus increasing the vulnerability of the migrants even further. This description suggests that alienation is not confined to social relations but it is a wider existential state that is controlled by forces not under the control of the individuals. Combined, these passages indicate that alienation is created by the interplay of linguistic selection and cognitive framing and ideological positioning. The weakening or dispensation of agency, the privileging of collective identity, and the control of perception with uncertainty and contrast all play a role in portraying displacement in a complex manner. Alienation therefore does not exist but is produced as such, mediated by discourse and located in extended postcolonial spaces.

3. Analytical Findings and Discussion

The results prove that the process of alienation in the context of the Emigrants is being systematically built with the help of interlocked linguistic and mental and ideological formulations, not being depicted as an emotional or thematic state. The allocation of the strategies of social-actor representation at the linguistic level indicates that there is a sophisticated negotiation of visibility and invisibility of agency. The comparatively high percentages of specification (14.5%), individualisation (11.3%), and personalisation (10.1%) show that the text foregrounds

human presence often, which in turn gives the characters an opportunity to be perceived as socially and experientially grounded. Nonetheless, this trend is at the same time compensated by the use of impersonalisation (9.4 %) and suppression (7.5 %) that blur the responsibility by eliminating or downplaying the explicit actors. This two pattern implies that, despite partial individuation of migrants, they have a structurally limited agency. In this respect alienation becomes a state where individuals are seen as subjects but restricted in their ability to act hence the dynamics of postcolonial displacement in general. Moreover, the moderate predisposition of categorisation, generalisation, and association reveals that people are often placed in collectively or socially defined groups. Such a process of grouping makes individuality more personal and strengthens common identity as a migrant. Simultaneously, the comparatively lower occurrence of assimilation and backgrounding imply that the total erasing in a homogenous group is avoided, therefore, there is a conflict between the individual and group identity. The necessity to belong and the necessity to lose the stable, individuated identity are the main factors in the construction of alienation as they influence each other. The patterns are built at the cognitive level, which construct alienation by influencing the way experiences will be perceived and interpreted. The leading role of scalar adjustment (20.1 %), deixis (18.1 %), and profiling (17.4 %) shows that the discourse of narration is actively involved in the manipulation of perspective, intensity, and focus. These strategies are not just event descriptions but rather plans in which instability and transition are anticipated. As an example, the perceptions of distance and difference are emphasized with the help of scalar adjustment, and deixis annotates the experiences in the context of the changing spatial and temporal frames, which strengthens the feeling of dislocation. Profiling also focuses on a set of chosen elements of experience, which frequently focus on uncertainty or incompleteness. This reading can be reinforced by the presence of epistemic modality (15.4 %), which provides ambiguity and speculation to the discussion. Uncertain expressions do not allow stabilising the meaning, and, therefore, it is consistent with the unstable social and psychological status of migrants. Besides, categorisation and metonymy may be used to simplify and abstract complex experiences, and the less widespread use of metaphor can also be used to amplify significant instances of emotional and perceptual height. These patterns of thought, combined, create alienation as a dynamic and shifting fact, as it is seen, and not as it is. At the ideological level, the results indicate the strong trend of polarisation that is in line with Teun A. van Dijk ideological square. The prevailing negative focus toward other people (45.9 %) and positive focus on the self (32.4 %) indicates a definite separation between the self and the other. This polarisation serves the purpose of repositioning migrants as active subjects whose status is constructed by external forces. This is further enhanced by the relatively low priority of minimising the negative aspects of the self (18.9 %) and the almost zero positive representations of others (2.7 %). Significantly, such an ideological structure allows an anti-colonial view of alienation where alienation is redefined as a reaction to systemic exclusion and power imbalance. The discourse does not portray alienation as an existent dearth, but as the effect of past and social situations and, by implication, critiques the mainstream discourses which naturalise colonial relations and marginalisation. Comprehensively, linguistic, cognitive and ideological evidence has shown that alienation in the novel is constructed actively and systematically by use of discourse. These levels co-exist and interact to highlight that alienation is not merely a psychological phenomenon but also a socially and ideologically negotiated phenomenon. This multi-layered construction emphasizes on the importance of language on the construction of postcolonial identity as well as the importance of discourse as a location where power, perception, and experience come together.

4. Conclusion

This study demonstrates that alienation in *The Emigrants* is not a thematic feature but a discourse, which is systemically developed by means of linguistic, cognitive, and ideological discourses. The study, through integrating the socio-cognitive discourse analysis, brings out the central position played by language in creating the experience and the meaning of displacement. The results indicate that linguistic strategies play the role of partial absence of agency and development of collective identity whereas the cognitive processes are used to frame alienation as a dynamic and perceptual process. On the ideological level, one finds that a high degree of polarization supports an anti-colonial point of view, which turns alienation into the kind of critical awareness and opposition. The micro-, cognitive-, and macro-level analysis has enabled the study to develop a thorough insight into the functioning of alienation in postcolonial discourse. It also shows how socio-cognitive methodologies are applicable in the analysis of literature especially in the study of the correlation between language, power and identity. Further studies can use this framework to apply it to other postcolonial texts to further examine the overall patterns of discourse and identity formation on a wider cultural basis.

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