

Diasporic Cinema and National Identity: A Socio-Discourse Analysis Study

Ruaa Abdul Kader Hatem

General Directorate of Education of Salah al-Din / Education Department of Al-Dour District

Abstract. This socio-discourse research examines diasporic cinema and national identity. Diasporic cinema, which depicts displacement, migration, and cultural hybridity, illuminates how films negotiate national identity in globalized situations. The examination examines how diasporic filmmakers negotiate themes of belonging, memory, and home across cultures using identity formation, cultural representation, and cinematic discourse theories. This study examines diasporic film case studies to explain how cinematic tales shape national identities in a globalized environment. The study adopts a descriptive qualitative approach with the use of models of Van Dijk (2000) and (2006). The data was chosen from different movies such as *Citizen* (2001), *Visitor* (2022), *Amreeka* (2009) and *Hologram for The King* (2016). The research paper concludes that The film explores national identity, personal identity, and resilience in three socio-discourse levels. In "Amreeka," it highlights national identity amid geopolitical tensions, while "The Citizen" examines the impact of the Green Card Lottery system on immigration and identity. "A Hologram for The King" highlights Middle Eastern social identities, class and social standards, and societal roles. "The Visitors" explores themes of homecoming and beginning over, highlighting migration, culture, and personal history. The text explores various types of diasporas, including Palestine diaspora, Lebanese diaspora, expatriate diaspora, and international diaspora. The Palestinians face challenges in obtaining legal status and citizenship due to 40-year occupation, while the Lebanese diaspora focuses on absorbing American culture. The international diaspora highlights the importance of family ties and global linkages.

Key words: Socio-discourse, CDA, Diaspora, Diasporic Cinemas, Social Identity.

1. Introduction

Particularly in the framework of diasporic communities where experiences of migration, displacement, and cultural hybridity are often prominent subjects, scholarly research on the link between film and national identity has been somewhat extensive (Hall, 1996; Shohat & Stam, 2014). Made by diasporic communities, diasporic film offers a unique lens through which to see the subtleties of national identity building in international contexts (Brah, 1996).

This work aims to critically examine, via a socio-discourse method, the function of diasporic film in the production, negotiation, and contestation of national identity. This study intends to forward knowledge of how cinema portrays and shapes cultural identities in diasporic environments by means of the investigation of the discursive strategies, power relations, and ideological foundations visible in cinematic representations of national identity.

Building on ideas from critical discourse analysis (CDA), this paper employs a multidimensional approach to diasporic cinema analysis, considering textual and environmental elements that impact cinematic depictions of national identity (Fairclough, 1995; van Dijk, 2001; Wodak & Meyer, 2009).

This covers examining the sociopolitical contexts in which these films are placed as well as how narrative structures, language, and visual elements help to establish national identity in diasporic film.

Based on the works of scholars including Ruth Wodak, Teun A. van Dijk, and Norman Fairclough who have developed meticulous methods for social and cultural discourse analysis, the socio-discourse analysis approach applied in this study is grounded. Using these analytical techniques to the study of diasporic film, this study aims to find the ways in which cinematic representations both reflect and influence discourses of national identity inside diasporic communities.

This study aims to elucidate the nuances of cultural representation and identity development in the film industry by means of a case study analysis of a few diasporic films from different cultural environments. Through critical analysis of the discursive strategies employed in diasporic film, this work increases knowledge of the function of film in building national identity narratives inside diasporic communities.

This paper presents a socio-discourse analysis investigation of the interaction between national identity and diasporic film. This paper uses a multimodal approach driven by critical discourse analysis to try to find the discursive dynamics at work in cinematic representations of diasporic experiences and their ramifications for the formation of national identity.

The research paper aims at answering the following questions:

1. What are the linguistic elements embedded within the three socio-discourse levels in the diasporic cinemas?
2. By means of their cinematic depictions, what are the types of diaspora embedded within national identity?

2. Literature Review

2.1 Critical Discourse Analysis

Examining language use in relation to ideology, power, and social systems, a multidisciplinary approach to discourse analysis—critical discourse analysis—CDA. It seeks to expose in books, dialogues, and other forms of communication underlying power dynamics, unconscious presumptions, and hidden meanings. These are some basic CDA ideas with links to foundational papers in the field:

As DA notes, power impacts social interactions and communication. It looks at how language helps to preserve authority, attitudes, and power hierarchies. Citations for Foucault's notions of power and discourse; Fairclough's concept of "power behind discourse" (Fairclough, 2001).

CDA studies how ideas are reflected in and sustained by language. It looks at how discursive devices support the marginalisation of other points of view and reinforce accepted wisdom. References include "ideological discourses" by Wodak and Meyer (2009) and "ideological square" by van Dijk (1998).

Regarding language, CDA considers the bigger political, social, and cultural settings. It examines at how social structures and institutional processes shape language use and the character of communication. Citations include Fairclough's "context of situation" (1995) and Gee's "sociocultural context" (2014).

CDA urges researchers to examine closely their own presumptions and positionality. It acknowledges the researcher's role in presenting and understanding social events as well as the importance of reflexivity in discourse analysis. Among the references are Fairclough's demand for "reflexive critique" (Fairclough, 1995) and van Dijk's focus on "critical reflection" (van Dijk, 2001).

CDA notes the multimodal quality of communication by including spoken and written language as well as gesture, visual, and spatial forms of expression. It looks at how many communication channels interact and cross to produce meaning. Among the references are Jewitt's (2009) "multimodal discourse analysis" work and the "social semiotics" theory put forth by Kress and van Leeuwen (2006).

Using these concepts and consulting relevant theoretical frameworks, CDA enables academics to investigate discourse in a sophisticated and contextually aware manner, therefore exposing the nuances of language use and their effects on political and social processes.

2.2 Diaspora and Diasporic Cinema

A diaspora is the spread or dispersal of a population from their native nation to other regions of the earth. Things like political upheaval, cultural interaction, or economic opportunities could either force this change either involuntarily or freely (Brah, 1996). Diasporic groups maintain ties to their native nation while nevertheless adjusting to and merging into their new environment. Consequently, many times unique cultural identities and rituals reflecting their experiences in the diaspora as well as their roots surface.

On the other hand, diasporic films—those produced by persons living in diaspora communities—address concerns of cultural identity, migration, and displacement. Reflecting often the hopes, struggles, and experiences of diasporic communities, these films provide a stage for cultural expression and narrative (Naficy, 2001). Filmmakers from the diaspora can develop tales that appeal to viewers both inside and outside of their own communities by using their own experiences of moving and blending cultures.

Transnational in nature, diasporic film sometimes treads between many national and cultural identities in its creation (Shohat & Stam, 2014). Among the artistic and narrative tools diasporic filmmakers could use to depict the richness of diasporic experiences are multilingual discussion, visual symbolism, and intertextual references (Higbee & Lim, 2010). By means of these cinematic representations, diasporic communities can show their existence and convey their own opinions on issues such identity, belonging, and cultural legacy.

All things considered, by highlighting the diversity and interconnection of world civilizations, diaspora and diasporic films are significant agents creating current cultural landscapes. Through their artistic endeavours, diasporic filmmakers contribute to the ongoing debates on migration, identity, and belonging, so enhancing our knowledge of the complexity of the human experience in a society becoming increasingly linked.

2.3 The Notion of National Identity

Critical Discourse Analysis (CDA) looks at national identity often as a discursive construct created by social practices, power relations, and language use. National identity is the sense of community, shared values, and cultural legacy people identify with a certain nation-state (Wodak & Meyer, 2009). Including language, race, religion, history, and political philosophy, it is extensively utilised in talks of citizenship, belonging, and allegiance and has several components.

By means of an investigation of the ways in which language use reflects and perpetuates nationalism ideology, CDA explores how national identity is produced, contested, and challenged via discourse. Counter-narratives expressed by underrepresented groups or dissident voices as well as dominant narratives backed by political elites, media organisations, and governmental institutions can both shape discursive representations of national identity (Fairclough, 2001).

One of CDA's key elements of its approach to national identity is its emphasis on power relations and the ways in which nationhood discourses maintain present socioeconomic inequities and injustices (Hall, 1996). CDA researchers investigate how national identity discourses could be used to defend or justify acts of oppression, discrimination, or exclusion as well as to mobilise support for particular political aims (Wodak, 1996).

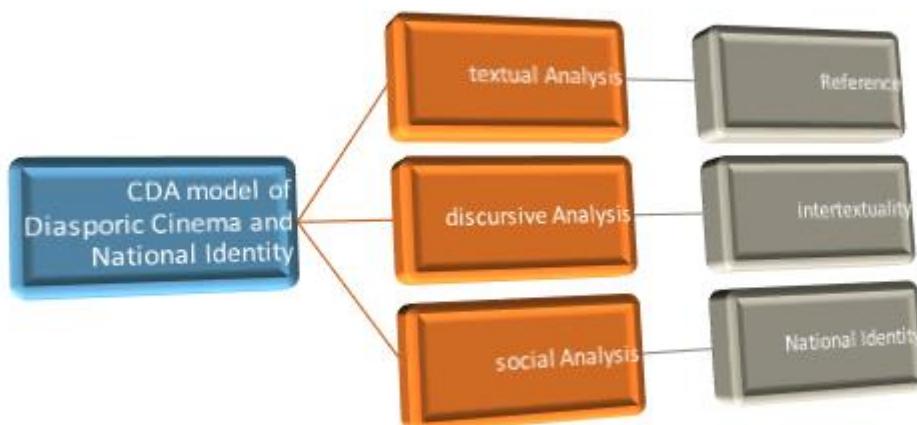
Often by use of linguistic markers like pronouns, metaphors, and lexical selections, CDA also explores how language forms and reinforces symbolic barriers between "us" and "them." Through careful analysis of language components and discursive strategies, CDA seeks to pinpoint the basic ideas and power dynamics guiding national identity discourses.

All things considered, CDA provides a helpful framework for understanding the intricacy of national identity as a discursive creation and shows how language use both replicates and replays more general social and political processes.

3. Research Methodology

The paper uses a descriptive qualitative approach of analysis to investigate national identity inside diasporic cinemas. A corpus of diasporic films will be chosen based on their relevance to the research questions and ability to shed light on national identity discourses in diasporic communities. Among the criteria will be relevance of the issue, cultural diversity, and availability of translations or subtitles for language analysis. The model adopts a mixed approach by including certain techniques from the models of Van Dijk (2000) and (2006). Data from several films like Citizen (2001), Visitor (2022), Amreeka (2009) and Hologram for The King (2016) was selected.

Figure 1. The Model of the Analysis



4. Data Analysis

4.1 The Analysis of the movie “Amreeka” in 2009

Extract 1

“Sorry.

See you tomorrow.

She never told me.

Ihab Abdulla.

- I love you.

- I love you.

Citizenship?

We don't have.

You don't have citizenship?

As in, you don't

have a country.

That's right.

Where are you from?

- Israel?

- No, no.

It's the Palestinian territory.

Your occupation?

Yes.

It is occupied

for forty years.

No. What is your occupation?

What--What do you do

for a living, ma'am?

Oh yes, I was working

in banking.

Is this your son?

Yes. Fadi"

1. **On the textual level**, Examining the language and contextual clues that disclose underlying social and cultural issues is part of the analysis of the allusions in the given sample from the 2009 film "Amreeka".

"Ihab Abdulla": This alludes perhaps to a character by the same name, whose importance would become clearer in the film's larger story. It's hard to figure out the precise function or importance of this character without more background.

"Palestine" and "Israel": These terms point to a geopolitical setting and imply a discussion of citizenship, nationality, and the Israeli-Palestinian conflict. The conversation addresses questions of identity and belonging and emphasizes the difficulties that people from areas impacted by occupation and political strife encounter.

"Occupied for forty years": This phrase makes clear that Israel has been occupying Palestinian territory, a divisive topic that has influenced the sociopolitical environment of the area for many years. The fact that the occupation lasted so long underlines how drawn out and unsolved the war was.

"Banking": This alludes to the character's prior job or career, it sheds light on their socioeconomic background and maybe their experience as immigrants or refugees. Banking may also be mentioned symbolically to represent ideas of insecurity or stability in the finances.

"Fadi": Presumably the character being addressed is the son of a figure of the same name. By bringing this name into the conversation, the scene's familial dynamics and relationships are illustrated.

All things considered, the allusions in this passage from "Amreeka" help to characterize the people and to examine issues of identity, relocation, and how political strife affects people's lives. Viewers are invited to relate to the lives of the individuals and interact with more general socio-political themes by the conversation, which captures the subtleties of cultural and social settings.

2. **On discursive level**, several times throughout the excerpt from "Amreeka" (2009), the conversation alludes or discusses larger cultural, historical, or literary settings.

The references to Israel and the Palestinian land immediately bring up the long-standing hostility between the two areas. A major intertextual background, this conflict shapes the identities, experiences, and interactions of the characters. Deepening the story, the conversation captures the geopolitical tensions and complexity of the Israeli-Palestinian conflict.

Occupation and Displacement: Israel's continued occupation of Palestinian territory is hinted to by the statement that the Palestinian region has been occupied for forty years. Along with highlighting the political and historical background, this reference speaks to more general issues of injustice, resistance, and displacement. The film's depiction of the hardships and resiliency of the protagonists is enhanced by its use of actual events and stories of occupation and eviction.

identification and Belonging: Central issues to the experiences of immigrants and refugees, identification and belonging are discussed in the discussion of citizenship and nationality. Through the protagonists' connection to a region without a recognized state and their lack of citizenship, the conversation delves into the intricacies of identity creation in the setting of marginalization and displacement.

Family and Relationships: The film depicts interpersonal interactions and familial ties in part by mentioning the names of persons like Ihab Abdulla and Fadi. These names deepen the identities and interactions of the characters, which raises the scene's emotional impact even though they might not directly allude to other books or stories.

3. **On social level**, Rich material for a social study of identity is supplied by the movie clip from "Amreeka" (2009), especially with regard to nationality, citizenship, work, and family.

Nationality and Citizenship: The characters' tenuous legal standing is brought to light by the conversation about citizenship, since they say they "don't have citizenship" and are from a territory without a recognized state. This is typical of the lives of many Palestinians who reside in occupied areas and have their citizenship and nationality sometimes questioned or denied by other governments. The characters' feeling of belonging and access to rights and resources are impacted by their experience of marginalization and relocation brought on by their lack of citizenship.

Occupation and Political Context: The characters' and their community's socio-political reality are brought home by the reference to the forty-year occupation of Palestinian territory. Apart from the actual deployment of armed personnel, occupation also includes more extensive oppressive, monitoring, and controlling mechanisms. Everyday life of the characters is shaped by their jobs, which also affects their chances, freedoms, and sense of security. As the discussion regarding nationality and occupation demonstrates, it also influences their relationships with other people.

Identity Creation and Expression: Within a complicated socio-political setting, the characters' answers to inquiries regarding their country and profession show how they negotiate their identities. The protagonists declare their agency and fight against marginalization and erasure by stating their Palestinian identity and emphasizing the occupation of their land. Their experiences, memories, and associations mold their identity more so than legal categories or outside labels.

Family and Community Bonds: It is clear from mentioning family ties—like the one between the woman and her son Fadi—how important they are to forming a person's identity. Support, unity, and resiliency in the face of hardship come from family. As a counterpoint to the difficulties of occupation and relocation, the characters' ties to their family and community strengthen their feeling of belonging and collective identity.

4.2 The Analysis of the movie "The Citizen" in 2001

Extract 2

*"Well, right now we're gonna
go over some of the details...
so you have a clear understanding
of the arrangement, okay?
You have been granted a visa through the
International Green Card Lottery system.
Now that means you'll have an opportunity*

to become an American citizen.

Now, in order

to gain citizenship,

you're going to have to meet

certain eligibility requirements,

Maintain a good standing

with the U.S. government.

If you meet all of these requirements,

after a period of about five years,

well, then, you'll be eligible

to take the citizenship test.

- Is that understood?

- Yes, sir.

Now I see here you moved from Beirut,

Lebanon, to Aleppo, Syria,

- when you were a teenager.

- Yes.

Why is that?

Because of the civil war

in Lebanon, you know".

1. **On textual level**, The United States offers a set number of immigrant visas, or "green cards," annually to people from nations with low rates of immigration to the United States through the Green Card Lottery System. Its goal is to increase diversity among American immigrants. The conversation describes how one may go from applying for a visa through the Green Card Lottery to eventually qualifying for citizenship in the United States. It underlines the steps a person must take to obtain citizenship status and highlights the eligibility criteria and the procedure schedule.

The mention of relocating from Beirut, Lebanon, to Aleppo, Syria, because of the civil war in Lebanon gives the immigrant's story a more intimate background. This emphasizes the reasons to seek a new life and opportunity in the United States and the influence of geopolitical events on individual choices.

In general, the excerpt offers a window into the bureaucratic immigration and citizenship procedures, framed by individual experiences and more general geopolitical conditions. It emphasizes the organized procedure and standards for obtaining immigration advantages and US citizenship.

2. **On discursive level**, the reference to relocating from Beirut, Lebanon, to Aleppo, Syria, because of the civil war suggests a historical and geopolitical background. This reference could arouse more general ideas and stories about Middle Eastern wars in the era the conversation is situated.

Discussions of the Green Card Lottery system and citizenship requirements employ bureaucratic terminology that is typical of the discourse surrounding immigration and citizenship procedures in the US. One way to read this is as a reference to the administrative and legal systems controlling immigration.

A dimension of individual history and human experience is added to the conversation by the personal account of escaping a civil war. Though not literary in the sense of intertextuality, it alludes to actual occurrences and experiences that connect with more general historical and cultural stories.

3. **On social level**, the discussion mostly revolves on the Green Card Lottery procedure for gaining American citizenship. It draws attention to the aspiring quality of becoming an American citizen and embracing American identity by stressing the possibility to do so.

The statement that the person relocated from Beirut, Lebanon, to Aleppo, Syria, because of the civil war sheds light on their personal background and the experiences that geopolitical events molded. This history reflects how personal stories converge with national identification and shapes their path towards perhaps becoming citizens of the United States.

Subtly addressed in the framework of national identity are the issues of integration and belonging. Being a citizen of the United States and relocating there represent a dedication to assimilating into American society and accepting its political, social, and cultural norms.

The allusion to the Lebanese civil war emphasizes how historical occurrences can mold both individual and group identities. It emphasizes the influence of geopolitical elements on individual choices and paths to a new national identity.

4.3 The Analysis of the movie “Hologram for The king” in 2016

Extract 3

“Excuse me.

- Are you Alan Clay?

- Are you the driver?

Driver, guide, hero.

Yousef.

Oh, no, no, no. I'm not a chauffeur.

Get in the front.

There's a water,

if you like.

You sure this thing

will get us there?

I drive this thing

to Riyadh all the time.

It never fails me.

Just one second.

- So, everything's okay?

- Oh, yeah, no.

I just had to disconnect the engine

before I came into the lobby.

- Why?

- To make sure no one wires it.

You mean hot-wires it

to steal it?

No, I mean wiring it

to explode.

No, no.

It's nothing terroristic.

*This... just this guy who
thinks I'm screwing his wife.*

*He might be trying
to kill me.*

Here we go.

- So, I'm in a car that might explode?

- No, no, no, no, no.

*It's nothing to worry about. I don't think
he knows how to wire a car that way.*

*He's not a tough guy,
he's just rich.*

*It would only be possible
if he hired someone.*

*If you were
this rich guy,
you would hire someone
to wire the car
of the man screwing”*

1. **On the textual level**, dashes delineating each speaker's turn break up the passage's discourse between Alan Clay and Yousef. Constant use of contractions like "you're" (you are), "don't" (do not), and "won't" (will not) together with pronouns like "I'm" (I am), "it's" (it is), and "he's" (he is) adds to the informal tone. Many times, the conversation mimics spoken language with unfinished sentences or sentence fragments ("Get in the front," "There's a water, if you like," "So, I'm in a car that might explode?"). Discourse markers, such as "Oh," "So," "No, no, no," "Just," and "Here we go," signal changes in subject, emphasis, or conversational continuance. All things considered, these language aspects help to create a realistic and genuine discussion between characters in a fictional environment.
2. **On the discursive level**, "Driver, guide, hero" is a subtly allusion to classic literary or mythological roles in which people such as Yousef, the driver, might guide or heroically assist Alan Clay on his quest. The discussion of the possible risk of the car being wired to explode employs clichés that are often used in thriller or suspenseful genres, where characters could run into unanticipated problems. Here Eggers adds layers to the story by subverting these expectations with a combination of humor and informal conversation. The allusion to wiring a car to explode because of an affair with the wife of a wealthy man raises issues of jealousy, financial inequality, and possible violence that can be interpreted as criticism on power relations and society problems in modern times. Similar themes found in literature or films where protagonists negotiate unforeseen obstacles or threats are echoed in the discussion between Alan and Yousef concerning possible risks and misconceptions. All things considered, the intertextuality in this passage from "A Hologram for the King" enhances the reader's experience by bringing in well-known cultural allusions, genres, and thematic components. Dave Eggers' narrative also provides a distinct viewpoint and narrative voice.

3. **On social level**, the talk mostly centers on Yousef's identity as a driver. Indicating a difference in social standing and maybe professional pride, he makes it clear that he is not a chauffeur. "Driver" and "chauffeur" are terms with distinct class and social implications. The conversation's location, probably Saudi Arabia ("to Riyadh"), offers a level of cultural background and identification. Yousef's regular visits to Riyadh demonstrate his acquaintance with the area and its difficulties, which helps to define him in society as someone who can handle local circumstances. Though not stated openly, the consequences of an affair and the threat of violence that follows are related to gender norms and expectations in society, which further influences the social identities and interactions of the characters. In general, Dave Eggers delves into many aspects of social identity through the conversations and exchanges between Alan Clay and Yousef, including work, cultural background, financial situation, risk perception, and social conventions. All of these elements add to the complexity and realism of the characters and their surroundings in the book.

4.4 The Analysis of the movie “The Visitors” in 2022

Extract 4

“Miss Havisham?

We're home.

This place is great.

It's much bigger than

our flat in London.

It's strange.

It's not how I remember it.

Yeah, but that's to be

expected though, right?

It's been years.

I think it's nice that

it's staying in the family.

We'll fix it up,

paint some walls.

This is what we wanted.

Welcome home.

Welcome home.

Okay, that's the last

of the bags.

Family, hearth, straw and stone.

Start anew.

A new start, Robert.

One more, then we're done.

Hey, Robert.

Yeah?

I was thinking

we could head into town.

Okay.

Down in a minute.

*I know that can't be Maia Eden
standing at the end of my bar.*

In the flesh.

Well, that is impossible.

*'Cause I heard she up
and took herself to London,
found some British guy
and settled down.*

Oh. Well, that would be me.

Some British guy.

*Judy, this is Robert,
my husband.*

*It is so nice
to meet you, Robert.*

Likewise, Judy.

"Likewise."

Oh, I like that.

t's fancy.

*We could use some
fancying up around here.*

Well, I'll try my best, Judy.

Sorry about your pa.

Thank you.

*Tell you what. Let's do
this.*

Shots?

It's the good stuff.

To Edgar.

To Edgar.

To Edgar.

Fucking hell.

What is in that?

The secret recipe.

If I tell you,

I'd have to kill you,

but you definitely need

another one.

Oh, no, you don't have to.

Oh, he does".

1. **On textual level**, Miss Havisham: Introduced early on as a setting or tone allusion to a literary figure.

We/our: Often used to express a common viewpoint or experience with the speaker and perhaps their companion ("We're home," "our flat in London," "this is what we wanted").

Its: formerly to describe the location ("It's much bigger," "It's not how I remember it").

It is very great to meet you, Robert; sorry about your pa; if I told you, I'd have to kill you; oh, he does.

Together with boosting the flow and coherence of the discourse, these names and pronouns also help to establish the relationships, identities, and interactions amongst the characters in the dialogue.

2. **On discursive level**, the character of Miss Havisham, from Charles Dickens' book "Great Expectations," is specifically mentioned at the outset. Theme-wise, Miss Havisham's eccentricities and her dilapidated estate can fit well with the scene or mood of this passage.

"Welcome home" and the concept of starting again ("Start anew," "A new start") conjure up ideas of going back to a familiar area and making adjustments, two recurring themes in literature and narrative. This might speak to a number of stories in which characters go back to their origins or start over.

A degree of cultural intertextuality may be added by the mention to London and being married to a British person, which could quietly allude to cultural views or stereotypes about London or British culture.

It's possible that the toast's repeated "To Edgar" refers to a figure named Edgar who is important to the speakers. The repetition in and of itself might be a reference to theatrical or literary traditions in which toasts or other customs are repeated for emphasis or tradition.

All things considered, by bringing on well-known cultural allusions, literary traditions, and thematic resonances, these intertextual components enhance the story and increase the reader's involvement with the characters and their story within the excerpt.

3. **On social level**, speaking of going back home ("We're home," "Welcome home") conveys a feeling of identification and kinship with a location that is important to the family. This creates a social identity founded in shared memories and family relationships.

Their present flat and references to their former flat in London point to a shift in living circumstances or social standing. This contrast in terms of financial status and way of life reflects social identity.

The reference of London and settling down with a British companion suggests global links and cultural identity. Their social identities are enhanced by the implication of experiences of migration or global interactions.

Talking with people, like Judy and Edgar, shows how community and personal relationships have molded societal identities. Within their social group, there is a sense of belonging and togetherness as seen by the toasting to Edgar and the casual, cordial conversation with Judy.

All things considered, the extract explores social identity in a number of ways, such as personal interactions, individual histories, cultural affiliations, economic standing, and familial ties. These components work together to depict the complexity and volatility of human interactions and societies, therefore weaving a rich tapestry of social identity across the story.

5. Results and discussions

Examining particular extracts from various the selected films ("Amreeka," "The Citizen," "A Hologram for the King," and "The Visitors") on textual, discursive, and social levels yields the findings presented in this paper.

On the textual level, Ihab Abdulla, Palestine, Israel, "Occupied for forty years," "Banking," and "Fadi" are among the names mentioned in the "Amreeka" passage. These references help to define the people and examine problems like identity, moving, and the effects of political unrest. They shed light on family dynamics, socioeconomic origins, and more general sociopolitical issues surrounding the Israeli-Palestinian conflict. This section of *The Citizen* talks about US citizenship processes including the Green Card Lottery. It reveals bureaucratic procedures entwined with individual histories molded by geopolitical events (such as the civil war in Lebanon). Topics of identity, assimilation, and the individual path to citizenship are highlighted by this blending. The conversational style of *A Hologram for The King* between Alan Clay and Yousef is realistically created by the use of casual language and discourse markers. Deepening the exploration of social identity, class differences, and cultural norms—especially in a Middle Eastern setting—are the allusions to literary roles and genres. The Visitors' setting and mood are influenced by cultural references to Miss Havisham and other characters. The story's intertextual richness and thematic resonance are enhanced by the way pronouns and names ("We/our", "It's", "Edgar") establish identities and relationships amongst the characters.

On discursive level, "Amreeka": Character identities and relationships are shaped by the geopolitical environment of Israel and Palestine, which highlights issues of occupation, uprooting, and identity building in underprivileged groups. "The Citizen": Within wider historical and social frameworks, individual stories of migration and citizenship are contextualized by geopolitical events such as the Lebanese civil war. "A Hologram for the King": Social identity, work dynamics, and interpersonal interactions are contextualized within the framework of Middle Eastern culture and economic and geopolitical reality. "The Visitors": Especially in examining social identities formed by human histories and relationships, literary allusions and cultural references enhance the story by providing contextual richness and thematic resonance.

Finally, on social level, "Amreeka": Deals with citizenship, nationality, and sociopolitical conditions affecting underprivileged groups. Through first-hand accounts of migration and citizenship, "The Citizen" delves into issues of integration, belonging, and cultural identity. Through conversations highlighting cultural conventions, class differences, and interpersonal relationships, "A Hologram for the King" explores social identities. "The Visitors" reflects the complexity of human connections and society structures by depicting social identities through familial ties, common histories, and cultural affiliations.

Following categories of diasporas symbolized the national identity: Diaspora of Palestine is the kind shown in "Amreeka" (2009). A 40-year occupation has impacted the difficulties Palestinians in occupied territories have in attaining legal status and citizenship. Their agency, family, and perseverance against marginalization have molded their identity. In "The Citizen" (2001), the diaspora is of the Lebanese variety. The article stresses the need of assimilating American culture and traditions and the effect of the Lebanese civil war on their path to American citizenship. Expat diaspora is the kind seen in "A Hologram for The King" (2016). The social position and professional identity of Yousef in Saudi Arabia are examined in this study, along with the ways in which social interactions and society norms affect him in Riyadh. Diaspora of the multinational variety is the kind shown in "The Visitors" (2022). Through conversations in London with Judy and Edgar, the book examines social standing, financial circumstances, and cultural identity while emphasizing the value of family and international connections.

A multi-dimensional picture of how literature and films examine and portray many facets of identity, culture, and society is provided by each analysis. By use of textual, contextual, and social perspectives, these pieces highlight the relationship between individual narratives and larger historical and geopolitical settings. Through their invitation to interact with issues of cultural legacy, social dynamics, belonging, and displacement, they demonstrate the complex fabric of the human experience in many contexts and stories.

Conclusion

The research paper reaches the following conclusions:

1. The films explore national identity, personal identity, and resilience in three socio-discourse levels. In "Amreeka," the film references historical conflicts and displacement, emphasizing the importance of resilience. In "The Citizen," the film examines the Green Card Lottery system and the impact of Beirut's civil war on immigration. In "A Hologram for The King," the film highlights Middle Eastern social identities, class and social standards, and identity negotiation. In "The Visitors," the film uses literary allusions to explore themes of homecoming and beginning over, highlighting the role of migration, culture, and personal history in creating societal identities.
2. The text explores various types of diasporas, including the Palestine diaspora, Lebanese diaspora, expatriate diaspora, and international diaspora. The Palestine diaspora faces challenges in obtaining legal status and citizenship due to 40-year occupation, while the Lebanese diaspora focuses on the impact of the Lebanese civil war on their journey towards American citizenship. The expatriate diaspora examines Yousef's social status and professional identity in Saudi Arabia, while the international diaspora focuses on family ties and global linkages.

References

1. Brah, A. (1996). *Cartographies of diaspora: Contesting identities*. Routledge.
2. Fairclough, N. (1995). *Critical discourse analysis: The critical study of language*. Longman.
3. Fairclough, N. (2001). *Language and power*. Pearson Education.
4. Foucault, M. (1972). *The archaeology of knowledge*. Routledge.
5. Gee, J. P. (2014). *An introduction to discourse analysis: Theory and method*. Routledge.
6. Hall, S. (1996). Cultural identity and diaspora. In S. Hall, D. Held, & T. McGrew (Eds.), *Modernity and its futures* (pp. 273-316). Polity Press.
7. Higbee, W., & Lim, S. H. (Eds.). (2010). *Theorizing the Southeast Asian cineplex*. University of Michigan Press.
8. Jewitt, C. (2009). *The Routledge handbook of multimodal analysis*. Routledge.
9. Kress, G., & van Leeuwen, T. (2006). *Reading images: The grammar of visual design*. Routledge.
10. Naficy, H. (2001). *An accented cinema: Exilic and diasporic filmmaking*. Princeton University Press.
11. Shohat, E., & Stam, R. (2014). *Unthinking Eurocentrism: Multiculturalism and the media*. Routledge.
12. van Dijk, T. A. (1993). *Elite discourse and racism*. Sage.
13. van Dijk, T. A. (1998). *Ideology: A multidisciplinary approach*. Sage.
14. van Dijk, T. A. (2001). Critical discourse analysis. In D. Schiffrin, D. Tannen, & H. E. Hamilton (Eds.), *The handbook of discourse analysis* (pp. 352-371). Blackwell.
15. Wodak, R. (1996). *Disorders of discourse*. Longman.
16. Wodak, R., & Meyer, M. (2009). *Methods for critical discourse analysis*. Sage.