

A Critical Stylistic Approach to Interior Monologue of Ahlam Mosteghanemi's Novel: Chaos of the Senses

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Abstract

Critical stylistics investigates ideologies, ideas, and views in literary and texts, whether visible or hidden. It seeks to describe the linguistic choices made by speakers or authors in terms of their ideational viewpoints, thoughts, and meaning. In this regard, the purpose of this research is to conduct a critical stylistic analysis of interior monologues from Ahlam Mosteghanemi's novel (Chaos of the senses). Interior monologues are monologues or speeches delivered on stage by a single character conveying his or her thoughts and feelings. Ideology is expected to be present in all forms of language. Ahlam Mosteghanemi's language is thus assumed to have some of these ideologies inside its structure; but, what type of ideology may be discovered in Ahlam Mosteghanemi's interior monologue? Through the textual-conceptual functions suggested by Jeffries (2010), Critical Stylistics investigates what the text is doing. It is firstly hypothesized that: There is a typical interior monologue in depicting the characters. Secondly, there is an ideology or ideologies behind the analyzed literary texts like novels. The study concludes that Ahlam Mosteghanemi's language reflects a considerable deal of ideology, both hidden and obvious.

Keywords: Stylistics, Critical stylistics, novels, interior monologue.

1. Introduction

Critical stylistics is the study of ideologies, ideas, and points of view in literary and textual works, whether visible or hidden. It aims to define speakers' or authors' linguistic choices in terms of their ideational viewpoints, thoughts, and meaning. The goal of this study is to undertake a critical stylistic analysis of interior monologues from Ahlam Mosteghanemi's novel (Chaos of the Senses). Interior monologues are monologues or speeches given on stage by a single character in which he or she expresses his or her thoughts and feelings. All types of language are assumed to contain ideology.

This study aims to explore and analyze the unclear or opaque areas where ideas, views, ideologies, and linguistic choices collide in interior monologue texts taken from Ahlam Mosteghanemi's novels by applying the model of analysis to these interior monologues. Critical Stylistics seeks to describe the linguistic choices made by speakers or authors in terms of their ideational viewpoints, thoughts, and meaning. As a result, this is what this study attempted.

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2. Stylistics

According to Verdonk (2002: 4), the linguistic expression when it appears to be distinctive and effective is referred to as the style in language. Thus, He defines stylistics as the study of that style, i.e. analyzing that expression with description of its effect which relies on texts types that consist of particular features of styles to yield specific effects.

Along with Jeffries and McIntyre (2010:2), stylistics is a linguistic subfield that investigates styles methodically, taking into account elements such as author, context, genre, and historical time. Specifically, certain authors are identified by distinct individual styles applicable to specific genres, such as journalistic language and gothic novels or other literary styles. As many interior monologues as possible for analysis in order to acquire accurate results.

As a consequence of the emphasis placed on stylistics in literary writings, various terminology such as literary linguistics, literary semantics or pragmatics, and poetics have emerged as alternatives to stylistics. This clearly established that stylistics extends beyond the formal qualities of the linguistic style.

Consequently, using linguistic devices in linguistic stylistics to help text interpretation differs significantly from undertaking stylistic analysis to test a specific linguistic model as a means of contributing to a specific linguistic theory. However, the majority of stylisticians may demonstrate that their work incorporates both of these techniques.

2.1 Critical stylistics

Olaluwoye (2015) defines critical stylistics (CS) as a stylistic device of linguistic analysis that focuses on how social meanings are communicated through language. This technique is credited to Jeffries (2007), who developed it in order to discover: A-Discourses in society that are related to dominance on the female body.

B-Incorporation of feminist concepts into dominant discourses. It is noted that CS is involved in uniting both the principal text functions, which symbolize the real world via text words themselves, and texts structures themselves.

Based on Jeffries (2010), there cannot be a comparable relationship between form and function. This is a critical question regarding specific beneficial parts of language, such as poetry writing and metaphor use in everyday life, as well as negative aspects, notably as manipulation and lying.

She goes on to say that the gap between stylistics and CDA can be overcome through CS by applying and extending critical linguistics to the text analysis sector. In this regard, the most important contribution of CS is the addition of the most extensive range of analytical toolkits.

2.1.1 Ideologies and Naturalization

As will be seen later in this research, critical stylistics encompasses considerably more facets of analysis. Another point to make is that some ideas are more powerful than others, and these may be dominant ideologies. According to Simpson (1993: 5), dominant ideologies function as a tool for perpetuating unidentical power relations in society, i.e. these ideologies are the source of the power relation chain. Language can be used to express this. These ideas arose as a result of a process known as naturalization, which will be described further below.

As noted by Jeffries (2010: 7), much discussion in CDA is tied to the idea that there are dominant groups whose ideologies are extensively repeated and reasserted to the point that they become naturalized and viewed as common sense by the people rather than purposeful ideologies. Naturalization and opacity are crucial properties of discourse for the reasons stated above, which is why naturalization is addressed here.

3. Mosteghanemi's Interior monologue (IM)

Interior Monologue is a technique employed to disclose the stream of thoughts throughout an interlocutor's mental states in literature. Beckson and Dujardin (1975:240) delineate IM as an understood discourse in which an interlocutor identifies his most supposed thinking...by adopting fragmented syntax. Authors employ linguistic features with distinctive arrangement (ungrammatical) to represent the thinking, mental states.

This current study focuses on Mosteghanemi's interior monologue in particular. An interior monologue is a theatrical speech or monologue performed by a single character on stage alone; during this speech, this character speaks his mind and what he is thinking about, but the purpose is for no other character to hear it as a fragment of consciousness (Hirsh, 2003: 13). As a result, interior monologue serves as an opening into the character's inner psyche. In this scenario, though, the addressee is frequently the audience. The word 'interior monologue' derives its meaning from the Latin words 'solus' ('alone') and 'loqui' ('to speak'). Another significant role of interior monologue is to convey characters' future intentions and hence prepare the audience for future developments (Huessy, 1992).

Ahlam Mosteghanemi (born 1953) is a novelist from Algeria who is often regarded as the first woman to publish a novel in Arabic. For the past 35 years, Ahlam's creative contributions have greatly improved the Arabic literary scene.

4. Methodology

This study employs both qualitative and quantitative analysis approaches. The data is examined qualitatively first, then statistically using the quantitative method, using the critical stylistics model. The qualitative investigation will look into how the textual-conceptual functions are utilised. The quantitative analysis is designed to supplement the findings of the qualitative analysis. This methodology is meant to achieve the aims of this and, if found, to reduce prejudice and subjectivity. Although Jeffries uses the model of analysis mainly qualitatively, it will be employed numerically whenever possible in this study.

5. Data Selection

Interior monologues were chosen as the data for study. Ahlam Mosteghanemi's novel (*Chaos of the Senses*) inspired these Interior monologues. Interior monologues are chosen for examination and are studied both qualitatively and numerically. Because they are the most representative, the interior monologues chosen to illustrate the overall study are solely the well-known interior monologues made by the characters of each novel. The focus on the principal interior monologues appropriately depicts an overall view of how Shakespeare utilizes language to convey ideology. Such selection also assures that the manipulation of language to integrate ideology into it is revealed. The major goal, however, is to cover as many interior monologues as possible for analysis in order to acquire accurate results.

5.1 Data Description

Ahlam Mosteghanemi commands an eminent place in the history of Algerian literature. As the first Algerian woman writer to publish a novel in Arabic, her success marks a pivotal point for both the Arabic language as well as the canon of world literature. Since their publication Mosteghanemi's novels, *Memory in the Flesh* (1985) and *Chaos of the Senses* (1998), *Chaos of the Senses* continues this story, but while *Memory in the Flesh* is told from the viewpoint of the male narrator, Khaled, *Chaos of the Senses* is narrated by

Ahlam. The sequel is set in Algeria in the 1990s, at a time of escalating political violence. In *Chaos of the Senses*, Ahlam is

caught in a lifeless marriage with a high-ranking military officer, and then falls in love with a mysterious journalist. The journalist's identity returns to Ahlam in two registers: he overlaps with a character from one of Ahlam's short stories, and he has adopted Khaled's name as a pseudonym to avoid police persecution. The second novel also explores Ahlam's relationship with other significant male figures in her life—her father, who had been a revolutionary, and her brother Nasser, who has joined the Islamists.

6. The model of analysis

The critical stylistic paradigm arose in response to the ambiguity (due to reliance on contextual characteristics) and lack of analytical tools in literary studies. Jeffries was unable to locate the tools she need within the CDA framework. As a result, she created her analytical model. This chapter introduces the analytical model, which comprises of ten tools, which are as follows:

- | | |
|---|---|
| 1. Naming and Describing | 6. Implying and Assuming |
| 2. Representing Actions/ Events/ States | 7. Negating |
| 3. Equating and Contrasting | 8. Hypothesizing |
| 4. Exemplifying and Enumerating | 9. Presenting Others' Speech and Thoughts |
| 5. Prioritizing | 10. Representing Time, Space, and Society |

6.1 Equating and Contrasting

Most of the tool of equating and contrasting is syntactic as shown in figure (3.2) about triggers, and based also on semantic or pragmatic meaning because, as has been mentioned above, the equivalence or the opposition is based on the overall meaning of the structure used to relate words in such ways. Thus, the form and function of the items used may vary or overlap. This tool has some kind of link to conceptual meanings as when the equivalence or opposition is made with unrelated words, thus, the readers' intuition is tested.

6.2 Exemplifying and Enumerating

It is easier and more structurally defined to identify instances of exemplifying and enumerating than other textual functions. This textual function could overlap with equating where equated items are separated by only a comma, while lists often contain a conjunction such as and or.

6.3 Prioritizing

Prioritizing, as the term implies, is giving value to something in an utterance when it is placed in a specific location in the text's structure (in higher or lower levels). As a textual function, prioritizing has three techniques to prioritize or focus on a specific aspect of the

clause. These three stages are: information structure utilization, transformation, and subordination (Jeffries, 2010: 77).

7. Data Analysis and Discussion of the Results

This section analyzes interior monologues from Mosteghanemi's novels using the Critical Stylistic Model established by Lesly Jeffries (2010) and demonstrates how the model of critical stylistics is applied to English literary texts. The chapter opens with a qualitative examination of each soliloquy, followed by a statistical examination to explain the relevance of the data acquired. Because the functions (Presenting Others Speech and Thoughts, and Presenting Time, Space, and Society) study texts from different perspectives, the statistical analysis only analyzes texts through eight of the textual-conceptual functions. The quantitative statistical analysis is meant to supplement the outcomes of the qualitative investigation.

7.1 Data Analysis

Each interior monologue is analyzed qualitatively first and then quantitatively in a separate independent table. The qualitative analysis precedes the quantitative analysis so that the reader sees at firsthand how the model of critical stylistics is applied to get an idea on how the textual-conceptual functions work. The qualitative analysis is intended to show what ideologies are intended and how ideological effect is caused. Since two interior monologues of each of the two novels are analyzed, they are divided into separate sections so that the reader is not confused.

Extract (1)

He only said, "How are you?" Before today, she did not expect the answer to a question like this to confuse her, and then she discovered how terrible are the obvious questions in their simplicity, the ones that we answer without thinking every day, as strangers who in the end do not care about us, and we do not care about them believing an answer that is no less hypocritical than asking them, but with others. How much intelligence does it take to hide our hurt in language? . Some questions invite gloating, and the question mark contains a miraculous laugh, even when it comes in a warm voice that was once the voice of someone we loved.

هو لم يقل سوى "كيف أنت؟" وهي قبل اليوم لم تكن تتوقع أن يربكها الجواب عن سؤال كهذا وإذا بها تكتشف كم هي رهيبة الأسئلة البديهية في بساطتها تلك التي نجيب عنها دون تفكير كل يوم، غرباء لا يعينهم أمرنا في النهاية ولا يعيننا أن يصدقوا جواباً لا يقل نفاقاً عن سؤالهم ولكن مع آخرين، كم يلزمنا من الذكاء لنخفي باللغة جرحنا. بعض الأسئلة استدرج لشماتة، وعلامة الاستفهام فيها ضحكة إعجاز حتى عندما تأتي في صوت دافئ كان يوماً صوت من أحببنا

Mosteghanimi uses negating no more and then equating care with say which is a material action verb, and a personal deixis to show who is performing the action by the use of which is a deictic center. She, uses naming in describing the use of adjectives gloating and question, and enumerating of laugh and warms through the use of and. Presupposition in is used to make the utterance less liable to doubt (there are shocks). It is a post-modifying clause to modify shocks. The writer then makes use of the information structure to highlight consummation making it the theme of the sentence and subordination. Again the writer uses equating to say that laughing is synonymous with warming The ideology, here again, is that laugh is seen as the same as warm; this is to ideologically affect the reader to intake the idea of laugh and conceptualize it as a way to escape troubles and to sympathize with the hero of the novel. Mosteghanime implies that the hero could go on suffering but he decides to end his troubles.

Extract (2)

We do not learn life from others. We learn it from our scratches. From everything that remains of us on the ground after we fall and stand up.

نحن لا نتعلم الحياة من الآخرين.. نتعلمها من خدوشنا.. من كل ما يبقى منا أرضاً بعد سقوطنا ووقوفنا

This writer does not choose neutrality or narrative bias in raising the voices of the characters, but rather uses the middle method in diagnosing the characters' verbal styles, by manipulating the narrative pronouns. The novel also presents the different ideologies in the social construction of the text regarding the issues of women and the homeland. The final ideological perspective of the novel is based on the characteristics of multi-voiced narratives, an attempt to demarcate democracy in the construction of the text. Also, the possibility of interpretation by the recipient in the open-ended discourse characterizes this feminist novel with the characteristics of a multiplicity of voices, in contrast to those who consider feminist writings only monological narratives.

Extract (3)

Don't bang or sleep at the door so violently. I'm no longer here." Do not try to come back to me through the back door, through the gaps in memory, through the murk of dreams or through mortal windows that have been blown open by the wind. Do not try anymore

.. لا تطرقي الباب كل هذا الطرق.. فلم أعد هنا"

لا تحاولي أن تعودتي إلي من الأبواب الخلفية، ومن ثقبوب الذاكرة، وثنايا الأحلام المطوية، ومن الشبايبك الخالدة التي أشرعتها العواصف

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Mosteghanemi expresses control (whether to sleep or not) through a material action verb, naming (sleep here refers to death), and then hypothesizes about the dreams that may occur during sleep. Modality is a way of expressing uncertainty. Death modifies sleep after it has occurred. The interior monologue is moved away from the center by using spatial deixis. So far, the philosophy has not changed; the interior monologue has always advocated for death and believes that it should be accepted as an outlet. Death is practically a taboo subject in any society, and it is not to be treated lightly, but Mosteghanemi reveals that the hero (Khalid) has no other choice, yet it is not so much a decision as it is fate. The author attempts to persuade the reader to accept such beliefs and to forgive the hero if he commits suicide. Mosteghanemi attempts to demonstrate that Khalid has a choice and control over his life, but he does not. Rather than using a Supervention verb, the speaker uses a personal deictic center and a material action verb "open by" to demonstrate control over his life. The line could also be written in another form, such as "when we die." In the same vein, Khalid employs the term "windows," prefixed by "mortal," to refer to life as a burden and death as his place of rest, which forces him to endure such an existence. This life, according to our beliefs, is not eternal. Many terrestrial faiths contend that there is another life beyond death and that this existence is merely a transitory state.

A multifaceted approach determines whether the interior monologue is comprehensive or partial. This could signify the re-creation of some sections of the source text while shifting the emphasis away from other parts in order to serve a specific ideology.

Extract (4)

But he can't make such an important decision just like that by using .

You can't determine the rest of your life suddenly one night when Thus conscience does make cowards of us all. you are not yet eighteen. And I felt suddenly and for the first time in my life that I was wiser and stronger than she was, and I kissed her and said, 'Don't worry, Mummy. I know what I am doing and I think I do not fear death.

لكن لا يمكنك اتخاذ مثل هذا القرار المهم بهذه الطريقة وهكذا فإن الضمير يجعل منا جميعاً جبناءً. لا يمكنك أن تحدد بقية حياتك فجأة في ليلة واحدة متى أنت لم تبلغ الثامنة عشرة بعد وشعرت فجأة ولأول مرة بالدخول حياتي أنني كنت أكثر حكمة وأقوى منها، وقبلتها وقال: لا تقلقي يا أمي. أنا أعرف ما أفعله واعتقد اني لا أخاف من الموت.

Mosteghanemi employs personal distant deixis he and prioritizing it to emphasize that one can commit suicide by mentioning conscience, cowardice, and descriptive phrases such as of us all, native hue of. This ideology indicates that it is not difficult to commit suicide, and this inner monologue promotes the concept of wisdom. Only the weak see death as a way out of their troubles.

Mosteghanemi, of course, tries to demonstrate that the hero is just like the rest of us. She used enumeration to imply that the hero's pain is imposed on him since she has control over the action. Through lines, naming and describing are utilized to exhibit wisdom and show that the hero is fearless of what happens after death, which is known to as the undiscovered country due to our lack of understanding about it, but is it truly a country? It is difficult to challenge such ideology because it is not the major claim and is embedded in the sentence through subordination.

The important point is ".wiser and stronger." But does it work? Negating is used to express that if it were not death, people would return. Although there is no human agency, the word think is a mental process verb and notably mental cognition to describe the action.

Mosteghanemi expresses deictic center with personal deixis, I, you, and a possessive relational verb have. This means that inanimate actors have authority over the patient, who is the speaker himself. However, know is a verb of mental cognition. In these words, the ideology is the same as in the previous lines; the character is being controlled and tries to explain her viewpoint.

The qualitative analysis revealed what types of textual-conceptual functions were used and how; now, the quantitative analysis should show the frequency and proportion of these functions in the text. The results of the data analysis of the interior monologue found in *Chaos of Senses* are shown in the table (1) below.

Table (1) Frequency Analysis of Textual-Conceptual Functions in *Chaos of Senses*

Textual-conceptual functions	No. of instances	Percentage
Naming and Describing	42	32.3%
Representing Actions/Events/States	26	20.0%
Equating and Contrasting	14	10.7%
Exemplifying and Enumerating	8	6.11%
Prioritizing	18	13.8%
Negating	3	2.31%
Total	130	100%

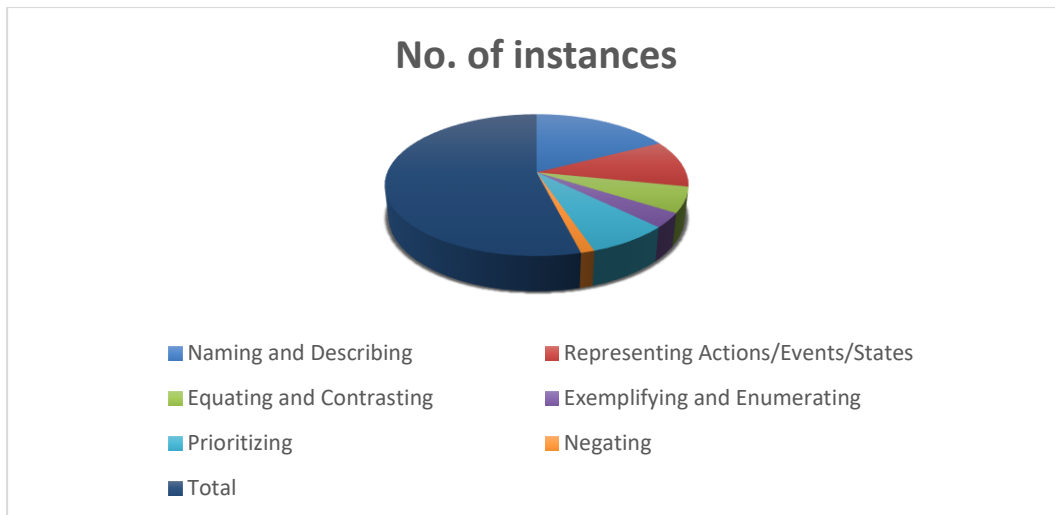


Figure (1) Frequency Analysis of Textual-Conceptual Functions in Chaos of Senses

It is noticed that there are common features amongst interior monologue so far. There is first a discrepancy in the number and percentages of the results obtained as can be seen in the tables. There is also the extensive use of naming and describing which is the most used in the interior monologues. This can be justified by claiming that Mosteghanemi's use of this textual-conceptual function is due to the connotative language he uses; not only connotative but also metaphorical to cause a conceptual and ideological effect.

8. Conclusion

1. Interior monologues have been discovered to be ideologically valid. One could claim that Mosteghanemi's major characters represent her own thoughts and ideologies. As a result, Mosteghanemi is responsible for some of the philosophies. Mosteghanemi, for example, is credited with the hero's comments on life.
2. One of the goals of this study is to find ideologies in texts, and to address the major difficulty of this study, Jeffries' (2010) is used as a method to do so in Mosteghanemi's interior monologue in her novel.
3. Mosteghanemi's texts, on the other hand, have tested the model and demonstrated that it is applicable but lacks some things to deal with to make it nearly complete.

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