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Black Feminism :Ideological Representation of Social Ostracism in Nottage's *Ruined*

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النسوية السوداء: التمثيل الأيديولوجي للنبذ الاجتماعي في مسرحية الكدح للكاتبة نوتيج

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Abstract

The present paper discloses the CDA of the depiction of Social Ostracism as reflected in Nottage's *Ruined*. In fact , it revolves around the intricate edifice of American social stratification, addressing the discursive representation in the setting of social stracism in the Congolese Civil War depiction in *Ruined*. Risigl and Wodak's (2001 & 2009) framework is utilized to quantitatively and qualitatively investigate the gathered data which consists of extrtacts drawm from various scenes representing social ostracism in the play. The paper concludes that Nottage critiques her society for the interaction between authority dynamics, societal rank, and the portrayal of downgraded characters, highlighting the complex aspects of social ostracism reflected in the play. In addition, through the utilization of the discursive strategies, the referential strategy grows a greater ratio of the whole employment of these strategies, revealing the importance of how characters are addressed to and how their gendered personalities are negatively or positively remarked in *Ruined*.

Keywords: Nottage, CDA, Social Ostracism , *Ruined*

المستخلص

تتناول هذه الورقة البحثية "تحليل الخطاب النقدي" (CDA) لتصوير ظاهرة "النبذ الاجتماعي" كما وردت في مسرحية "Ruined" للكاتبة نوتيج (Nottage). إذ تتمحور الدراسة حول البنية المعقدة للطبقية الاجتماعية في المجتمع الأمريكي، وتناقش التمثيل الخطابي للنبذ الاجتماعي في سياق تصوير الحرب الأهلية الكونغولية داخل المسرحية. استُخدم الإطار النظري لكل من ريسيجيل ووداك (Risigl& Wodak ٢٠٠٩,2001) لتحليل البيانات –التي شملت مقتطفات من مشاهد متعددة تجسد النبذ الاجتماعي– تحليلاً كمياً ونوعياً. وتخلص الورقة إلى أن نوتيج تنتقد مجتمعها من خلال تسليط الضوء على التفاعل بين ديناميكيات السلطة والمكانة الاجتماعية وتصوير الشخصيات المهمشة أو المنحطة مكانةً، مبرزةً بذلك الجوانب المعقدة للنبذ الاجتماعي في المسرحية. وعلاوة على ذلك، أظهر تحليل الاستراتيجيات الخطابية أن "الاستراتيجية المرجعية" (referential strategy) تشكل النسبة الأكبر من مجمل الاستراتيجيات المستخدمة، مما يكشف عن أهمية الطريقة التي تُخاطب بها الشخصيات، وكيفية تناول سماتها المرتبطة بالنوع الاجتماعي (الجندر) سواء بشكل سلبي أو إيجابي في العمل المسرحي.الكلمات المفتاحية: نوتيج، تحليل الخطاب النقدي ، النبذ الاجتماعي، مسرحية الكدح

1. Introduction

In '*Ruined*', Nottage shows that the depiction surpasses the margins of the civil war of Congolese, tunnelling into the complex network of power constructions, social ranks, and the multi-layered discourse encompassing social ostracism. In particular, this paper intends to apply CDA to the representation of social ostracism in *Ruined*. Focusing on the causing authority dynamics, social stratification, and the discursive strategies used in describing marginalized characters. In other words, thi paper attempts to investigate the interdiscursivity of social ostracism within the larger social stratification of American society, using Reisigl and Wodak's model to CDA which aims to discover the discursive constructions of social sstracism. Through examining the discursive strategies, the paper attempts to focus on how social ostracism is constructed, represented, and employed in *Ruined*. It mianly contributes to a thoughtful understanding of social authority dynamics, depiction, and the

discourse on social ostracism in the play. Thus, the present paper utilizes a congruent methodology for both data gathering and data analysis to divulge the intricacies of the discursive machineries of the play, ending with convinving consequences which integrate the results and insinuations of the paper.

2. CDA: Introduction

CDA has multifariously been considered "a paradigm, a method and an analytical technique", was initially related to "Critical Language Studies" (Billig, 2003, p.37). It has been introduced to outbreak its purportedly deadly malaise and overinterpretation. Actually the term CDA is problematic; it can be used to refer to various types of studies, For example van Dijk (2009, p.146) uses the expression "Critical Discourse Studies", signifying that "this may help see it as a combination of theory, application and analysis". The importance of this "cross-discipline" (van Dijk 1997, p.3) is basically linked to "all types of semiotic artefacts, linguistic and non-linguistic." All the proposed approaches of CDA affirm the idea that critical analysis rises consciousness about the strategies employed in initiating, preserving and replicating symmetrical relationships of authority as indorsed via discourse. In this sense, analysts interested in CD lay empasis on the features contributive to the textile of discourse wherein overriding ideologies are espoused or defied, and wherein opposing and inconsistent ideologies coincide. Hence, an overview of what a text is seems to be necessary to offer an gate towards the interpretation of CDA.

2.1 Discourse

A lot of definition have been constructed to account for what discourse is, yet no one definition can be nominated as the most representative or satisafactory one. One definition is suggested by Bloor and Bloor (2007, pp. 6-7), who, in their revised classification, affirms that certain disctiction among five types of discourse can be made: "Discourse-1 is the highest unit of linguistic description; phonemes, morphemes, words, phrases, clauses, sentences and texts are below.

Discourse-2 is a sample of language usage, generally written to be spoken, that is, a speech.

Discourse-3 refers to the communication expected in one situation context, alongside one field and register, such as the discourse of law or medicine.

Discourse-4 is human interaction through any means, verbal and non-verbal.

Discourse-5 is spoken interaction only.

Discourse-6 stands for the whole communicative event."

Another disction is made by Gee (1999) who pairs "small-d-discourse" and "big-D-discourse" to lucidly compress the meanings above. The first indicates real language (i.e. talk and text). The second refers to the knowledge being formed and disseminated in talk; to the overall manners of "viewing, and behaving in, the world; to the systems of thoughts, assumptions and talk patterns that dominate a particular area; and to the beliefs and actions that make up social practices". Similarly, Chilton (2004) makes a distinction between "language**L**, language**l**, discourse**D** and discourse**d"**. From another perspective, van Dijk (1997, p.8) suggests "linguistic, cognitive and socio-cultural definitions". He expounds that discourse must be interpreted in terms of "syntactic, semantic, stylistic and rhetorical levels". Further, he affirms that discourse must interpreted in correlation with the speakers' "processes of production, reception and understanding". He adds that societal "dimensions of discourse", can be interpreted as a arrangement of "contextualised, controlled and purposeful acts accomplished in society, namely, a form of social action taking place in a context (i.e. physical setting, temporal space plus participants)". Because context is cognitively based, it encompasses people's knowledge of "social situations and institutions, and of how to use language in them".It is often a known fact that a text can be spoken or written, therefore, it must be identified in terms of linguistic elements and their intentional meanings. From a different view, discourse is identified as a "text in context", described by its influence. For Widdowson (2004), discourse can be seen as " the pragmatic process of meaning negotiation, and text, its product" (p. 8). Here, "co-textual relations" have to do with text and "contextual relations with discourse". For the indexes of ideologies, discourses construct "individual and collective consciousness, and consciousness influences people's actions". In other words, via the recurrence of notions and statements, discourse coagulates awareness, and reproduces, forms and empowers social actuality. Additionally, discourse can be identified in terms of the actions contributors induldge in, and the authority endorsed and replicated through them. Therefore, it is possible to talk about "feminist or nationalist discourse, doctor-patient or classroom discourse, the discourse of pity, whiteness or science, or hegemonic and resistant discourses". In short, discourse comprises social understandings "that serve the interests of particular historical and/or social contexts", represent social practices in text, and transform or recontextualise them"(van Leeuwen (2009, p.144)

2.2 Discourse Analysis

The term 'Discourse analysis' rfers to a "research method that studies language use beyond the single sentence"; it aims to examines "how spoken, written, or signed communication shapes and is shaped by social contexts". It is a speedily rising and developing arena. Recent research in this area today emerges from various academic subjects which differs from each other. These subjects constitute "models for understanding, and methods for analyzing, discourse first developed, such as linguistics, anthropology, and philosophy" (Schifrrin, Tannen & Hamilton, 2001, p.5). These subjects have been applied and extended to imply models and approaches related to various academic fields domains, e.g. "communication, cognitive psychology, social psychology, and artificial intelligence".Due to the diversity of areas, the two expressions "discourse" and "discourse analysis" seem to denote various sense to those interested in various meanings fields. Generally, scholars often define "discourse" as "anything beyond the sentence." For instance, Fasold (1990, 65), describes discourse analysis as "study of language use". Most definitions proposed by scholars have interest in particular occurrences and illustrations or waves of language. On the other hand, scholars interested in CDA have recourse to "discourse of power" and "discourses of racism" in which the expression "discourses not only becomes a count noun, but further refers to a broad conglomeration of linguistic and nonlinguistic social practices and ideological assumptions that together construct power or racism". Focusing on Foucault's definition, van Leeuwen (2009, p. 144) expounds that discourse analysis must include "social cognitions that serve the interests of particular historical and/or social contexts". These contexts embody social performs in text, and "transform or recontextualise them".A lot definition have been given by various scholars to account for the definitions of "discourse analysis, however; no one definition can be ladbelled as the most wide-ranging and most characteristic one. This is owing to the idea that each definition is influenced by the discipline related to discourse analysis. Jaworski and Coupland (1999, pp. 1–3) collected several definitions related to various fields of knowledge; they discovered that all definitions can be calssified into three key classes. These definitions revolve around the idea that discopurse analysis refers to "(1) anything beyond the sentence, (2) language use, and (3) a broader range of social practice that includes nonlinguistic and nonspecific instances of language".

2.3 CDA

Definitions proposed by scholars concerning CDA involve a varied range of subjects, from the inconsequential (e.g. how language is associated with society) to the greatly political (highlighting the relations between power and its influence on the overriding assemblies (Rogers 2005, p. 36). CDA is one type of discourse analysis that intends to methodically reveal the commonly cloudy linkss between "discursive practices, events, and texts and larger social and cultural structures, relations, and processes which are molded by associations of power and struggles over power" (Fairclough, 1995, pp.134-5). It does so by joining the linguistic essentials to divulge their secreted components in "the social system and the extent to which these elements influence that system" (Fairclough, 1989, p.10).From another perspective, CDA is considered a subsection of 'discourse analysis" that mainly emphasizes "how dominance, abuse of power, and inequality are used in discourse within sociopolitical situations" (van Dijk, 1998, p.1). The aim behind carrying CDA is to detect and eventually fight socioeconomic injustice. In other words, van Dijk intends to reveal how the overriding groups utilize those discourses as instruments for abusing the minor groups. According to Luke (2002, p.100) CDA involves not only "linguistic investigation of texts but also semiotic analysis and other tools in the linguistic analysis of texts as well as an overall analysis of the social structures, institutions, and power relations that are made up of and included in the texts".Finally, scholars mostly agree CDA has two essential elements: a mutable point in the societal machineries of "ideology and power", and how language "adds to, maintains, and discloses those systems". That is, CDA definitions are generally interested in the relationship between "speech and power" (Breez, 2011, p. 495). One main approach to CDA is Discourse Historical Approach (DHA) proposed by Wodak, and Reisigle and Wodak.

2.4 Discourse Histortical Approach

Wodak suggests an approach (rooted in "Frankfurt School's writings") identified as "Discourse-Historical Approach" which has played a substantial role in the development of CDA. It is a "context-sensitive" approach realting to historical complications (Reisigl and Wodak, 2001, p. 13). Her approach relies on the "sociolinguistics model, sociolinguistics in the Bernsteinian tradition" (Wodak, 1995, p. 209). Wodak believes that CDA is important in supplying the boundary between "systemic functional linguistics and sociology". Then, she develops "discourse sociolinguistics", a mixture of the socio-cognitive illustrations of the history of discourse. Specifically, it associates the discourse-historical system with the socio-cognitive method (Wodak,

1997, p. 3). She adopts the "socio-philosophical orientation of critical theory", and its crucial practice, relied on an component of analysis that meets three interlated dimensions. They are:

1- Text/Discourse Critique intends to elucidate the "inconsistencies, self-contradictions, paradoxes, and dilemmas" that occur within the central constructions of text and discourse.

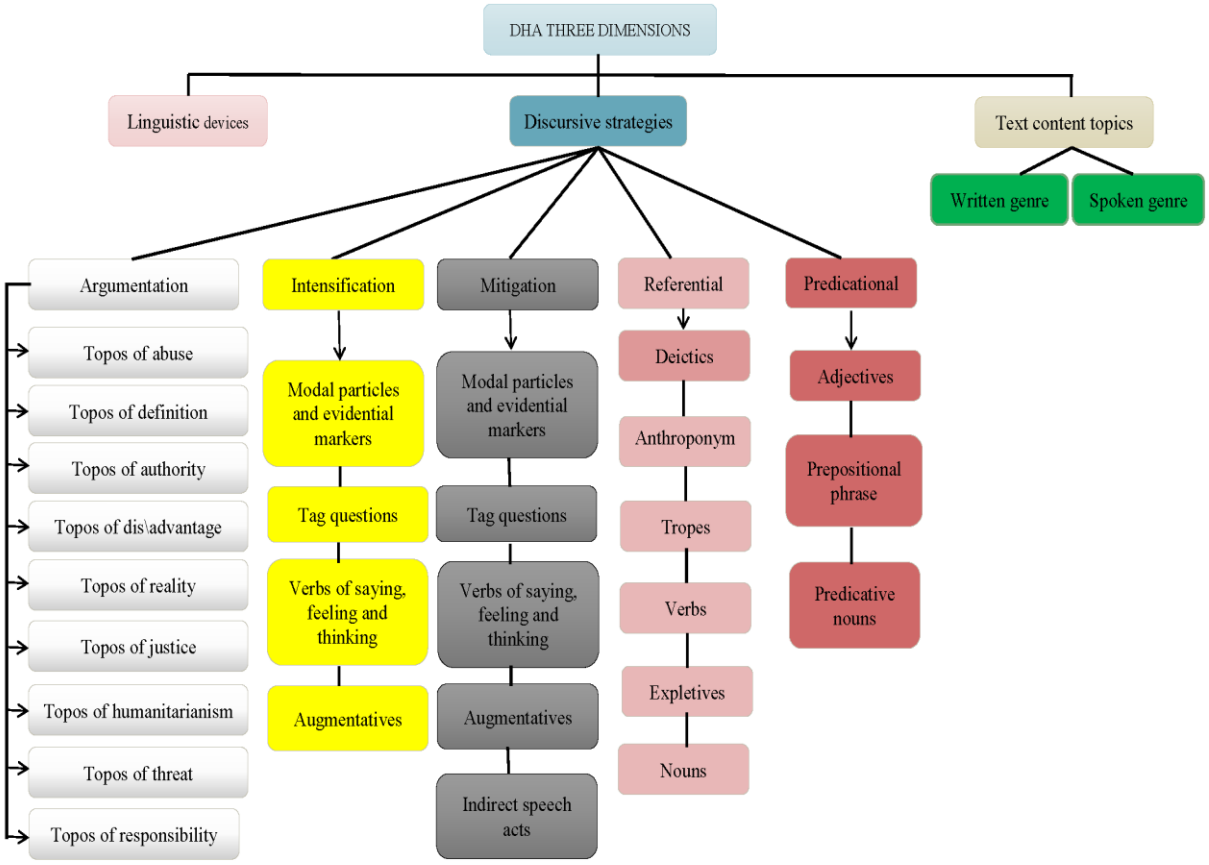
2. Social critique intends to "demystify how discursive manipulation or persuasion works". In this component, the interpretation the discursive structures comprises awareness" of the context, social theories, and other ways".

3. Future criticism endeavors to develop "communication styles" by, e.g., founding strategies for "sexist language or lowering language" barricades in numerous ranges of human effort. Hence, the researcher must identify his/her unbiased object and his/her position and explain why some readings are "more accurate than others" (Reisigl and Wodak, 2009, p. 4). In accordance with DHA, a text is seen as "the concrete oral utterances" or "written documents." Here, discourse is viewed as systematized precdures of knowledge of societal actions (Wodak and Meyer (2009, p. 6). In her approach, Wodak emphasizes on up-to-date discourses, e.g. "political discourse", together with "documents and ethnographic studies". Her approach can be utilized to label communication topics in numerous institutes, involving "courts, schools, and hospitals". Nevertheless, Wodak has lately advanced a concentration in themes such as "the European Union and how rhetoric shapes national identities" (Machin and Meyer, 2012, p. 213). She focuses on the "background knowledge accessible for a particular discourse (spoken or written) sets it apart from others". In this sense, discourses are connected, historically and synchronicly, to other current and diachronic incidences (Wodak and Ludwig, 1999, p.12). Lately, DHA has been used in various extra studies, involving those investigating "Austrian discourse on nationalism and national identity as well as Romanian discrimination against immigrants (Reisigl and Wodak, 2001, p. 42). Wodak endeavours to investigate veiled "structural relations of dominance, prejudice, power, and control" in her procedure (Wodak , 2001, p. 2).Elaborately, the recognition of discourse main topics and the historical study of discourses employed in the narrative is central to DHA's rational use of other discourses (Khosravinik, 2015). DHA utilizes "sociopolitical history" as a device, relating historically to the formation of discourse and the cognitive connections between "synchronic discourses and discourse topics to understand discursive production processes". DHA distinguishes discourse from texts by seeing texts as occurrences of discourse and indicating that discourse is a practice of "(i) relatedness in macro-topics in discourse, (ii) discursive strategies and topoi, and (iii) macro-micro the legitimatory mechanism via constitutive elements" (Reisigl and Wodak, 2001, p. 16)In her approach, Wodak (2001) is interested in five well-defined "discursive strategies", contributing to the growth of identities and the "justification or legitimization of inclusion or exclusion". These strategies are "a more or less exact and more or less purposeful set of actions, including discursive practices, adopted to attain a certain social, political, psychological, or linguistic aim" (Wodak, 2011, p. 42). Wodak (2016) categorizes these strategies, as given in Figure 1 below, by determining some organization instruments through which they are executed. (p. 5)

3. Ostracism

The concept of ostracism refers to an omnipresent negative interactive practice, when a person is excluded, disregarded or excepted by other groups or people (Riva and Eck, 2016). It is a stressful and throbbing experience that causes psychological tuning glitches, for example despair and low self-image (Platt, Kadosh & Lau, 2013), amplified health-pertinent provocative reply and destructive actions (Ren et al., 2018). These awkward consequences require investigation into how people reply to ostracism. According to the temporal need-threat model of ostracism (Williams, 2009, p. 279), "ostracized individuals may choose pro-social behavior or antisocial behavior, or withdrawal from social interactions as the responses to ostracism". Chen, Zeng and Su (2023) expound that if people do not have decent peer public associations, they oten try draw from interpersonal circumstances and practice loneliness as a conceivable manners of self-preservation when detested and ostracized.Preceding studies have shown that if people remain associating with other individuals who have excluded them, they will upsurge the danger of being excluded over in the near future (Wesselmann, Ren & Wiiliams, 2015). Explicitly, ostracism will encourage people to keep one's distance from other individuals who have excluded them, and more, others who have not injured them. Regrettably, the extraction reactions will encourage additional ostracism (Ren and Evans, 2020), and this spiteful sphere will lead to people's interpersonal disfunction. Ostracized teenagers withdraw from peer connections, evading the circumstances of ostracism, but also dropping the chances for encouraging contact with others. The absence of positive social connections, can result in more public services, encourage more ostracism, and rise the danger of despair. Furthermore, when teenagers assume public withdrawal handling styles, separation from the peer situation rises

solitude, and then upsurges the danger of despair (Katz etal., 2011). Hence, it is important to decrease the opportunity of public withdrawal among teenagers and to illuminate the apparatus of public withdrawal among people after suffering from ostracism.



Resigl and Wodak's DHA Model of discursive strategies

4. Methodology

Risigl and Wodak's (2001,2009) framework of DHA (as presented in Figure 1) is employed in the present paper to investigate the gathered data quantitatively and qualitatively. The data-collection includes extractcs drawn from various scenes of Nottage's *Ruined.* The selection of data is based on the topic of social ostracism represented by the principal characters of *Ruined*. However, due to space of the paper, the data analysis will first quantitatively detected in terms of the results of the data analysis streaching to the qualitative analysis based on the examples taken from the selected play.

5. Data Analysis

5.1 Quantitative Analysis

The analysis of the selected extracts has shown that the records of discursive strategies are offered and juxtaposed revolving around the theme of social ostracism in Nottage's *Ruined*. To provide an obvious picture of the results, it is important to examine the coming figure concerning the distribution of discursive strategies in *Ruined*.

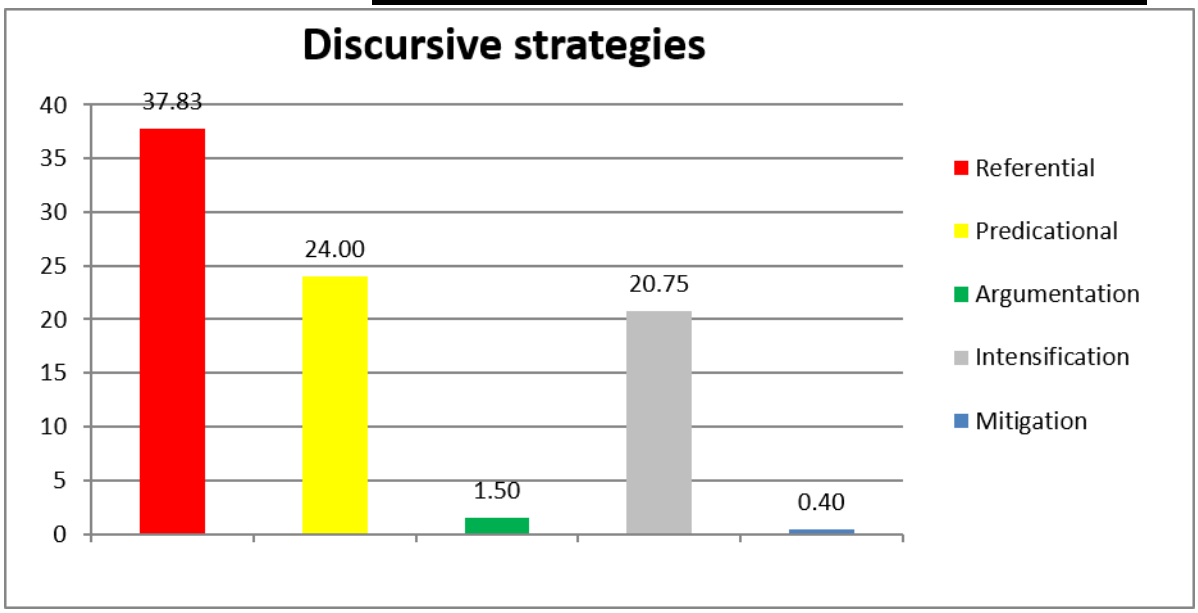


Figure (1) Distribution of Discursive Strategies in *Ruined*

In terms of, the numerical analysis exposed in figure 1 above which symbolizes referential strategies as the highest grading strategy with 37.83 b ased on the qualitative analysis of the nominated extracts, it can be obseved that "referential strategies such as pronouns, demonstratives, and other linguistic devices" have a central role in showing how the topic of sicuial ostracism is epitomized through interchanges and how the ostracized/detested characters are destructively distinguished in the pertinent discourses and ultimately how their individualities and identities are built in *Ruined*. The preceding argument takes audience straight to the study emphasis where the issue of social ostracism is conncted with other issues of "identity such as gender, race, and class". This leads to the assumption that Nottage seriously depended on referential strategies to detect how numerous attributes of identity are entangled in the characters' knowledges and involvements.

5.2 Qualitative Analysis

The detection of the discursive strategies in Nottage's *Ruined* is made in terms of the qualitative analysis of these strategies as reflected in the play. Two extracts are selected to represent obvious examples. Before indulging into the anlaysis it is important to give some details about social ostracism as experienced in the play

5.3 Social Ostracism

The qualitative analysis discloses the fact that nottage focuses on the issue of social ostracism, being one of the most significant topics in *Ruined*. Surely, this is the production of an African-American novelist who discards all types of social ostracsim, inspiring the everlasting aptitudes of African-American women, particularly black ones, towards revealing their agony and depression in their society. Additionally, this play is stimulated by Nottage's talks and discussions with women in the societ who have been harmfully and sexually ill-treated during time of war. The space of investigating physical sufferings like sexual attack, physical exploitation, physical aggression, and communal rape seem to have been extended by Nottage in her play *Ruined*. As examples for the qualitative analysis, consider Extract 1 and Extract two below.

Extract 1, p. 20

MAMA. What's your problem?
SALIMA. Did you see what he did?
MAMA. You selfish girl. Now get back to him. *(Mama shoves Salima toward the rebel soldier. Sophie, watching, walks over to Salima.)*
SOPHIE. Are you all right, Salima?
SALIMA. The dog bit me. *(Whispered.)* I'm not going back over there.
SOPHIE. You have to.
SALIMA. He's filth! It's a man like him that —
SOPHIE. Don't. Mama's looking. *(Tears well up in Salima's eyes.)*
SALIMA. Do you know what he said to me —
SOPHIE. They'll say anything to impress a lady. Half of them are lies. Dirty fucking lies! Go back, don't listen. I'll sing the song you like.

I. Context

In this excerpt, Mama Nadi (the speaker, the owner of the inn) is the focal character in the paly . She meets and exchanges dialogue with Salima, the subjugated woman who worked as a prostitute in the inn. The rebellious soldier scrabbles and pinches Salima on her turtleneck.

II. Referential and Predicational Strategies

The pronoun "you" is deictically employed to signify Salima, while "they and them" epitomize the rebellious soldiers, the out-group. The word "selfish" is employed as an adjective to negatively describe Salima by Mama Nadi because she does not abide by the rebellious soldier. Besides, the second adjective "filth" and the noun phrase " the dog " are employed to negatively describe the rebellious soldier as he wishes to abuse Salima. To prompt her point of view about the rebellious soldiers, Sophie utilizes the offensive phrase "dirty fucking lies" to describe those people negatively as they wish to exploit the women in the inn.

III. Argumentation Strategy

Nottage uses employs the “topos of abuse and authority” in this excerpt as a way for asking for women's civil rights overall, and to explicate how women are abused and harmed hardheartedly. The reason of this argumentation is to produce a convincing discourse. The qualitative analysis is interested in how the characters lead their addressees to the envisioned decision by reasonably presenting particular utterances. In this extract, utterances are given to verify and justify the negative/ positive positions and ascriptions to the characters and their actions. When Salima quarrels with Mama Nadi about the rebellious soldier, she tries to prove her rightness as a woman that no one can abuse or batter her; she expresses her psychological coldness from people, particularly males. Hence, she gives phrases like "the dog, he is filth" to articulate her harsh mourning. In this sense, Salima characterizes the persecuted woman in accordance with the habits and ethnicities of her chauvinistic society. Sarcastically, she gives he mocking question" did you see what he did?" to reflect her anguish from such exploitation and ill-treatment. She attempts to struggle by not retreating over there; however, all her efforts are hopeless; she cannot escape from her despondent circumstances. Then again, Mama Nadi is a capitalist businesswoman whose chief ambition in lifetime is to obtain money at the cost of other girls' contentment. Through the whole play, Mama Nadi endeavour to demonstrate her right by describing Salima as self-interested and forcing her to defer to the rebellious soldier.

IV. Intensification and Mitigation Strategies

The aim behind intensification and mitigation strategies is to signify their “epistemic/deontic” standing of an intention by adjusting the illocutionary force of declarations. Intensification strategy is recognized via the utilization of “modality and the verb of feeling”, the model auxiliary "will" of Sophie's account, "they will say anything to impress a lady" reveals her viewpoints about the rebellious soldiers. The verb of feeling "know" in "Do you know what he said to me" is meant to show what she has experienced. Nottage positions Salima as an example of a feminine at the edge of social ostracism and sexism. Salima is ostracized owing to the sexual attack she has undergone during the war by the rebellious soldiers who encroach upon her authority with their male authority and hostile manners.

Extract 2, p.39

CHRISTIAN. I don’t want a Fanta. *(Mama goes behind the counter, and reluctantly pours Christian another drink. His hand slightly quivers as he knocks back the liquor.)* They’ve killed a white man. Do you know what that means? A missionary. They won’t think twice about killing us.

MAMA. A dead pastor is just another dead man, and people here see that every day. I can’t think about it right now. I have ten girls to feed, and a business to run. *(Mama buries her face in her palms, overwhelmed.)*

CHRISTIAN. We’ll go West where there’s no trouble. Between the two of us … The two of us. We’ll open a small place. Serve food, drink, dancing. Come with me, Mama. *(Mama isn’t convinced. Christian reaches for the bottle of whiskey, Mama snatches it away. Christian slams the bar and goes to a table. Meanwhile two men, Fortune and Simon, silently enter, fatigued and ragged. They carry beat-up rifles and wear dirty, ill-fitting uniforms. Fortune also carries an iron pot. The men are very nervous, which makes Mama uneasy.)*

I. Context

The setting is in the inn, Mama Nadi talks with Christian about the merciless murder of the minister by Osembenga, the governmental leader, simply because Osembenga thinks that the minister backs the disobedient and rebel soldiers.

II. Referential and Predication Strategies

Deicitics in this excerpt are used to nominate the "self and others". Personal deictical pronouns "we, and us" are meant to refer to the "in-group" whereas "they" signify "the others, the out-group" in "They won't think twice about killing us". Additionally, the verb "killed" is employed to indicate corrupted conditions when the rebellious soldiers slayed the minister. Considering the prediction strategy, phrases such as "white man, dead pastor, and dead man " are utilized to completely assess the murdered minister owing to idea that the minister is a devout white man who is murdered and mutilated coarsely. In effect, there is a remark to the soldiers' cruelty and the inactiveness of people. Moreover, the utilization of the word "killing" in the prepositional phrase "about killing us" indicates destructive assessing the entire circumstances since in this severe society there are no regulastions to defend people.

III. Argumentation Strategy

Topos of menace and danger are represented in this excerpt via the viciousness and meanness of the soldiers who murdered people brutally. The legislative soldiers murdered the minister with no guiltiness. In fact, the argument is not unusual to state that all these phrases are employed against the rebellious soldiers. This argument discloses the profundity of the despondent circumstances people undergo. Here, Christian is frightened by this cruelty. This is why he endeavours to convince Mama Nadi to run off with him to the west, where there is no aggression and where they can manage their brother far-off the fight. Then again, Mama Nadi attempts to rationalize her point of view. She contends that she is a manufacturer who appericate nothing only her interest. It appears that assassination is an ordinary practice in the American society.

IV. Intensification and Mitigation Strategies

Intensification strategy is accomplished via the utilization of the model auxiliary "will" in "they will not think twice about killing us" to transport Christian's feeling, temper, and boldness toward such a condition, where there is no protection to their lifetime. The ideological result of these strategies indicates the idea that the novelist covertly attacks American society for abusing women's constitutional rights. In this society, women were mostly assaulted and slayed at various ages, whether deprived or moneyed, in accordance with a gendered footing; hence, they suffered spiritually and physically owing to their male-controlled society

Conclusion

The quantitative and qualitative anlysis of social ostracism in Ruined infers that the "linguistic and discursive strategies under focus" unearth the intricacies between authority changing aspects, social standing, and the portrayal of ostracized actors. Actors who consitute people in *Ruined* adopt multilayered characteristics of gender in addition to social ostracism. Beyond this social exclusion, Nottage in "*Ruined*" tries to discover the multifaceted and intricate depiction of women in American society. The speeches compress the involvements of women influenced by fight, exemplifying how social ostracism is not merely identified by physical boundaries but as well by the socio-political situation. The overall analysis divulges that referential strategies recorded the uppermost mean occurrence in *Ruined*, which ultimately highpoints the implication of how actors are addressed and how their gendered characteristics are negatively or positively identifed in the setting of *Ruined*. Overall, the paper implicitly reveals the interaction between ideology, authority, and language to sustain organizational injustices, beings a microcosm of larger socio-political armies.

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