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**"A Critical Discourse Analysis of Self-representation in Selected Novels"**

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تحليل الخطاب النقدي للتمثيل الذاتي في روايات مختارة

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وزارة التربية/مديرية تربية بغداد/الرصافة الثالثة

المستخلص

في هذا البحث يتم وصف أسلوب الممثل في الخطاب من خلال الاعتماد على أفكار الأفراد وكيفية إدراكهم لها. يقدمون أوصافاً تفصيلية لكيانات معينة، مثل المواقف والأشخاص وأشياء الخطاب. تهدف الدراسة إلى استكشاف وجهات النظر الأيديولوجية لإظهار الأيتام من خلال نكاء "نحن ضد هم". أربعة مقتطفات محدودة للتحليل. هذه المقتطفات مستمدة من روايات: "البداية السيئة" و "النهاية" المأخوذة من "سلسلة الأحداث المؤسفة" لـ "ليموني سنيكتس". تم تضمين يتيمين في التحليل: فيوليت، الأخت الكبرى، تبلغ من العمر أربعة عشر عاماً، وكلاوس، الأخت الوسطى، تبلغ من العمر اثني عشر عاماً. تم استخدام النهج الاجتماعي المعرفي لـ Van Dijk (2006، 2008) والمربع الأيديولوجي في تحليل النموذج. لوحظ أن الشخصيتين تستخدمان استراتيجيات التمثيل الذاتي، والتي تسمى أيضاً وصف الممثل، من خلال تبني الضمائر الفردية "نحن" و "أنا". كما أنهم يستخدمون تعبيرات أخرى عدة مرات من أجل تبني هويتهم الفردية في هذه المقتطفات.

الكلمات المفتاحية: عقلية نحن وهم، تمثيل الأيتام، أسلوب الممثل، التحليل النقدي للخطاب (CDA)، المنظور الأيديولوجي

Abstract

In this research, an actor's style is defined in discourse via relying on individuals' ideas and how they realize them. They give detail descriptions of certain items, such as, *positions, persons and things of discourse*. The study aims to explore the ideological views of showing the orphan via the "Us versus Them" intelligence. It is adopted a qualitative research method. Four extracts are limited to be analyzed. These extracts are derived from the novels: "*The Bad Beginning*" and "*The End*". Two orphans are included in the concerned analysis: Violet, the oldest sister, is fourteen years old, and Klaus, the middle sister, is twelve. Van Dijk's (2006, 2008) the ideological square and socio-cognitive approach were applied in the analysis since it concentrates on the mental and structure awareness of texts. It has been observed that the two characters use the strategy of self-representation, also called actor description, via adopting the individual pronouns "we" and "I". They also use other expression many times in order to adopt their individual identity in these extracts.

Keywords: *Us versus Them mentality, Representation of Orphans, Actor's Style, Critical Discourse Analysis (CDA), Ideological Perspective*

1. Introduction

Children's literature frequently addresses parental absence as a result of divorce, death, or distance. Any child lose his/her parents will grow up outside of the traditional nuclear family. This leads them to need strong empathy and morals for both adults and kids. Therefore, orphans' conduct and language have drawn more attention in kids' literature, involving novels, short stories and plays although the problems and increased

sensitivity to psychological, emotional and social issues dealt with living like orphans. Well-known a literary work that focuses on the early years of orphans are novels. To examine the notion of actor description, let us set the questions below:

1. How do kids portray themselves in the books using the actor-description technique?
2. Why do kids emphasize using the pronouns "I," "we," and "us" while interacting with others?

2. Literature Review

Within this section, the researcher will focus on concepts that are necessary to be explained for the purpose of the current study. These concepts are critical discourse analysis, identity-representation and orphans in literature

2.1 Critical Discourse Analysis: Definitions

Critical discourse analysis (henceforth, CDA) designates an approach that considers languages as social practices and are interested in the way that languages are used to express power structures and ideologies (Baker and Ellece, 2011 and Wodak, 1995). Through the use of written and spoken language, CDA examines, interprets, analyzes, and assesses the material presented in texts (Bustan and Dawood, 2024). Thus, CDA is useful to make connections between language use and dominance. It is also significance to show how groups utilize languages to establish their control in societies (Taylor, 2013). Regarding CDA methods, they can outlined as follows:

1. **Discourse-Historical Approach** is associated with critical theory's socio-philosophy (Wodak and Meyer, 2001). It takes into account the argumentative relationships that exist between an encounter and its surroundings. Discourse is influenced by the situational context, and discourse influences social interaction. By using utterances' repertoires, this method seeks to make the study of statements that contain implicit bias easier while also assisting in the discovery of hidden allusion (Stefan et al., 2000).
2. **Dialectical-Relational Approach** fails to adopt a critical perspective on discourse (Fairclough, 2003). He contends that the CDA is created as a result of the conventional classification of linguistics and other social science disciplines. Fairclough's approach carries a crucial effect that link between discourse and social structure.
3. **The Socio-Cognitive Approach of Teun van Dijk:** Van Dijk claims that CDA is less of an analysis and more of a study. Van Dijk (2002) makes a number of recommendations about factors relevant to the micro level of each social group. He refers to language uses, discourses, verbal exchanges and communication when listing additional characteristics that are associated with the result of the same groups, like: *dominance, inequality and power* (van Dijk, 2015).

Van Dijk (2001) claims that social cognition serves as a bridge connecting text and society. That is, cognition is the operation for knowing and creation within framework of communicative actions. Van Dijk (2001) also focused on the notion of ideology. Ideology denotes the basic units of socially representations of groups. He further claims that "groups have (more or less) power if they are able to (more or less) control the acts and minds of members of other groups". Thus, discourse, cognitive, and social realms of study are encompassed in van Dijk's technique. Discourse analysis is based on texts viewing them from semantic, lexical, rhetorical and syntactic standpoint. While the cognitive component connects the social and textual aspects to examine how discourses are used to alter thinking, the social dimension examines the social structure as a whole within a setting (van Dijk, 2015). Hence, the three dimensions are required in order to do an integrated analysis (van Dijk, 2015).

Van Dijk (2005) states that a text can be analysed in terms of two levels: micro and macro. At the micro level, the four elements language use, discourse, verbal engagement and communication take place whereas the macro level can be conducted on power, dominance and inequality within social groupings (Schiffrin et al., 2001). Thus, the basic "gap" between macro and micro approaches should cognitively close through discourse. To sum up, Van Dijk concentrates on the mental and structure awareness of texts while Fairclough emphasizes

on political and economic interest. Besides, Wodak focuses on social power actions and roles. In other words, she shifts to the ethnographical and sociolinguistic values. Hence, Van Dijk is more suitable to be applied for the concerned data as it associates with the mental and structure awareness of ideologies.

2.2 Identity-representation

Representing an identity involve numerous things that people intend their identity to one another on one hand and to themselves on the other hand (Thagard and Wood, 2015). Instances of identity-representation relies on different modes involving photographs, mirror images, audio recordings, verbal descriptions and videotapes. Moreover, Orsatti and Riemer (2012) state that persons' physical bodies are realized as embodied in their identities. These identities control all other communication. In this respect, Goffman (1959) mentions that it is a vague analysis to view identities-as-characters as something kept within the bodies of their possessor." Goffman (1959) refuses the essentialist opinion claiming that the identities are rather "a product of a scene that comes off, and not the cause of it". Actually, communication needs both meta-representation and detached representation (Hart, 2010). Detached representation, as Gärdenfors (2004) states, simplifies anticipatory planning. That is, individuals have "inner world" that constitute all their relations and disconnect image for themselves. By using the inner world, they can state different situations and guess how any action can turn out. Users can evaluate stand by courses of actions using such simulations and elect the best ones in reality (Hart, 2010).

The idea that conscious cognitive states represent both oneself and the world is the basic of psychologically identity-representation method to the matter of consciousness (Kidd, 2011). This approach denotes that the conscious cognitive states of both oneself and world. On this basis, identity represents outer and inner elements of the individual perceptions of themselves. For Milrod (2002), it is a cognitive representation of individuals' identity which is not just determined to visual impression but also the "unconscious, pre-conscious, and conscious end psychic representation of the body and mental identity (i.e., the psycho-physiological identity)".

Identity types can be both societal and personal. Personal identity, according to Tajfel and Turner (1979) and Jenkins (2008), is "the sense of self that an individual develops as he grows older." This state is not static; rather, it evolves as the person experiences new facets of life. In the process of creating a basic personal identity, the person looks for out who he is, where he fits in, what he values, and so forth. Each everyone has an identity of their own. Because of this, he has a new perspective on himself. The focus of personal identification is on our unique characteristics and how one differs from other members of society (Jenkins, 2008). As for social identity, it is "our understanding of who we are and who other people are, as well as other people's understanding of themselves and others." This highlights how a person's social identity develops as a result of his interactions with others and his realization that he is a part of society. People from different religions, ethnic groupings, classes, castes, genders, and so on can live together in the same society. The person learns about the differences and similarities he observes in other people through the process of constructing his social identity. Social contact is the cause of this. Understanding one's societal duties and obligations is also necessary for social identity. Certain social obligations are given to particular groups of individuals (Jenkins, 2008).

2.3 Orphans in Literature

The definition of an orphan was adjusted in early modern Western history (about the 15th to the 18th century) to include children whose parents had passed away and children whose parents were unable or unable to support them. McCants (2004) states that "children could... be left orphaned due to parents' economic hardship, prolonged military or naval service, debilitating illness, or widowhood."(p.333). An orphan is defined as "a child, under the age of sixteen... who is an orphan because of the death or disappearance of, abandonment or desertion by, or separation or loss from both parents, or for whom the sole or surviving parent is incapable of providing the proper care" (Pearson, 1991, p.333).

Pearson (1991) elaborates the nature of orphans' life indicating that "many orphans live in what appear to be intact families, but the children are not cherished, nurtured, or guided and do not feel emotionally or physically safe". Such sufferings are always portrayed through orphans' stories which are "works of children's literature that either feature orphaned children as protagonists or that examine orphans and child abandonment from the perspective of a young child" (Burns, 2008). Since children's literature first appeared, orphan stories have been a common subject for authors to explore. The use of orphan in text dates back to the birth of literature, with instance of abandoned children appearing in the mythic and literary traditions of many different cultures (Burns, 2008), involving mythological orphan and orphan in fairy tale as well as other folklore. The orphan story gained attraction in children's literature by the Victorian era because of many other writers wrote about issues dealing with orphans, such as, Charlotte Brontë who wrote the novel "Jane Eyre" and The Orphan Master's Son by Adam Johnson.

They formulate different identities reflected through their belonging to society. These can best be investigated through Trajfel & Turner (1979) model. Tajfel and Turner (1979) define social identity theory as "that part of personal's self-concept which infers from his/her knowledge of his/her membership of a social group together with the social and value importance linked to that membership." For Hogg (1995: 259), "*The basic notion is that a social category (e.g., political affiliation, nationality, sports team) into which one falls, and to which one that feels one belongs, provides a definition of who one is in terms of the defining features of the category ... People have a storage of these discrete category memberships*".

3. Methodology

The type of research is qualitative in nature. According to Shank (2002, p.5), a qualitative approach is "a type of systematic empirical analysis into meaning." Four extracts from the two famous novels: "The Bad Beginning" and "The End" are selected. The analyzed data consists of eight extracts. Four extracts from each novel will be analyzed using the eclectic model. Both novels date back to the writer Handler. The model used in this research is based on van Dijk's SCA Ideological Square (2006-2008).

3.1 Analysis of Data

Extract (1)

*"Thank you so much for helping us out today," Violet said, as she and her siblings walked home with Justice Strauss. "I don't know what **we** would have done without you."... "I can't tell you how much **we** appreciate this," (Violet said, carefully. With their kind parents dead and Count Olaf treating them so **abominably**, the three children were not used to kindness from adults, and weren't sure if they were expected to do anything back. Tomorrow, before **we** use your library again, Klaus and **I** would be more than happy to do household chores for you. Sunny isn't really old enough to work, but **I**'m sure **we** could find some way she could help you."*

As noticed in the above, Violet comes across her assessment for the judge "Strauss" employing the pronoun "we", "us" and "us" referring to herself and her siblings (Klaus, Sunny). Then, she uses the pronoun "I". This indicates that Violet thinks cognitively by herself like a countable person. To explicate, she comes across feelings and talk rather than them. Violet also keeps her individual identity through focusing positive representation to stand for ingroupness and positive identity to maintain the social one.

Furthermore, Violet employs other pronouns such as "they, their and them" referring to her siblings. She keeps her individual identity through talking about kids regardless herself and utilising outgroupness. She focuses positive "US" self-identity and emphasizes THEM negative side. The utterance "the three children" is repeated more than once reflecting that Violet who detaches herself is still an orphan like them and they face the same fortune. This represents positive US self-representation and in-groupness to maintain social identity.

Extract (2)

"Justice Strauss smiled at the three children, but her eyes were very sad. She reached out a hand and put it on Violet's hair, and Violet felt more comforted than she had in some time. For most of the afternoon, Violet, Klaus,

and Sunny cooked the puttanesca sauce according to the recipe. Violet roasted the garlic and washed and chopped the anchovies. Klaus peeled the tomatoes and pitted the olives. Sunny banged on a pot with a wooden spoon, singing a rather repetitive song she had written herself. And all three of the children felt less miserable than they had since their arrival at Count Olaf's. The smell of cooking food is often a calming one, and the kitchen grew cozy as the sauce simmered, a culinary term which means "cooked over low heat."

Violet refers to her siblings, Klaus and Sunny, with the personal pronouns "they" for both and "she" for Sunny in the preceding excerpt. By employing out-groupness and discussing the kids independently of her affiliation with them, she therefore preserves her individual identity. The phrase "the three children" is another way to describe them, indicating that Violet, who distances herself from the other kids, is still an orphan and that they share their fate. In order to preserve social identity, this exemplifies positive US self-representation and in-groupness. Furthermore, the author stresses positive self-representation to maintain the individual identity, and the repeated usage of "Violet" indicates that Strauss cared about her.

Extract (3)

"You orphans thought you could escape me, but at last you're in my clutches!", said Olaf. "Yes, Olaf," Violet agreed wearily. The eldest Baudelaire did not bother to point out that as they were all alone in the middle of the ocean, it was just as accurate to say that Olaf was in the Baudelaires' clutches as it was to say they were in his. Sighing, she gazed up at the tall mast of the boat, where a tattered sail drooped limply in the still air. For some time, Violet had been trying to invent a way for the boat to move even when there wasn't any wind, but the only mechanical materials on board were a pair of enormous spatulas from the Hotel Denouement's rooftop sunbathing salon"

The present extract reflects a tense and ironic situation between the characters Olaf and Violet Baudelaire. Violet's weary agreement shows her resignation to the situation, but it also hints at her strategic thinking. She does not argue directly, which could be a sign of her conserving energy for a potential countermove. The phrase "just as accurate" suggests that the power dynamics are not as one-sided as Olaf believes. The shared vulnerability of being "all alone in the middle of the ocean" levels the playing field, implying that both sides are equally trapped. This thought also reflects Violet's analytical mind, always looking for alternative perspectives and potential advantages. Violet's inventiveness is a recurring theme in the series, highlighting her intelligence and problem-solving skills. Her situation to find a solution despite the lack of resources shows her resilience. Thus, Violet emphasizes positive identity-representation keeping the individual identity.

Extract (4)

Violet followed her brother out of the boat, carrying her sister, who was still quite short. "Which direction do you think we should go?" she asked. "We don't want to get lost." Sunny gave her siblings a small smile. "Already lost," she pointed out. "Sunny's right," Klaus said. "Even if we had a compass, we don't know where we are or where we are going. We might as well head in any direction at all." "Then I vote we head west," Violet said, pointing in the opposite direction of the rising sun. "If we're going to be walking for a while, we don't want the sun in our eyes." ... "We could find anything here," Violet said, and the Baudelaires had walked only a few steps before they saw this was so, for floating in the water was one piece of detritus they wished had blown away from them forever. The villain's eyes were closed underneath his one eyebrow, and he did not move. In all their miserable times with the count, the Baudelaires had never seen Olaf look so calm. "I guess we didn't need to throw him overboard," Violet said. "The storm did it for us"

It is obvious that the references "her siblings, you, Klaus, Sunny, adults" reflect self-representation. The use of time and place adverbials as in "in any direction at all", "in our eyes", "in the water", stand for the importance of time and place and their influence upon the children who suffered and wish that their suffering would finish earlier. These descriptions show how Violet thinks of time and place. They represent personal identity and in-groupness in which Violet wishes that she can indulge in the society and feel accepted through achieving her dreams.

Extract (5)

"Klaus Baudelaire, the middle child, and the only boy, liked to examine creatures in tide- pools. Klaus was a little older than twelve and wore glasses, which made him look intelligent. He was intelligent. The Baudelaire parents had an enormous library in their mansion, a room filled with thousands of books on nearly every subject. Being only twelve, Klaus of course had not read all of the books in the Baudelaire library, but he had read a great many of them and had retained a lot of the information from his readings. He knew how to tell an alligator from a crocodile. He knew who killed Julius Caesar. And he knew much about the tiny, slimy animals found at Briny Beach, which he was examining now"

Here Klaus comes across his identity using the individual pronoun "I", "we" and "us". He maintains his own identity via emphasizing positive side to stand for ingroupness to keep the social identity. Moreover, he anticipates other pronouns: "they, their and them" pointing out his siblings. The writer utilises such pronouns to focus Klaus' personality as a kid who suffers. He concentrates positive identity-representation keeping the individual identity and ingroupness which is needed to perform social satisfactions. Moreover, this strategy can also be noticed from the usage of place and place adverbials counting the importance and their impact on them who suffered for a period of time. This offers how he thinks of place and time. They represent individual identity and ingroupness where he wishes that he may indulge in his situation feeling accepted via achieving her dream.

Extract (6)

Klaus turned to a different section of Nuptial Law, " 'A legal husband,' " he read out loud, " 'has the right to control any money in the possession of his legal wife.' " Klaus gazed at Count Olaf in triumph. "You're going to marry my sister to gain control of the Baudelaire fortune! Or at least, that's what you planned to do. But when I show this information to Mr. Poe, your play will not be performed, and you will go to jail!" Count Olaf's eyes grew very shiny, but he continued to smirk at Klaus. This was surprising. Klaus had guessed that once he announced what he knew, this dreadful man would have been very angry, even violent.

Klaus expresses her self-representation using the personal pronoun "I" to represent in-groupness and positive self-representation to maintain a social identity.

Actor description involves the references to others as in "you (twice times) and your (once) as in the utterances: "what you planned to do", "and you will go to jail!", "your play will not be performed" (Extract 2). These descriptions of others represent the information provided by author about Klaus and their relationships with the people who influenced their life. Moreover, actor description can be noted from the use of time and place adverbials as in "to jail ", "once ", (extract 2), represent the importance of time and place and their influence upon the children who suffered and wish that their suffering would finish earlier. These descriptions show how Klaus thinks of time and place. They represent personal identity and in-groupness in which Klaus wishes that he can indulge in the society and feel accepted through achieving her dreams.

Extract (7)

"Klaus Baudelaire, the middle child, and the only boy, liked to examine creatures in tide- pools. Klaus was a little older than twelve and wore glasses, which made him look intelligent. He was intelligent. The Baudelaire parents had an enormous library in their mansion, a room filled with thousands of books on nearly every subject. Being only twelve, Klaus of course had not read all of the books in the Baudelaire library, but he had read a great many of them and had retained a lot of the information from his readings. He knew how to tell an alligator from a crocodile. He knew who killed Julius Caesar. And he knew much about the tiny, slimy animals found at Briny Beach, which he was examining now"

Here, the character shows his own identity utilising "I" (6 times) thinking conceptually and independently to reflect his responsibility. That is, he considers himself responsible for others, communicates his feelings, and speaks for them. Additionally, he maintains his individuality by emphasizing positive identity-representation.

Thus, Klaus uses “we” (twice) to represent positive identity -representation and in groupness maintaining the identity of his own society.

Moreover, he uses other pronouns containing denoting his siblings (Sunny and Klaus). By speaking about his brothers and utilizing out-groupness, Klaus also maintains his sense of self. He maintains his sense of self by highlighting THEM's bad identity-representation and the positive US self-representation. The writer's use "he" more than once indicating that he provides still another explanation. The author emphasizes Klaus's personality as a troubled child by using this pronoun. In order to maintain the individual identity that demonstrates the in-groupness and positive identity-representation that are necessary attaining happiness, he also emphasizes positive identity-representation.

As a result, the actor's description is evident in the use of time and location adverbs, which highlight the significance of these details and their impact on the children who endured anguish and wished it would end sooner. These explanations demonstrate Klaus's concept of space and time. In addition, the author emphasizes a point by using the name Klaus 5 times. Because of this, these descriptors stand for in-groupness and personal identity, and Klaus hopes that by realizing her aspirations, he will be able to participate in society and feel accepted.

Extract (8)

Klaus took his glasses out of his pocket, where he had put them for safekeeping, and was relieved to see they were unharmed. "I think we're on a coastal shelf," he said. "There are places in the sea where the water is suddenly very shallow, usually near land. The storm must have thrown our boat onto the shelf, along with all this other wreckage." "Land?" Sunny asked, holding her tiny hand over her eyes so she might see farther. "Don't see." Klaus stepped carefully over the side of the boat. The dark water only came up to his knees, and he began to walk around the boat in careful strides. "Coastal shelves are usually much 2 9 smaller than this," he said, "but there must be an island somewhere close by. Let's look for it." (p.29-30)

This utterance observes that Klaus thinks conceptually by himself as a responsible one who thinks about other and expresses his emotions and talk instead of them. He also keeps his personal identity through focusing positive self-representation. Then, Klaus employs the personal pronouns "The only thing I've read since we arrived here is my own commonplace book", (Extract 2) to stand for in-groupness and positive self-representation in order to maintain a social identity. Additionally, Klaus utilizes other personal pronouns involving “they, their and them” referring to his siblings (Klaus and Sunny) as in and was relieved to see they were unharmed " (Extract 2), "here he had put them for safekeeping"(Extract 2). Klaus also keeps his personal identity by using out-groupness and talking about his siblings. Thus, he keeps personal identity through emphasizing positive US self-representation and emphasizing THEM negative self-representation .

The author uses this pronoun for emphasizing upon Klaus personality as a child who suffered. He also emphasize positive self-representation to keep the personal identity showing the positive self-representation and in-groupness which is required to achieve social satisfaction. Consequently, actor description can be noted from the use of time and place adverbials as in " his pocket", " a coastal shelf ", " in the sea", " land ", " boat onto the shelf", " an island somewhere " (Extract 2), epresent the importance of time and place and their influence upon the children who suffered and wish that their suffering would finish earlier. These descriptions show how Klaus thinks of time and place.

Conclusions

People cognition and actual knowledge of expressions emerge based on derivable experience of truth and verbal actions within texts. The strategy of actor description is effected by anticipating social elements within interaction to decompose sensing for social objectives. The concerned data stands for meaning via the relation between discourse and the audience focusing on the most observable linguistic image used by the authors simplifying not solely the nominee's perceived societal values, but even shaping personal interaction within society through these realized social values as made by representing actions. Hence, Klaus and Violet utilise

the concerned in order to focus upon the identity via using the personal pronouns "we' and 'I" in addition to use certain expressions more than once in the concerned data.

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