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A Critical Discourse Analysis of Martin Crimp's Piece "Advice to Iraqi Women"

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تحليل الخطاب النقدي لمسرحية مارتن كرامب "نصيحة إلى النساء العراقيات"

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المستخلص

تعد اللغة واسطة لحمل القيم الاجتماعية والفكرية التي يميل لها أو يحاول أن يعبر عنها الإنسان، وما يتم التعبير عنه في النصوص الأدبية يكون متعمدا لخلق التأثير أو التغيير في قيم وميول وأفكار الآخرين بطريقة أو بأخرى. تلك الأفكار والقيم لا تكون ظاهرة للعيان؛ لذلك فإنه من الضروري أن تحلل اللغة للكشف عن ما تبثه من قيم و أفكار وميول. تحاول الدراسة الحالية إعطاء مثال تحليلي للغة لكي تساعد على إظهار الأفكار السياسية التي يضمها النص المسرحي الموسوم "نصيحة إلى النساء العراقيات" للكاتب البريطاني مارتن كرامب في ٢٠٠٣. يعكس عنوان النص الجانب السياسي الذي يحتويه ظاهرا في كلمة "العراقيات" التي تثير في العقل ذاكرة الحرب والتي اندلعت في ذلك الوقت. على الرغم من أن النص مكتوب بطريقة غير اعتيادية تظهر للقارئ لأول وهلة أنه نص اجتماعي مألوف محرر من أي إشارة سياسية. الطريقة المتبعة لتحليل النص لغويا هي الطريقة التي تبناها فاندايك في تحليل الخطاب، وأوضحت النتائج الأفكار السياسية التي قصدتها الكاتب وحاول تمريرها عبر النص. حاول بذلك أن يمد جسرا للمجتمع الإنكليزي ليتفاعل مع تداعيات الحرب البعيدة عن طريق شرح ما هو مألوف بطريقه غير مألوفة.

الكلمات المفتاحية: الإيديولوجية السياسية، تحليل الخطاب النقدي، مارتن كرامب، مسرحية "نصيحة للمرأة العراقية"

Abstract

Language is a vehicle for social values and ideologies that a man intends or attempts to express. Dramatic texts are one of the discursive practices that embody values and ideologies. What is expressed in dramatic text is deliberate because it is meant to affect other's values, trends and ideologies in one way or another. Such ideologies and values are not explicit. To bring them out requires putting language under scrutiny to unveil what is implied. The present study attempts to analyze a dramatic script entitled *Advice to Iraqi Women* by the British playwright Martin Crimp in an attempt to unveil the intended political ideologies underlying the text. The title reflects a political aspect embedded in the word "Iraqi" that brings to the mind the war broken out there at that time. Notwithstanding that the script is written in such an unusual manner that appears to the reader or the spectator to be domestic, familiar and free from any political indications. The model adopted in the analysis of Crimp's theatrical piece is that of van Dijk's macro and microstructure analysis within critical discourse analysis. Results have manifested the political ideologies that the writer intends to convey. He attempted to bridge a gap and render the English society to be associated emotionally with the repercussions of the remote war by amalgamating what is familiar with what is unfamiliar.

Keywords: Crimp's piece "Advice to Iraqi Women", critical discourse analysis, Iraqi women, Martin Crimp, political ideology



1. Introduction

Chilton (2004) explained that language and politics are connected in a fundamental way. This is indicated long ago since Aristotle (p.4). Wodak (2012) pointed out to the two main ideological approaches to politics; the Aristotelian ethics and morals, and Machiavelli's violence and hegemony. On the one hand, the Aristotelian goal is to find out what is the best form of government in terms of the values that are culture dependent. On the other hand, power and hegemony are regarded as the driving force underlying politics. Consequently, politics is inherently unpredictable, irrational and irresponsible as rooted by Aristotle and Machiavelli, and viewed by Foucault (Brockett and Hildy (2014, p.147). Politics since then has been reflected in discursive practices.

The present study intends to investigate the political ideologies underlying the data selected for the analysis, Crimp's piece *Advice to Iraqi Women*, and to illustrate the linguistic devices utilized by the writer to achieve his purpose. The rationale for choosing such a text is the unusual style consulted by the writer to convey his message. Though the text appears much more reflecting social issues; however, what underlies it reflects political ideologies that the English man should be aware of. Furthermore, another motive for tackling this play is that the text is written during the war on Iraq in 2003. Hence, the implied ideologies are related to wars in general and the war on Iraq in particular.

Though dramatic texts have been exhaustively analyzed, yet quite few studies have so far consulted critical discourse analysis (henceforth CDA) when analyzing dramatic texts. Most of CDA studies have been concerned with social issues that are related to media or political texts as presidential speeches or debates. Moreover, the analysis of the present study assists the reader to acquire the prerequisite skills to interpret the tacit ideology in the text. Crimp's short play appears as a regular advice to the readers once the script is read, however, it entails political ideologies that might alter the audience's

political perspectives. He bound the everyday life with the remote war to attract the English man's attention to mediate Iraqis' suffering under the war and consequently oppose it. In addition, he attempted to pull the attention to the unusual method that is utilized by Crimp to convey his political ideologies.

The present study sheds lights on how framing the ideologies is seized by the author to create opposing political ideologies. A social ideology is utilized to clarify the political ideologies conveyed through one of the social practices, which involve discourse. The paper presents an analysis of a dramatic discourse in order to unveil the nature of the hidden political ideologies behind it as mentioned earlier using one of CDA frameworks.

2. Theoretical Background

2.1 Ideology

Political ideologies are conveyed through discursive practices. Within a specific social community, writers have their ideologies, values and morals manifested in reading literary texts. Hence, they are the outcome of discourse and all the social practices that eventually shape that community. Wodak (2012) defined ideologies as the set of beliefs or attitudes that are shared by a particular social group of people. A lexical item may convey a particular aspect of ideology as in democracy which is ideologically conceived of as the favorite systems of a vast number of governments in all societies. As such, Bloor and Bloor (2007) noticed that there is a cognitive or conceptual framing interrelated with ideologies as in the word "democracy". Such a framing might be different from one nation to another. Framing is essential to CDA since one's perspectives and views of the world carry cultural messages that are regularized and agreed upon by all members of the society as an everyday common sense. Notwithstanding, these frames may differ across cultures and eventually influence the way the authority, identity, and social group are viewed.



2.2 Critical Discourse Analysis

Discourse analysis is the study of language in use. It is through the use of language that the world is shaped in people's thoughts as humans. Discourse has a great impact on people's thoughts, identities and lives. Discourse analysts intend to unveil the influence of discourse on individuals (Paltridge, 2012).

CDA, compared with discourse analysis, brings out the critical social issues into language studies. Fairclough (2012) demonstrated that the term critical "emphasizes the social constraints that reduce human flourishing and magnify human suffering as racism or power abuse...etc." (p.9). Within CDA, it can be interpreted in relation to critique which is associated with the analysis that leads to a positive outcome as in investigating successful resistance texts in the anti-racial discrimination movement. Such analyses indicate that the term "critical" cannot be interpreted away from values. Accordingly, CDA is not interchangeable with discourse analysis. The most prominent figures and practitioners of CDA are Fairclough, Wodak, and van Dijk who set the main principles of CDA as follows: it addresses social problems; power relations are discursive; discourse does ideological work; the link between text and society is mediated; discourse constitutes society and culture; discourse analysis is interpretive and explanatory; discourse is a form of social action; discourse is historical (van Dijk, 1995, p.353).

Fairclough (1992) demonstrated that "the objectives of CDA in more practical terms ... are to explore the social functions of language, to describe linguistic processes in social terms, and to reveal the ideological and political investment" (p.312). van Dijk (1998) defined CDA as "a type of discourse analysis research that investigates the way social power abuse, dominance, and inequality are enacted, reproduced and resisted by text and talk in social and political context" (as cited in Gee and Handford, 2012, p. 525).

Hence, CDA analysis is geared to unveil and disclose the implicit and hidden relations of

domination, subordination, inequality or other ideologies that underlie texts. CDA forces readers to comprehend reality in a particular, modified, or biased way that is implied in a discourse. In this vein, Eagleton (2007) demonstrated that "ideology ... is always most effective when invisible" (p.xvii).

Ideologies, usually perceived in social practices, are manifested in newspapers, novels, and dramatic texts in order to direct the audience's attention to these ideologies. Accordingly, CDA is the appropriate approach to be consulted in the present study to analyze and reveal the ideologies that underlie one of the dramatic pieces. CDA deems relevant to show how theatre conveys hidden political ideologies through dramatic texts.

2.3 Political Drama

During the past few decades of the twenty first century, social and political issues dominated most of literature in general and drama in particular. George Bernard Shaw, who is one of the greatest dramatists in the world, believed that drama should be concerned with such domains as politics, philosophy and social problems (Booker, 2015). Shaw, in his plays, *Arms and the man* and *The Devil's Discipline* enjoyed showing the opposite of what his audience expected, i.e., he presented ironical ideas of the futility of war in a comic frame. Similarly, John Galsworthy's plays depict the social and the political evils. In *Strife*, he reflected the growth of a strike and the sequential suffering it produced. The First World War fosters Brecht's political awakening. Consequently, he improved his political style in writing especially in drama. His play *Mother Courage and her Children* is one of the influential anti-war plays written during the First World War. The Irish playwright Sean O'Casey depicted the political events of Ireland that happened earlier in the century in his plays. The *Shadow of a Gunman* and *Juno and the Paycock* were written during the Irish war for independence and the civil war, respectively. In a similar vein, Samuel Beckett's plays start a new



kind of theatre as a reaction to the outbreak of the Second World War. For him, life becomes absurd and there is no happiness in it. This is portrayed in his masterpiece *Waiting for Godot*. His play *Happy Days* is also one of the most despairing one. Oscar Wild also depicted political ironical themes as reflected in his comic play *The Importance of being Earnest*. Such plays demonstrate how political events enormously affect the suffering and misery of the innocent people. Moreover, such a theatre opposes political ideologies through portraying their consequences on societies (Booker, 2015). Political ideologies of power and hegemony resulted in the first and second World Wars; they were followed by the cold war that shaped the life of the individual and pushed playwrights to portray the effect of such political decisions on individuals' life in their works, as illustrated earlier (Booker, 2015).

Crimp's dramatic piece, which is the selected data for analysis in the present study, depicts war in a symbolic form. Though once read, the text reflects familiar pieces of advice. However, when analyzed using CDA approach, it reveals political ideologies manifested in the metaphor and irony used skillfully by the writer.

Sierz (2002) associated Crimp with in-yer-face theatre though Crimp rejected the title. Sierz viewed in-yer-face theatre as presenting a work that involves and affects the audience through shocking and confrontational materials. He was distinguished for the dialogue of his character that has a tone of emotional detachment; i.e., none of his characters experience happiness and joy. He was not outspokenly political, nor produced works with clear messages. However, this does not mean that his work has no political sensibility.

What distinguishes him is that he conceptualized politics differently with unusual tools as verbatim, agitprop, or even conventional satire. At the turn of the century, specifically in April 2003, and as a reaction to the war against Iraq, war correspondence was organized with performances that lasted for a week. Among the

written or devised pieces for the occasion, the Royal Court staged Crimp's short play *Advice to Iraqi Women* which was published in the same year. This piece was performed several times. The audience received it positively and critics depicted it as having very profound and insightful irony. The political reference was absent within the lines except for the title which offered the audience a multidimensional perspective to conceptualize and create irony. Taking into account the intensity of the episode along with the importance of the moment, Crimp described war on Iraq as the disastrous, "humanitarian crisis", that Iraqis were suffering from its severe impact (Angelaki, 2012, p.122). Accordingly, the present paper sheds light on this piece to reveal the political antiwar ideology that is underlying its discourse.

3. Methodology of the Study

The present study is conducted qualitatively. Such a type of analysis, as O'Keefe (2006) demonstrated, helps to understand the text as it is produced socially and to clarify what it indicates in accordance with its author's perspective. The present study starts with the analysis of the micro structure, i.e., the local structure that represents projecting the number of paragraphs, sentences, and the micro prepositions of the whole play in Table (1). Then, an analysis of the linguistic choices within the syntactic, lexicon and rhetoric levels is followed, as illustrated below:

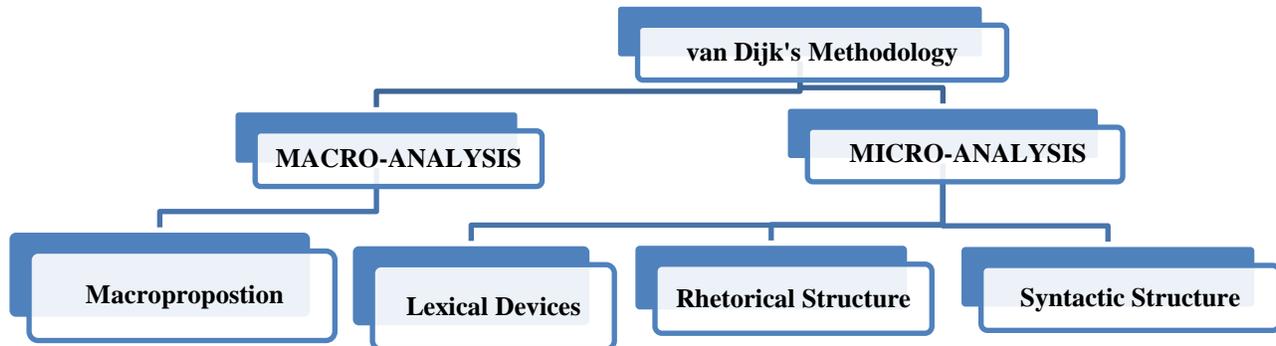
- the syntactic level investigates the comments, threats, warnings, accusation devices.
- The lexicon level is concerned with analyzing references to violence and names of things, places, etc.
- Concerning the rhetorical devices, the use of metaphor and scare quotations are detected (van Dijk, 1980, p.6).

Then, the analysis of the macrostructure level is tabulated in Table (2), which includes the number of the micro propositions to be described and ideologically interpreted.



Accordingly, the methods adopted in the analysis of the present study is illustrated in Diagram 1:

Diagram 1



Classification of the Model Adopted in the Present Analysis

3.1 Data Sampling and Selection

The data selected for analysis is a written dramatic text which is a short play written by the British practitioner Martin Andrew Crimp. Crimp's piece *Advice to Iraqi Women* is a duologue of less than 1000 words that involves a number of health and safety pieces of advice for mothers on how to safeguard their children when they are at home or in a commonplace situation. Characters have no names. The content is linked to the domestic life though it embeds a political ideology which is the dubiousness of war.

3.2 The Adopted Model

van Dijk's macro and microstructure approach has been adopted in the present work since it is appropriate to the ideological analysis of the present text. Macrostructure, in this framework, is defined as a higher-level of conceptual or semantic structure that binds the local microstructures of discourse, interaction, and their cognitive processing. Macrostructures are relevant in the semantic interpretation of complex and hyper complex information in discourse, conversation, scenes and episodes. It is important for the formulation of a mental model of a social structure. van Dijk (1980) stated that "there is a great number of phenomena for which a theoretical notion of macrostructure can play an important descriptive and explanatory role" (p.11). They are termed

macro-propositions. To identify the complexity of information, van Dijk explained that the information is complex when it goes beyond the storage and process capacities of short-term memory whereas a word, phrase, or a clause may all be interpreted on the semantic microstructural level (micro-propositions) and handled by the short term memory. Hence, the semantic local structure is represented by the meaning of words, phrases, and clauses (van Dijk, 1980). Murdoch and Theodoros (2001) defined micro-propositions as the smallest units of information that represent the individual's ideas or the local information of the text.

van Dijk's framework is appropriate for the analysis of the present text because Crimp utilized his dramatic text to re-contextualize the mental model of the social structure in order to create some political ideologies to the English man to visualize war through irony. Hence, van Dijk's methodologies, macro and microstructure analysis, are adopted. Macrostructure analysis helps to highlight the description and interpretation of the macro semantic theme of the text while the micro structure sheds light on the utilization of linguistic choices.

3.3 Data Analysis

The analysis starts with the local level which is associated with the structure of the text where the basic meaning of the text lies. It



encompasses a number of interrelated components that are hierarchically organized. These components are the micro-propositions that represent the microstructure. Crimp's piece is divided into thirty nine paragraphs of varying lengths. Some paragraphs consist of only a phrase or one simple or complex sentence while others are of two, three, or maximum five

sentences. Sentences are identified with their usual structure, initial capitalization and the periods at the end of it. Crimp's text consists of thirty six paragraphs, sixty nine sentences and seventy nine micro propositions. The following Table clarifies all the microstructure of Crimp's dramatic piece.

Table 1
Microstructure of Crimp's Play

No. of Paragraph	No. of Sentence	No. of Micro Propositions	Micro Propositions
1	1	1	The protection of children is a priority.
2	2	2	A small child on a bike should wear a helmet.
	3	3	The newborn baby on a plane must be strapped to its mother.
3	4	4	A child on roller- skates should wear kneepads.
4	5	5	A child must also wear elbow pads.
5	6	6	Buy one of those plastic things to stop young children opening the drawer in the kitchen: There are knives in it.
6	7	7	Don't give children small mechanical toys: they can swallow the moving parts.
7	8	8	Don't buy a teddy bear if the eyes are loose and the squeak might frighten your child.
8	9	9	Muzzle your dog and your cat.
	10	10	Mind it doesn't sit on your baby's face.
9	11	11	Tie rubber over the blade if you have a mud-scraper outside your house.
10	12	12	Your house is a potential war zone for a child:
	13	13	The corners of tables, chip pans, and the stairs are all potential sources of harm.
11	14	14	Your house is a minefield.
12	15	15	You have to think about the medicine cupboard,
		16	The hard surfaces in the bathroom, the bath, the enamel, these are very hard surfaces.
13	16	17	Avoid slippery floors and at the first sign of unremitting fever, do call a doctor straight away.
14	17	18	She will have the latest drugs and the most up to date skills.
	18	19	If necessary she will intubate.
	19	20	The doctor is waiting for you to call, she has spent her life waiting for it.
15	20	21	It's not a good idea to give your child long pyjamas:
		22	they can trip over the ends.
16	21	23	Avoid zips, especially metal ones.
17	22	24	Give your child fresh produce.
	23	25	A child should eat fruit and it should not contain pesticides.
	24	26	The fruit must be grown scrupulously.
	25	27	The growers of the fruit and the land itself must be treated with scrupulous respect if you want your child to thrive.
18	26	28	Although beware allergies.
19	27	29	Beware zips.
	28	30	Test for allergies every three days, test for food allergies every three days.
		31	Or more frequently in summer when pollen is also to be avoided.
20	29	32	When driving in the country to see the country orchards seat your child in the back and strap it down.
	30	33	Strap the child down hard and if you need to use your mobile, stop the car.
21	31	34	Don't buy a car without rear airbags.
	32	35	Don't buy it without side-impact protection.
	33	36	Don't let your child play under a car, or beside one,
		37	Because a car is a minefield.
22	34	38	Just like a home.
23		39	A car, just like a home, an orchard, a zip, is a minefield for a child.



Table 1-Continued

No. of Paragraph	No. of Sentence	No. of Micro Propositions	Micro Propositions
24	35	40	If you have a toolbox, lock it.
	36	41	Don't let a child handle a chisel- not even a small child's chisel.
	37	42	Even a hard pencil used for marking timber is dangerous.
25	38	43	Don't let children write or draw with a dangerous pencil.
	39	44	Mind the caps of felt pen.
	40	45	Make sure the caps, if inhaled, would not obstruct your child's airway.
	41	46	If an accident does occur, call a doctor straight away.
	42	47	The doctor will come and immediately remove the obstruction.
26	43	48	Explain road safety from an early age.
	44	49	Explain that the traffic comes from two directions.
	45	50	Explain what a red man means.
	46	51	Teach your child the word "amber" from an early age.
	47	52	Explain how dangerous water is.
	48	53	Explain that just two inches of water is enough to drown in. Supervise all swimming.
27	49	54	Make sure your child wears goggles because of the chemicals in the water.
	50	55	By all means inflate a paddling pool in your garden but bear in mind that your garden is a potential war zone.
28	51	56	Like your house.
		57	Like your car.
		58	Like your child's coloring book.
		59	Your garden is a potential war zone.
29	52	60	Keep sheds locked.
30	53	61	Lock garden chemicals out of reach.
	54	62	Secure hoses.
	55	63	If you have a greenhouse with seedlings in it, keep the child away.
	56	64	When your child is in the pool, screaming in the pool.
		65	Supervise it at all times, and don't let it burn.
31	57	66	Even on a hazy day it still might burn.
32	58	67	Even in the water a child can burn.
	59	68	Even in the shade of a tree.
33	60	69	Even in spring it's still possible.
	61	70	In the time it takes you to cut the grass and trim the edges,
		71	A child might have burned, because of the very strong rays.
	62	72	Avoid sunlight.
	63	73	When there are fierce rays, apply cream.
34	64	74	Use a good cream,
	65	75	Use a good brand.
	66	76	Use a reliable cream.
	67	77	If you use a good brand of reliable cream your child will not burn.
35	68	78	Your child will not burn if you are liberal with a reliable cream.
36	69	79	If you want advice about which brands of reliable cream to choose, talk to your pharmacist.

Table (1) explicates the number of paragraphs, sentences and micro propositions. The microstructure spots the ideas of this short play. All the micro prepositions are interrelated and refer to the main proposition that the protection of children is a priority.

In this respect, Quirk et al. (1985 p.147) maintained that the micro structure analysis includes the linguistic choice of the syntactic,

lexical and rhetorical analysis. As for the syntactic analysis, Crimp's piece includes paragraphs that vary in length. Some consists of four to five sentences while others may contain only one sentence of two words as "Mind zips". With a long paragraph, Crimps illustrated danger and suggested solutions. With a short sentence, he attracted the audience' attention to the implied danger with no details just to indicate that danger



might be caused by even the simplest things as zips. It has also been noticed that the dominant structure is the imperative one and those that include necessity and obligation. Eight sentences included the models “should and must”; these two indicate giving advice and order, respectively as in the following sentences:

1. A small child on a bike **should** wear a helmet.
2. A newborn baby on a plane **must** be strapped to its mother.

On the same line, fifty six imperative structures are included in the play out of sixty nine sentences of the whole play. The following are some examples:

3. **Buy one of those plastic things** to stop young children opening the drawer in the kitchen: there are knives in it.
4. **Don't give** children small mechanical toys: they can swallow the moving parts. It's tempting, but just don't do it.
5. **Avoid slippery floors** and at the first sign of unremitting fever, **do call a doctor, call a doctor straight away.**

As illustrated in the microanalysis in Table (1), there is also a repetition of such a structure within the sentence. The imperative structure in this play has an important indication of power and domination as well as emergency. It is socially used by the dominated people as explained by Householder (1981), “for every imperative is directed from a dominant person to the subordinate one” (p.192). The ideology here is to emphasize that the dominant character is the English man who is able to prevent war by opposing it and forcing his government to withdraw from it. The English man represents the dominant character who advises the Iraqi women who are the one advised and who are implicitly portrayed to be the subordinate characters that suffer from the war. The child represents the innocence that suffers most because of the war. Hence, the protection of the child is the priority; i.e., he stresses the antiwar

ideology. The luxurious Englishman is invited to oppose war and reject it as soon as he absorbs and understands the picture drawn by Crimp. Crimp attempted to fill the gap between the luxurious Englishman and the Iraqis who experienced danger, terror and fear of war; especially that Crimp had written his piece in 2003 when Iraq was under the war.

As regard the lexical analysis, Crimp's piece is full of lexical items that are familiarly used or encountered in everyday life as the house and the things in it. Cases in point are the following: **the bike, baby, mother, roller-skates, toys, teddy bears, dog, cat, mud-scraper, tables, pans, stairs, bathroom, pajamas, fruit, fresh produce, country orchards, car, mobile, home, pencil, amber, water, garden, goggles, paddling pool, sunlight, liberal, and cream.** However, the writer brings out an indication of the war within each proposition using other lexical items related to war, as in; **helmet, kneepads, elbow pads, knives, muzzle, blade, war zone, minefield, medicine cupboard, doctor, unremitting fever, drugs, metal, allergies, pollen, rear airbags, hard pencil, chemicals, secure, screaming, burn, and fierce rays.** Hence, he portrayed the safe and familiar things used in everyday as being a war field that the child should be protected from using lexicons related to the war. Such an ideological interpretation is demonstrated in Table (2). This is one of the linguistic devices that Crimp utilized to draw his image.

As for the rhetorical analysis, the piece is filled with caution, and fearful quotations that manipulate the peaceful, and ordinary atmosphere, as in: **the house, the car, the garden, the country orchard.** It further views them as war field as is demonstrated in the ideological interpretation in Table (2); below are some examples:

6. Your house is a potential war zone for a child: the corners of tables, chip pans, and the stairs - particularly the stairs - are all potential sources of harm.
7. Your house is a minefield.



8. Don't let your child play under a car, or beside one, because a car is a minefield.
9. Bear in mind that your garden is a potential war zone.
10. When driving in the country to see the country orchards seat your child in the back and strap it down.

These quotes reflect the ideologies fear and suffering that reminds the English man of other people's suffering because of the war. Danger, in these things, is magnified to create the irony of English men's fear and others' suffering under the war which the English men are unaware of it. They should be alert and oppose war to end the suffering of innocent children.

The macro structure defines the semantic theme of the whole piece. The following table presents van Dijk's macro propositions. It represents one or more micro propositions as numerically indicated in the first column that refers back to their number in Table (1). Then, the macro analysis is followed by a description of these propositions. Finally, comes the ideological interpretation of the macro propositions to reveal the relation between the text and the highlighted ideologies conveyed by the author as follows:

Table 2
Description and Interpretation of Macro Propositions

No. of Micro Propositions	Description of Micro Propositions that constitute the macro propositions	Ideological Interpretations
1	The protection of the child is regarded as a priority.	This sentence represents the topic or the main theme of the whole play. This theme is a typical social ideology that is replicated in other texts and in media to highlight the importance of protecting innocent children from all circumstances. Though such statement is familiar, the upcoming texts reveal the way the writer defamiliarizes what seems familiar. It is a warning speech act of what might not be expected. The child represents the Iraqi children and the surrounding fields represent the anti-humanitarian symbolic war that affects their life.
2-5	The child should beware of the bike, the plane, and roller-skates because they might hurt him or cause death	It is an explicit warning speech act against "bike", "plane", "roller-skates", things that are supposed to bring pleasure to the child. However, the ideological interpretation is that they are depicted as harmful tools to create irony. The writer attempts to exhibit fear of things that are supposed to be safe and enjoyable to children. Crimp also brought out the irony by allowing the audience to compare the trivial type of fear that might haunt the English mother compared to the one experienced by Iraqi mothers whose children are deprived of such pleasures because of the war.
6-16	The house is a potential zone of war; it is a minefield. The knives, medicine cupboard, hard surface in the bath, slippery floors, the blade of the mud-scraper even the small mechanical toys, the squeak of the teddy bear, your dog and cat, are all bringing out danger.	The house is depicted as a dangerous war zone that the child should be protected from. The manifested ideology is to attract the audience' attention to the word "war" and magnifies its presence in the English house by the use of familiar things found in almost every house as knives, medicine cupboard, hard surface, slippery floors, the blade of the mud-scraper, small toys and their squeak, and pets. His description attracts the audience' attention to realize the irony between the English type of war and the real remote war that Iraqi people and specifically children and mothers who represent innocence and passion are suffering from. Iraqi people might not be aware of or even deprived of the pleasure of these things because of the war that is imposed on them by English politicians. It is obvious how skillfully the writer detected the negative aspects of the most familiar and joyful things in the safest place to the child, his house.



Table 2-Continued

No. of Micro Propositions	Description of Micro Propositions that constitute the macro propositions	Ideological Interpretations
		Moreover, he defamiliarizes safe things and changes houses into the zone of war. Crimp attempted to create a contextual mental modal to help English people, in general, conceptualize the remote war within their houses and realize its effect in order to oppose it.
17-20,28,30,31,46,47	The topic is that any sign of diseases should be taken care of because the doctor is always ready for your call to come since he expects danger at any moment as indicated by the writer. Moreover, the unremitting fever, the allergies should be tested continuously.	Crimp continued drawing his picture of child protection since it is a priority. The ideology here is that doctors are always ready in the times of peace and war and this is the symbolic portray that is drawn by the writer to interrelate the peaceful atmosphere that English people live in and the hard times that the Iraqis live under the war. Both are in need of doctors, hence, doctors are always ready. They are found in all mental representations of children protection in all times. He attempted to approximate the remote war with the use of doctor's portrait.
21-23,29	The child's clothes are dangerous. Pajamas should not be long because the child would trip and hurt himself. Zips are made of metal and the writer portrayed that everything made of metal is dangerous as knives, blades of mud-scraper and zips.	This picture reflects hyper exaggeration. Crimp intended to convey how limited the danger that the English mothers might think of compared with the danger that the Iraqi children face due to experiencing war. The ideology reflected is to invite the English people to think of the amount of danger that Iraqi children might face in comparison with the regular care that English mothers give to their children.
		The use of the word "metal" here portrays all metal-made weapons that are used in war. These metal weapons symbolized by knives, blades of mud-scraper and even zips represent the simplicity of danger that the English children may encounter compared with the real dreadful metal weapons that the Iraqi children have to encounter.
24-27	The child's food should be fresh produce, up to date. Fruits should not contain pesticides and or are grown scrupulously by the growers.	The ideology is framed in food this time. While English child's life should be healthy and luxurious, the war prevents Iraqi children from this pleasure of life. While Iraqi mothers cannot provide their children with the necessary food that is a basic living requirement because of the embargo and war, English mothers think about the freshness of food that is presented to their children to keep them healthy. Hence, irony is created here.
32-39	The topic is the car. It is a minefield without rear airbags, without side-impact protection. It is just like home, zips and even when driving to the country orchards, you should be cautious. All are minefield.	The car, the orchard, and the house are symbols of luxury that English people have and think of. Actually, orchards, cars, airbags, and zips are things that facilitate life. However, Crimp embedded danger in these things to reveal how limited Englishmen thought about life that does not exceed their luxurious life. He attempted to attract their attention to the luxury they live in compared with the Iraqi people who might be deprived of their rights to live safely. The metaphors for the war zone that have dangerous repercussions on the life of innocent children are meant to amalgamate two pictures. The first picture is for the life under the danger of war and the other is that of the English's luxurious life who are unaware of the Iraqi children's suffering. Children represent the innocence; i.e., there are innocent people that might suffer because of the political war for hegemony.
40-45	The toolbox is dangerous. hard pencil is unsafe, the small pencil by analogy is considered unsafe along with the caps of pens	Crimp continued drawing his ideological portrait that combines safe and simple life with danger that might entail using things as the toolbox, which is mainly used to facilitate accomplishing daily handcrafts. The toolbox with its tools is a metaphor of the weapons that might be used in the war. The ideology portrayed is to iconize these metal tools to the metal weapons used in the war. He skillfully iconized the war to remind the English people of the fear that haunts Iraqi people because of the war.



Table 2-Continued

No. of Micro Propositions	Description of Micro Propositions that constitute the macro propositions	Ideological Interpretations
48-51	Children should be taught from the early age about amber, red man, road safety, and traffics of both directions.	<p>The writer raised the warning tone to the extent that it exceeds the present time. The child should be protected since the early age through educating him about everything that is dreadful. Semantically, colors gain their meanings through culture since they are cultural bound. In this play, however, colors are explained pragmatically to correspond to the present context. Crimp intended to interrelate two pictures, one is about the luxury of the English man, and the other is about the fear and suffering of people because of war.</p> <p>Here, the words “red man” represents the color of blood and depicts the picture of the wounded man. The color of “amber” represents a yellow color as a sign of danger. This interpretation is supported by the author’s advice to teach children to learn these words earlier in age to warn them of their danger and portray his advice of children protection in line with the preceding text. It is not possible to interpret colors to be delightful because semantically this goes in line with the Western culture and contradicts the context of the text that is full of warning speech acts of danger. Moreover, the ideology clarified is that children in countries that experience war are trained since early childhood to protect themselves. They have been acquainted with the war and its ugly and bloody views earlier in age.</p>
52-54	The topic is that water is very dangerous. The child might be drowned even within two inches of water. Inflating a paddling pool is dangerous. The child should wear goggles to protect him from the chemicals of water	<p>The ideology is to see water as a zone of war. The quote “inflating a paddling pool” means increasing the war field. The chemicals of water are metaphors of the deadly chemical weapons of the war. The interpretation of the magnified danger of water is to emphasize the luxurious life that the English people live compared with the suffering that the Iraqi people encounter under the war. Crimp rendered English people to realize the irony between their fear and others’ suffering whose danger is centered on protecting their children’s life from real chemical weapons. The use of the words “dangerous”, “inflating” and “chemical” is to attract the audience’ attention to the war and its huge danger.</p>
56-63	The garden is like the house, the car, and colouring book. It is a war zone, and everything in it is dangerous. The shed should be locked. The child should keep away from hoses and greenhouse. Specifically the chemicals of the garden.	<p>Crimp equated the description of garden with the previous description of the house, the car and orchard. The portrayed ideology is to emphasize and amalgamate the two images of peace and war in one vision to enhance the English people’s conceptualization of the war and its repercussions. He simultaneously aroused their attention to the prosperous life they have compared with that of the wrecked life that the Iraqi people are obliged to confront with no fresh air since it is polluted by the smoke of bombs. Crimp’s advice reflected again the luxurious way of thinking and the limited danger that is magnified by him to create an irony between the two contradictory images. All these familiar things for the Englishman are defamiliarized to bring war repercussions closer to their ideologies. It is meant to help the English people to be acquainted with the repercussions of the war on child’s life which is a priority.</p>
64-67	The water is dangerous again, but this time not because it may cause drowning, but because it may cause burning. When swimming, or screaming, the child should be extremely supervised, even in a hazy day.	<p>Water is also depicted as a source of harm to children, but this time it causes burn not only drowning. While swimming pools are found in luxurious houses, “burning and screaming” are brought here to depict the picture of suffering and fear, respectively. While Crimp reminded the English people of their prosperous life, he also attracted their attention to the suffering of people in the remote part of the world that is under the fear and danger of burning and screaming of war.</p>



Table 2-Continued

No. of Micro Propositions	Description of Micro Propositions that constitute the macro propositions	Ideological Interpretations
68-73	The child will be burned even in the shade of tree. If he is neglected in the garden, he will burn because of the sun rays which are fierce.	Sun rays are also a source of health and enjoyment to the English people in spring; however, it is depicted here as a source of danger. The verb burning is repeated to emphasize the vision of fear and the suffering of people under war. So far, all the images drawn by Crimp have conceptual duplications of the luxurious life and the suffering of others who experience war. While reflecting the English prosperous life, he used vocabularies as “neglected”, “fierce”, and “burn” to iconize the suffering of others because of that war. The ideology that is also created in all the details described is that for those people who experience war; there is no way out of war. Consequences of war surround the child whose safety is a priority.
74-79	The final topic provides a treatment for burning. That treatment is a good cream, with a reliable brand. It should be liberal and has a reliable brand. To make sure that is reliable, a pharmacist should be asked.	With the final paragraph, the writer reveals the kind of solution that is useful for one of the problems that might face the English child which is burns. This solution is depicted by the English luxurious man. It is a solution given by people unaware of the terror of the war and its repercussions. The word “cream” alludes to luxury. However, the words “liberal” and “reliable” reveal that English people should liberate themselves from any limited luxurious ideologies in order to be aware of the danger of war and its consequences. Such a step needs an ideological solution which is to oppose it and prevent it as it endangers the life of the innocent child. This can be done only if people gain the required knowledge to oppose war. “Pharmacist” reflects the knowledge and awareness of people’s suffering to gain the prerequisite ideology to oppose war and prohibit its catastrophic repercussions.

This analysis clarifies the duplicated portrait of what is safe, prosperous and familiar as in the house, the car and garden and what is unfamiliar that is the embedded danger in ordinary life which represents the dreadful war and its dreadful consequences on the innocent children. Crimp’s piece considers the Iraqi child as a symbolism of innocence that should be protected. He drew his picture with language and invited the Englishman to broaden his ideological view beyond his peaceful life; i.e., war and the resulted suffering out of it. He also invited the Englishman to oppose war since he depicted all what causes it as being negative and

bringing danger to children’s life whose protection is a priority.

3.4 Results and Discussion

Accordingly, Crimp’s ideological target is to oppose war as being anti-humanitarian that brings danger to ordinary life. His goal is to

assist the English people and attract their attention to the massive dreadful consequences of the war that kills innocence since there is no way out of it when it occurs. His intention is to broaden the English people’s conceptualization to the remote war that others suffer from because of the political ideologies that reflect hegemony, power, and control, neglecting the life of innocent people who are deeply affected and deprived from the luxurious life that the English people enjoy. This is how Crimp’s short play demonstrates the effects of war on people’s life. It is an invitation to consider and approach the remote military conflict by translating the English people’s familiar, safe, enjoyable life to the unfamiliar, unpleasant and remote emotions associated with war.

Though the short play has no political reference except for its title encoded by the “Iraqi women” that indicates the women under the war, it indirectly reveals political ideologies and antithesis of war as reflected throughout the



text by the use of metaphor and irony. It offers the audience more dimensions to consider the insightful irony between the familiar safe house, car, and garden and how they can be dreadful and harmful to the child. In this way, the writer managed to depict war in societies where war is difficult to conceptualize due to the horrific images being confined to the mass media. This conclusion is supported by Angelica (2012) who illustrated that the style of the play indirectly tries to bridge the gap between the Western audience and Iraqi war. She elaborated that the play also “brings to spectators a reverse representation of war that defamiliarizes what we believe we know, and substitutes it with brutal reality” (p.123). What the English people thought they know about war is reconstituted through a piece that has the power to disturb their safe perspective and everyday life in a more immediate way than what is found in conventional political plays.

CDA assists in bringing out the relation between the text and the ideologies that writers attempt to convey to spectators in an attempt to formulate ideologies that oppose war through depicting the dreadful repercussions of war on the child whose safety is a priority. van Dijk’s model of macrostructure confirms the interrelatedness of the text and the political ideologies, and the way these ideologies are embedded in the text. Crimp’s piece attempts to broaden the English people’s ideology by reflecting the limited way of thinking of danger that they have. He simultaneously portrayed how war can modify a familiar life into a dreadful one, and change a safe life into a dreadful one throughout the skillful portray drawn by the writer. The text exhibits its ingenuity through this amalgamation.

4. Conclusion

In accordance with the analysis, Crimp’s piece has achieved its goal skillfully which is reflecting a political ideology in a familiar social frame. The writer’s aim is to convey the dramatic picture of war in euphemistic manner in order to familiarize the English man with the

consequences of war, and eventually oppose it. van Dijk’s model conveniently assists in revealing these political ideologies underlying the text.

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