Discourse Analysis of the Language of Violence in Ahmed "Saadawi's "Frankenstein in Baghdad

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Abstract

Violence can be defined as any physical or verbal force which causes harm. It is a common human behavior particularly during times of crises or wars; however it occurs in various types such as physical, verbal, sexual, domestic … etc. It is noticed that the language of society is highly affected by violence, numerous violence words are included within daily life language of Iraqi society because of wars and difficult conditions they have faced during the recent history namely after wars in (1980,1991, and 2003). The Iraqi writer Ahmed Saadawi makes use of this subject when he writes his International Arabic Booker Prize winner 2014 novel "*Frankenstein in Baghdad*" to show how Iraqi individuals' language and ideology are a reflection of their violence situations. The writer tries to explain that different Iraqi social classes as well as sects are affected in one way or another because of the violence conditions. In this research the selected examples from the novel have been analyzed according to Ken Hyland's Model 2005 of Metadiscourse which explains the relationship between the writer and his text on one hand and the writer and his readers on the other.

Key Words: violence, language, society, invasion, conflict, Frankenstein, textual, and interpersonal.

الخلاصة

يمكن ان يُعرف العنف بأنه أي قوة جسدية أو كلامية يمكن ان تؤدي الى أذى . يعتبر العنف سلوك بشري شائع خاصة في اوقات الازمات او الحروب ، كذلك و للعنف اشكال متعددة ، كالعنف الجسدي ، الكلامي ، الجنسي ، الاسري ... و غيرها . لقد لوحظ بأن لغة المجتمع تتأثر بصورة كبيرة بسبب العنف حيث الكثير من الكلمات ذات الدلالة العنيفة تحتويها لغة الحياة اليومية للمجتمع العراقي بسبب الحروب و الظروف الصعبة التي واجهها المجتمع العراقي في التاريخ الحديث و خاصة الحروب الثلاث (١٩٨٠، ١٩٩١، و ٢٠٠٣). الكاتب العراقي احمد سعداوي استطاع ان يوظف موضوع العنف من خلال روايته الحائزة على جائزة البوكر العالمية للأدب العربي للعام ٢٠١٤ " **فرانكشتاين في بغداد** " ليبين كيف ان لغة الفرد العراقي و ايديولوجياته قد تأثرتا بسبب ظروف العنف التي يعيشها . لقد حاول الكاتب ان يظهر بأن المجتمع العراقي على مختلف طبقاته و طوائفه قد تأثر بطريقة أو بأخرى بسبب العنف الذي وقع عليهم. في هذا البحث قد تم تحليل الامثلة المنتقاة من الرواية طبقاً لنموذج كين هايلاند لسنة ٢٠٠٥ و الذي يوضح العلاقة بين الكاتب و النص الذي يكتبه من جهة و العلاقة بين الكاتب و القراء من جهة اخرى

الكلمات المفتاحية : العنف ، اللغة ، المجتمع ، الاحتلال ، الصراع ، فرانكشتاين ، النصية ، العلاقات بين الاشخاص .

1. Introduction

The term "*violence*" represents a challenge all over the world; it is a global complex phenomenon. Violence is highly related to social life, so that various researchers, professionals and experts have studied this topic and its effects. It harms individuals as well as the whole community wellbeing, since the influence of violence reduces economic growth and increases poverty. Psychologists believe that violence is an inevitable side of human behavior, so that it has no standard definition or clear understanding; however, it depends on context.
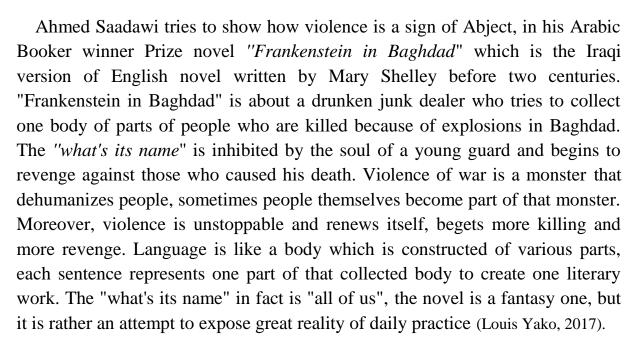
The concept of violence includes the idea of illegitimate use of force. There is no exact definition which has the agreement among scholars to the term "*Violence*" (Stanko, 2003, p: 3). The most distinguished one which relates violence to criminal actions represents the real use of physical force by an individual or individuals towards one or a group of individuals. Violence is a huge term including physical and/or emotional actions or behaviour, it is like a coin with two sides, the first one is the violent reason, the second is its victim. The World Health Organization has adopted the most precise definition of violence as *the intentional use of physical force or power, threatened or actual, against oneself, another person, or against a group or community, that either results in or has a high likelihood of deprivation* **(Krug et al, 2002, p:5)**.

The accurate definition of violence demands four basics. Violence is an intentional, unwanted, nonessential and harmful behavior. The American psychological Association defines violence **as '' *an extreme form of aggression, such as assault, rape or murder ''*.** Social psychological field tends to call these actions as **'' aggression ''** more than **'' violence ''**. De wall and colleagues have differentiated between aggression and violence by defining the former as **'' *any behavior intended to harm another person who does not want to be harmed ''***, and the latter as **''*any aggressive act that has its goal extreme physical harm, such as injury or death ''***, (De wall, et al, 2011, p: 246). For criminologist, violence is associated with legal definitions more than emotional or psychological meaning. Sociology and criminology studied human issues like murder, rape drugs, health, justice, victimization, and domestic violence.

Violence has nine main types: Physical violence, sexual violence, emotional violence, psychological violence, spiritual violence, cultural violence, verbal violence, financial abuse, and neglect. The most important one in this research is (verbal violence), since the other types of violence are exposed by the writer throughout verbal descriptions. In other words, violence throws its

shadow everywhere over human beings around the world. It can be depicted in literary works throughout language; particularly when language goes beyond what the writer states by words only. Violence draws death in human faces without dying because people are afraid of monster of death more than death itself.

Verbal abuse damages one's self-esteem or sometimes causes mental health problems as physical violence. In fact verbal and physical violence often overlap with mutual interactions. Violent persons mostly feel they are powerless, so they push to get power and control their opponents by blaming, name-calling, criticizing, shaming and swearing others. When the abuser is throwing out bad words and insults, he aims to disempower the contrary part, to make the others take the responsibility of the conflict, even though, it is not their faults. Verbal abuse occurs when someone denies his invalidity by manipulating words to the extent to make the other loses his mind. This aggressive behavior seems as if the abuser gaslights the context of the conflict, but if the other side tries to point out what he claims, he will justify that by ***misunderstanding*** of what he had said. It seems that abusers do not like to expose their fear and psychological problems, but they are attempting to move them onto others by different ways (Fraga, 2018, https://www.vice.com).

Ahmed Saadawi tries to show how violence is a sign of Abject, in his Arabic Booker winner Prize novel *"Frankenstein in Baghdad"* which is the Iraqi version of English novel written by Mary Shelley before two centuries. "Frankenstein in Baghdad" is about a drunken junk dealer who tries to collect one body of parts of people who are killed because of explosions in Baghdad. The *"what's its name"* is inhibited by the soul of a young guard and begins to revenge against those who caused his death. Violence of war is a monster that dehumanizes people, sometimes people themselves become part of that monster. Moreover, violence is unstoppable and renews itself, begets more killing and more revenge. Language is like a body which is constructed of various parts, each sentence represents one part of that collected body to create one literary work. The "what's its name" in fact is "all of us", the novel is a fantasy one, but it is rather an attempt to expose great reality of daily practice (Louis Yako, 2017).

The relationship between language and violence is mutual, however when the former stops the latter begins and vice versa. Writing is a social tool of communication between writers and readers. Writing enables the writers to interact and persuade their readers of what they propose. Ken Hyland tries to show that language is not merely a way of transmitting information or

exchanging knowledge, but it is a social practice in community. Hyland states that metadiscourse model has two categories, Textual (Interactive) and Interpersonal (Interactional) category (Hyland, 2005.p: 49). Textual discourse markers are concerned with the writer's awareness of what he/she writes in relation to the way of exposing certain knowledge, expectations, interests, and needs. Interpersonal discourse markers help the writer organize the texts in order to direct the readers and attract their attention to the writer's intended interpretation.

2. Language and Violence

Language is like a weapon; once a word is uttered it is like a bullet shot from the gun, that bullet would not turn back as well as the word. Language consists of sounds; these sounds compose the body of language. A scream has violence, however what we see in the picture of La Castafiore when he portraits Marguerite in his Faust, when Marguerite screams glass has broken, language or sounds in general could cause physical pain. So, that means bodily physical pain and violence are unavoidable mixed and related to the violence expressed by language. The general conjunction between violence and language is like – pain and cure – the similarity is language itself could be painful remedy. Language as some scholars argue is a source of violence or pain. The violence of feelings, humiliation, guilt, inferiority, indignation, insulting, and cursing is developed to painful physical violence due to violent actions in many occasions committing suicide because of suffering . Healthy state of mind depends highly on the relation between the body and language, madness is an antecedent result of the non-corresponding between the two in certain uncontrolled passionate occasions. Language is similar to a link that connects body and mind

(Lecercle, 1990, p: 230).

The language of violence is full of metaphor and contains idioms which indicate anger and have bad connotations. Mostly taboo words and sexual expressions are used to insult the other(s), such words are used to express anger and abuse the counterparts in socially unacceptable situations. Moreover the language of violence sometimes is not structured correctly. The nature of human physical capacities and social environment consequence determine the automatic nervous system (Lakoff, 1987, p: 407). ***"I will break your bones or head"***, such a sentence could be used to threaten someone that ***"I will beat you severely or even I will kill you"***, because in natural situations we can see broken bones at the butcher's. The metaphorical utterance is making similarity between the speaker's opponent and sheep as symbol of cute and calm animal and a coward person (Maalej, 2004, pp. 53, 55, and 67).

Language can be used by narrators to articulate human thoughts, faith, and

schematize the ideological issues of characters implicitly in novel. The world is embedded in human minds; personal and public could not be isolated or separated. Language is bounded to the social ideological perceptions (Hutcheon, 1980, p: 110). Language is not merely a means of communication; moreover, it carries culture and transports social values among generations. Language plays the effective role in daily life; it could make change from depression to hope or from violence to nonviolence, and it could change an individual from a passive listener to an active participator. It can facilitate the connection link from one(s) to the other(s). The breaking out of violence since 1979, series of conflicts in many regions, the Iraqi-Iranian war (1980-1988), the Gulf war (1991), the Civil war in Afghanistan (1992), and the USA invasion of Iraq (2003), produced all kinds of violence, the linguistic violence is one of them. Language takes part in mutual relation between peace and conflict. Violence affects people's verbal choices and rebuilds their competences as well as their performances.

Wars could be through language only, namely the political issues. Struggles of alliances and enemies or in other words those who were on one side and those who were on the other side are the main subject of political propagandas to excuse and justify the chaos of violence. The violence of language is psychological and lasts more than biological; it deconstructs physical as well as mental abilities. Verbal violence destroys the contradicted ideologies, to build their own ideology and neglect the others.

Nonviolent language facilitates nonviolent communication. Reduction of the violence language on media by families' observation could limit the inspiration of violence language and give opportunities to increase social and cultural peaceful values. The linguistic creativity and ideology are having two parallel lines; we could not abstract language from the social and political domains. The meaning conveyed by language is mostly dialogical not homological, it has a struggle to raise one against the other. The way of organizing meaning is produced in our language. Discourse represents the post-structuring of ideas and meaning. It is the practical production of ideology (Foucault, 1980, p: 118).

When humans are exposed to violence language in the surrounding environment whether in real situations or through media devices, they receive this violence of language by all their senses and transform it to the brain. Most of these inputs information data were exchanged to output performance consciously or subconsciously throughout their physical or linguistic performance. Conflict is an eternal and inevitable aspect of humans' life. Conflict is natural and leads to further communication. If it ends positively, it fulfils its necessity. While if argument fails, communication is interrupted and

conflict develops to violence.

Anger and aggression feelings are considered the most fundamental emotions in psychology. Linguistic studies have explained that linguistic items play a great role in conceptualizing, cognition and understanding psychological emotions of conflict, struggle and violence. It was noticed that salient individual different points were embedded in their language. Personal identity could be identified significantly through linguistic analysis. It was scientifically found out it is difficult to figure out the reasons of someone's angry depending on his/her facial expressions without a linguistic analysis contributions that give a clear understanding of the reasons behind violence and anger encoded in language (Xiao and Su, 2014, pp. 2477, 2480).

The verbal abuse makes the violated person feels frustrated and unhappy which results in his/her brutal reactions and bad behavior towards others in order to protect himself/herself or revenge of those who abused him/her directly or indirectly. Sometimes those violated persons turn to dangerous criminals because of the negative treatment they had received previously. Verbal violence has the ability to damage the personality of persons, particularly when they bottle up their emotion and could not express their refusal and anger. The bad emotions lead to boil over and worst consequences. The matter is similar to cover a boiling pan, when you raise this cover it will spill over. If you insult human and make them feel down, they will reach at a certain point and explode violently. Younger human beings tend to be angry, but as they grew old, they become more rational and responsible. Anger acts as fuel for creating conflicts and aggression (Fraga, 2018. https://www.vice.com).

3. Methodology

Discourse is the way of collaboration and competing among individuals. Meta-discourse has restated the world view, when writers present things within the context of certain speech community and focus on each individual expression to identify the personal positions. The process of revealing characters throughout their uttered expressions by discourse lies within famous literary domains called *stance* and *voice* (Atkinson: 2001; Biber: 2006). The literary term *"stance"*, is used by Ken Hyland to refer to the writer's rhetorical attitude which is expressed in a text, while " voice " refers to the writer's attitude towards the community. Both (stance and voice) have been tackled by Hyland (2005); stance represents the writer's own personal attitudes in a given text. On the other hand, the way of using language and speaking in group is voice Hyland (2012). So, we can conclude that voice is more reader-oriented, while stance is more author-oriented, how the writer uses language to write something which is new (Hyland and Sancho, 2012, p: 134).

In literary discourse the characters' identities are exposed through the ways these characters display who they are. The social performance of each person is achieved by his/her linguistic resources. Individuals can define *"who"* they are throughout their social relations to others in social groups Bakhtin (1986). Hyland (2005) has organized explicit features of assessment sketching on previous researches of meta-discourse. He has organized these linguistic features according to their functions like Hedges, Boosters, Attitudes and Engagement Hyland (2001). (Hyland and Diani, 2009, p:108)

Discourse could be in written and spoken forms. The social interactions depend on language of communications. The pragmatic background has an important effect to reveal the purpose behind a communicational discourse. As we know language is a social phenomenon which aims to construct human relations and persuade the participants of discourse through discourse textual-interactive and interpersonal-interactional techniques. Hyland's Model (2005) reflects two main features of communication; the first is represented by the relationships between the editors and the texts they have edited. While the second represents the relationships between the editors and their audiences. Ken Hyland deals with discourse through informative and interpersonal features of communications. Hyland's model depends on functional approach; this approach considers meta-discourse as the writer's tool to construct a text and refers to both writer and/or reader. Hyland's main concern is to reach a suitable analysis for spoken or written discourse (Hyland, 2004, p: 138). Hyland's (2005) thinks of two major resources to discover the rhetorical characteristics exposed by different types of discourse. The two main important resources are expressed through the interactive and interactional discourse markers.

Textual devices are related to the logical consequence of discourse, they work to cement or glue the text parts all together. In addition they function to make the proposition more meaningful. They function ideationally to connect propositions, signal the writer's perception to the ideas by linking them with the world. Textual devices function interactionally when they engage readers as participants in the argument. Interpersonal meta-discourse is presented by the reader's unexpected anticipation or the reader's monitory and response to a given discourse. The writer's rhetorical devices demonstrate the audience to engage within the discourse. Writers attempt to gain more sympathy and try to reshape the reader's viewpoints. Halliday (1994) says that textual elements have an (enabling) role, because they are able to create discourse when they allow the writer to create text which generates sense by its context. In other words, textual

elements can organize the text to be proposition when they relate statements or sentences about the world. They help as meta-discourse when they relate these statements to the readers (Hyland,2005, p:26).

The two functions are related and are not independent. Textual metadiscourse is concerned and used by writers to identify certain aspects, points or relationships in order to organize them to the readers' understandings. They work as guide to the readers to make them conscious of what is the preferable interpretation to the writer. They work as interactions occur between the writer and his/her readers. The dimension of metadiscourse represents the writer's awareness of his/her readers, and how the writer tries to accommodate the audience's knowledge, rhetorical expectations and interests. The writer seeks to write a text which meets the particular audience's needs; he/she helps to guide the audience throughout the text by implying the writer's intended interpretations and goals. When the writer conveys interactions and comments on their messages, he/she seeks and aims to make his/her views and opinions explicit and to engage the audience and make them respond to the text. Here, the writer expresses the community- recognized personality, conveys personal judgements and show his/her bias overtly with the audience. Metadiscourse functions to enhance solidarity and predictions to imagined dialogues, in other words it works to link text with readers (Hyland, 2005: 56).

Interpersonal Model of Metadiscourse has two major categories. The first one is Interactive includes (Transition, Frame Markers, Endophorics, Evidentials, and Code Glosses). The second one is Interactional which includes (Hedges, Boosters, Attitude Markers, Self-Mentions, and Engagement). Hyland (2005) believes that there is a great inclusion of interactive and interactional discourse markers such as (sociology and philosophy) discourse more than hard disciplines as (engineering and physics) discourse. The high inclusion has been justified by Hyland because of social and human sciences are more interpretive and at the same time less abstract in nature in comparison with sciences. In addition stance shows solidarity between a writer and the audience which reflects the strength of social and human sciences , but hard sciences discourse appeal less reader's inclusion and the objectivity and neutrality of science invention. Scientific discourse writers tend to use interactive features particularly endophorics such as markers that note to information in another section of the discourse. Evidentials also indicate information about the writer's authenticity in a text.

The other important notice is that Hyland does not discover a remarkable difference in terms of different genders in using meta-discourse features in

different scientific researches such as (sociology, philosophy or biology) book reviews. It seems that both genders want to reflect themselves as well as their readers in rather similar processes of expressing their viewpoints in spite of these three different disciplines. Disciplinary affiliation is rather than masculinity or femininity tended because it is imposed on the critic's discursive choices.

Discourse features are useful to make the propositional information clearer and coherent. The writer adopts a special way in organizing his/her text depending on the readers. The writer assesses the reader's expected capacity to understand and comprehend a text. Hyland's model has five important subcategories in discourse analysis as follows,

3.1 Transition Markers: If a text contains conjunctions and adverbials, these linguistic phrases will help the readers to get good interpretations with relation to the pragmatic situation of an argument. These markers convey additive meanings, causative and contrastive linguistic elements according to the text as (anyway, admittedly, of course, in any case, nevertheless …etc.). Discourse transition markers are pragmatic related based on lexical expressions and syntactic categories as conjunction, prepositional phrases and adverbials. They connect segments in the latter sentence with the prior one. These discourse transition markers play a crucial role in coherence. They are universal and have general correspondence, but of course do not have the exact mapping (Journal of Pragmatics, 1999, pp. 931-952).

Example (1), page 63

اشعلت العجوز بندائها هذه التركيبة العجيبة التي تكونت من الجثة المجمعة من بقايا جثث متفرقة و روح حارس الفندق التي فقدت جسدها . اخرجته العجوز من المجهول بالاسم الذي منحته له : **دانيال**

This example includes four additional discourse markers. The writer uses these markers to convey additional cultural and social information to what he writes. When the writer writes (بندائها) which means (by her calling), he intends to explain that the voice of the old innocent mother has a magical capacity to survive the strange composition of this corpse. (تكونت من الجثث المجمعة) which means this corpse as has previously referred to, (is composed of the collected corpses), is a very brutal expression. The same idea is conveyed with (من بقايا جثث متفرقة), which means (consists of remains of various bodies). These descriptions create disgusting feelings when the reader reads such words even though the writer is used to use these violent words to portrait natural picture of the current situation. The last additional discourse marker in this example is (بالاسم الذي منحته له: **دانيال**), it means (المنتقم) or (avenger) in Assyrian Language. The meaning of (Daniel) corresponds with the novel's main theme which is about violence and

revenge. By this example, the reader can discover the power of naming and reveal its ideology.

3.2 Frame Markers: Markers which signal schematic text or boundaries of text are called frame markers. These items help to sequence and predict, sometimes shift argument in order to make the text clear and well-formed to the reader as well as to the hearer because they supply framing information of the discourse. Frame markers can function to sequence, label, shift arguments and predict in order to make the text clear to the readers or hearers, as (OK, well, let us return to, right, now… etc.).

 Example (2), page 174

بعد عراك وصياح بين المجانين الثلاثة واتباعهم اقتنعوا بالتوسع الى بنايات أخرى . تركوا بضعة حراسات اسفل العمارة التي اقيم فيها ولكنهم توزعوا على بنايات مجاورة. وهالني مساء هذا اليوم عدد الشباب المسلحين الذين سجدوا لي في الشارع وأنا أمر من خلالهم.

This example includes frame markers features as (مساء، بعد) which mean (after and evening) respectively. The writer tries to identify the time of the general events which happened to the three crazy followers and the great number of armed young men in the street.

3.3   Endophoric Markers: When a writer refers to previous or next parts of the text, he/she restores to use endophoric markers as (as noted above, see figure 3, as in the next paragraph, etc.) These markers facilitate comprehension and refer to earlier something or anticipating other. They help to guide the reader to interpret and recover the writer's intended meaning. These markers refer to some information which occurs in other parts of discourse. They support argument when they refer to an earlier or to a latter something has not come yet. They guide the reader through discuss to the writer's intended interpretation of the text as (as example B, C … and so on).

 Example (3), page 173

انها بالتأكيد خلايا تنظيم القاعدة وفلول النظام السابق . فهي حتى وان لم تقم بهذه الجريمة فعليه وبشكل مباشر فهي مسؤولة عنه . بسبب تكرار حوادث إجرامية باسم هؤلاء سابقا، حتى صار اسمهم لوحده بمجرد ان يذكر عاملا في اقلاق الأمن والتشويش على المواطنين . الناس البسطاء ماتوا على الجسر بسبب خوفهم من الموت. كل يوم نموت خوفا من الموت نفسه. صنع آلة موت مضادة بسبب الخوف من الآخر. وسنشهد موتا أكثر وأكثر بسبب الخوف. على الحكومة وقوات الاحتلال أن تقضي على الخوف. تلقي القبض عليه، اذا أرادوا حقا أن ينتهي مسلسل الموت هذا.

    The writer in this example depends on former and latter violent events that happen in Iraq and he explains that Al-Qaeda and the latter members' regime have to stop the continuous deaths because of violence. Words like (تكرار) which means (repeating), (سابقاً) which means (previously) and (سنشهد) which means (we will witness), the writer uses this word to predict the violent situation and how fear will be increased more and more if those who have the authority do not stop him. These devices are functioning as endophoric discourse markers to make

the reader connect events chronologically.

3.4   Evidential Markers: In some cases when the writer needs to give evidence to prove what he/she writes, he/she uses the evidential markers. Evidential usually refers to an idea which is derived from another source' (Thomas and Hawes, 1994, p: 129). Evidential Markers are devices which are mentioned to make the reader get the appropriate interpretation, particularly because they establish authority of subject. Evidential markers explain who is responsible or who has the authority of particular event or situation to contribute persuasive text. The writer has to distinguish these evidential markers from his/her own stance about the textual matter as (date, cite, name, quote, reference number… etc.).

Example (4), page 123

ساورته الشكوك في كون هؤلاء المتنبئين و المنجمين يخلطون بين الاشباح و الارواح و اجساد الاناس العاديين الذين انطلقوا منذ يومين من مناطق متفرقة داخل بغداد باتجاه الكاظمية لأداء مراسيم الزيارة بمناسبة ذكرى وفاة الإمام موسى الكاظم . ... قرأ ذلك و هو يشاهد على شاشة التلفزيون الكبيرة في مكتبه الفخم خبرا تلفزيونيا عاجلا يتحدث عن مقتل العشرات على (جسر الائمة) ، و مات البعض دوسا بالأقدام ، بينما قضى الاخرون غرقا بعد ان القوا بأنفسهم الى النهر .

The above example was mentioned in page at the beginning of Chapter Eight which is entitled (اسرار) that means (secrets). Sa'adawi tries to give the readers a very detailed description about the contextual situation in two sides, psychological as well as physical backgrounds. The wizard men were very suspicious and began to mix ghosts, spirits, and ordinary people' bodies who were going towards the sacred city of Kadhimya to do their visits to Imam Musa Al-Kadhim (peace be upon him) in Baghdad. The writer uses the evidential discourse markers when he mentions real names, locations and events such as(جسر " عليه السلام " ذكرى وفاة الامام موسى الكاظم ، مراسيم الزيارة ، بأتجاه الكاظمية ، بغداد الائمة) which mean (Baghdad, towards Al-Kadhimya city, visiting ordinances, Imam Musa Al-Kadhim's " peace be upon him" memorial ceremony, Al-a'ema Bridge) respectively to enhance his novel and become more credible.

3.5 Code Glosses: These markers represent the writer's predictions and anticipation about the reader's ability to interpret and understand what has been written or said. The writer sometimes rephrases, explains or elaborates what he/she has written in order to make sure that readers are able to discover his/her intended meaning . Elements such as (this can be defined as, in other words, for example, that is, this is called, …etc.) are used by most writers as code glosses, if a writer wants to mention alternatives he/she uses parentheses to mark off them .

Example (5), page 127

الذي لا اسم له. يطوف ويطوف ويستمر بذلك، لأن لديه مخاوف جدية أن يستيقظ ذات صباح ليرى أمرا بإقصائه من منصبه موقعة من رئيس الوزراء، مخاوف أن يرفع الأمريكان ايديهم عن دائرته ويتركونها نهبة لأحزاب السلطة. وهناك خوف أعمق وأكثر خصوصية ؛ فهو لئن سخر الجن والأشباح والأرواح والمنجمين وقارئي الطالع ضد أعداء متعددين لن يكون بمنأى عما يسخره هؤلاء الأعداء ضده الآن، وبالطريقة ذاتها. ربما مخاوفه الآن يصنعها هؤلاء الأعداء ويغذونها في أعماقه بعمل وجهد متصل من قبلهم.

This example describes officer Suroor and how he is afraid of that unknown killer. This character is afraid of being fired, and of his enemies' ghosts. The writer uses words such as (لديه مخاوف), which means (he has trepidation) and (و) بالطريقة ذاتها which conveys the meaning (in the same violent way) which is used by the wizard men against his enemies, may be used against him. This paragraph expresses the psychological and emotional violence officer Suroor faces on that miserable day.

Table (1) Textual (Interactive) Discourse Markers

Discourse Markers	Category / Function	Meaning
بندائها	Transition / additonal	By her calling
تكونت من الجثة المجمعة	Transition / additional	Composed of the collected corpses
من بقايا جثث متفرقة	Transition / additional	Consists of remains of various bodies
بالاسم الذي منحته له دانيال	Transition / additional	She called him Daniel
بعد	Frame marker / time	After
مساء	Frame marker / time	Evening
تكرار	Endophoric / exophora	Repeating
سابقا	Endophoric / anaphora	Previously
سنشهد	Endophoric / cataphora	We will witness
باتجاه الكاظمية	Evidential / place	Towars Al-Kadhimya city
جسر الائمة	Evidential / place	Al-a'ema Bridge
ذكرى وفاة الامام موسى الكاظم (عليه السلام)	Evidential / name	Imam Musa Al-Kadhim's (peace be upon him) memorial ceremony
لديه مخاوف	Cod glosses / elaboration	He has trepidations
	Code glosses / interpretation	In the same violent way

Table (2) Percentages of Discourse Markers

Discourse Markers	Numbers	Percentages
Transitions	4	28.57%

Frame Markers	2	14.28%
Endophorics	3	21.42%
Evidential	3	21.42%
Cod Glosses	2	14.28%

There are five examples in Arabic which are randomly chosen for this research. These five examples contain 14 discourse markers in order to be analyzed. These examples are characterized as textual (Interactive) discourse Markers as have been shown in table (1) which are divided into five categories as Transition Discourse Markers 4 out of 14 Discourse Markers (28.57%). The second level is Endophorics and Evidential which have three examples each out of 14 Discourse Markers (21.42%). Whereas the third level goes to Frame Discourse Markers and Code Glosses which have two examples out of 14 (14.28%).

The results obtained from the analysis of data based on Ahmed Saadawi's novel "Frankenstein in Baghdad" show that the novel's constructed discourse is built on Textual Transition Discourse Markers subcategories in the first level, additional markers in particular. The additional meaning gains the highest percentage of discourse markers which is 28.57% in relation to the total percentage of discourse markers. This means that the writer uses additional meaning to make use of the cultural additions as well as meaning depending on shared knowledge between the writer and his/her discourse on one side and the mutual relation between the writer and the reader on the other. The second level is to Endophorics and Evidential because they get (21.42%), they are important because Saadawi depends on factual events, names, and facts.

The third and last level goes to Frame Markers and Code Glosses category because it gains (14.28%) and this is the least percentage in comparison with the former ones. The low percentage does not necessarily mean that these categories have less activity or less effectiveness. Sometimes, the analysis depends on qualitative indication of a literary item more than quantitative presentation. It depends on the literary style and rhetorical linguistic of each individual writer.
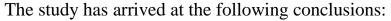
The unordered structure of the novel indicates that whether people are interested or not it happens again and again. It is also a genius technique to make the reader reads the novel carefully because without accurate reading, the reader loses references on pages apart. ***"Frankenstein in Baghdad"*** becomes clearer after a complete reading; the reader overwhelms scenes, characters and details.

Sa'adawi does not name the stitching body because it represents the texture

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of all Iraqi society since it is collected of different parts of different people. The identity of this body which is composed of killed people is a metaphorical depiction of neighborhood in cities and country**. *"What's its name"*** claims that he does justice when he revenges and justifies his violence, but that leads him far from his original purpose and he begins to kill even innocent people. The writer deliberately creates the characters as powerless and unable to stop violence, for example, the journalist Mahmood seems powerless in comparison to his boss.

4. Conclusions: Ahmed Saadawi's "Frankenstein in Baghdad" is based on violence which is the significant theme of the novel. The writer mixes fiction with fantasy in a very suspenseful and interesting tone. The methodology demonstrates how discourse markers could serve various functions. Context is signified as a salient resource to determine and choose the category of discourse markers. There is a clear connection between the rhetorical linguistic choices in constructing fictional narratology and the whole context they are uttered in. Writers usually adopt specific discourse markers to build and expose their own claims and behave the immediate context for illustrating what they write.

The study has arrived at the following conclusions:

1.   The results of the analysis show that Textual (Interactive) discourse markers are used 4 out of 14, as far as they express the semantic as well as structural relationships between discourse and text. It is important to know that if the writer excludes such discourse markers which connect the text, the text will be affected and will lose the core intended meaning of that certain discourse.

2. The Transition discourse markers, particularly addition markers get the first level in all categories of Hyland's model taxonomy. The writer intends to use this category in his writing to supply extra additional meanings and messages about the main theme of the novel which is *"Violence"*. Addition markers enhance the discourse with extra evidence of social as well as ideological background of the identified society of the novel under the study.

3. Frame discourse markers have an important function in fiction writing, namely sequences. Sequencers function as additional significance in functional language of the novel because they arrange sequence and limit fragments of an argumentative discourse. In addition, frame markers can imply temporal relation among fragments of utterance. This category plays a great role in narrative works because such an item informs how events are curried out in particular period and at which moment.

4.   The Endophoric category is employed throughout the novel to indicate the reflexive use of fiction writing and to attract the audience's attention to specific

idea in certain proposition. Although endophoric discourse markers are used rather less in some situations, they still do salient function in connect diverse events or characters.

5.   The writer resorts to use Code Glosses markers in his novel in order to make the reader's comprehension be developed and attest their cognition to continue reading the whole novel. Code Glosses can expand the reader's information of certain text. Code Glosses are considered as a tool to facilitate the reader's understanding by presenting certain explanation or an exemplification reference.

6.   Evidential Markers are used 3 times in the selected examples of the novel. Evidential markers are certain techniques used for the purpose of enforcing the argument or discourse. This category contributes in ensuring the propositional text with confidence, so that the writer uses these markers to make his claims strong and more rational about certain discourse. Evidential markers function as solidarity factors and involvement between the writer and his readers. Moreover, they convince the audience about the proposition and involve them with identified piece of discourse.

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سعداوي ، أحمد . فرانكشتاين في بغداد . ٢٠١٤ منشورات الجمل . بيروت ، لبنان .