Telling Martyrdom: The Linguistic Encoding of Agency, Attitude and Activity in Narratives of Martyrs' Women (2014-2017).

Nihal Nagi Sarhan
Department of English, Faculty of Al-Alsun
Ain Shams University

Abstract:

The present paper aims at examining selected narratives of the mothers and wives of soldiers martyred during the struggle between Egypt and terrorists. The period following the 25th of January and 30th of June 2011 and 2013 respectively has witnessed the bloodiest surge of terrorist attacks on Egypt as a whole and on military and police officers in Sinai in particular, resulting in an average of 2000 martyrs of different ranks. As a tribute to these martyrs, their mothers and/or their wives were invited to official ceremonies to talk about their lost ones. The present paper attempts to investigate how far the language of the selected narratives encodes the narrators' evaluation of the martyrdom event and how it reflects their emotional immersion in the narrative. Labov (1972) defines narrative as "as one method of recapitulating past experience by matching a verbal sequence of clauses to the sequence of events which actually occurred". By applying Halliday's transitivity framework (2004), the selected narratives are analysed to investigate the major participant roles as in index of agency. Using Martin and White's (2005) Appraisal theory, the present research also evaluates the attitudes of both the narrators and the martyrs towards martyrdom. Finally, the emotional expressivity realized via the narrative structure referential activity (RA) is studied to validate the emotional impact of the narratives. The primary analysis has shown that the main agents in all narratives is the martyr himself; no agency trace of the terrorists is observed. Pride and positive judgement are also the prevalent attitudes in all of the highly-weighted narratives.

Keywords: agency, attitude, referential activity, narratives, martyrdom

1. Introduction

The linguistic study of narratives has gained much attention over the past few decades. Toolan (2001) defines narrative as "a vital human resource in making sense of the world- and even in the making (construal) of the world itself" (459). Narratives have come to be seen as oral representations of how one thinks of himself, thinks of others and thinks others think about him/her. Embedded in the lives of the ordinary, the marginalized, and the muted, "personal narrative responds to the disintegration of master narratives as people make sense of experience, claim identities, and 'get a life' by telling and writing their stories". (Langellier, 2001, p. 700). Inspired by the pioneering work of Labov and Waletsky (1967) on oral narratives of personal experience, many linguists have grown interest in oral, spontaneous narratives of people from different backgrounds such as females, adolescents, children, criminals, psychologically-disturbed, among others. The works of Norrick (2009), Labov (2001, 2006), Gee (1991), Ochs and Capps (2002), Riessman

(2005), Bamberg (1997, 2003), among quite a few other linguists of different interests, have set milestones of the salience of oral narratives in self and other representation and positioning.

The present study examines selected sample martyrdom narratives with the aim of investigating how the respective narrators represent their sons or their husbands by retelling the stories of their martyrdom. This representation is examined along three main axes: first, how the narrators realize the main agents in the martyrdom stories of their lost ones. In other words, who are the main participants (actors, goals, etc.) in the ongoing events of their martyrdom? Second, the paper evaluates the attitudes of (i) the narrator towards the martyrdom of their beloved ones, (ii) the attitude of the martyrs towards martyrdom. Third, how emotionally loaded are the narratives in terms of the referential activity weight.

Objective of the Study:

The present paper falls within the scope of transitivity analysis of discourse semantics. It examines the transitivity choices in the selected narratives, highlighting the participant roles and their interdependent relation with agency. It examines how far the linguistic choices of the narratives reflect the narrator's evaluation of the martyrdom event. It also investigates the scale of emotional immersion of the narrator in the narrative, and how this helps in arousing similar involvement of the audience. With personal, oral narratives as the primary source of data, the present paper aims to answer the following research questions:

1. What is the structural organization of the martyrdom narratives under analysis?
2. In the light of Halliday's transitivity analysis, who are the main participants in the whole martyrdom event?
3. With Affect as the main attitude resource, how do narrators evaluate the events presented in the narratives? How are participants in the narratives judged?
4. How do the scales of Concreteness, Clarity, Specificity, and Imagery reflect the narrative immersion of the narrator?
5. Based on the findings of the previous questions, how are agency, attitude and referential activity linguistically encoded in the selected data?

Theoretical Framework:

The present paper adopts three main frameworks for analyzing the selected data; namely Halliday's transitivity framework, which is a core basis of Halliday's Systemic Functional Grammar (SFG) (1994, 2004);

Martin and White's (2005) Appraisal Theory (AT) model of analyzing discourse and Bucci's (2002) Referential Activity model. All the above frameworks are utilized after analyzing the narratives in the light of Paul Gee's (1991) approach to narrative analysis.

Halliday's work on the syntactic analysis of clauses has been a game changer in the field of linguistic studies. His introduction of the functional grammar as a meaning-making resource has opened the gate for conceptualizing how the clause- being the basic unit of analysis according to his theory- incorporates three interrelated types of meanings. First, the Ideational meaning which is primarily concerned with how the world of the speaker is represented in the clause; i.e. who does what to whom, when and where. At the heart of the clause as representation lies the process with its different types: material, mental, relational, verbal as well as behavioural and existential. Each process type entails particular participants and circumstances. Second the Interpersonal meaning, where the Subject and the Finite are the two elements of the Mood that account for the validity of the proposition. With clause as exchange, the interpersonal meaning defines how interlocutors negotiate their relationship of power, solidarity, approval, disapproval, etc. Both the Ideational and the Interpersonal meanings are realized with the help of the organizational structure of the clause as a message, represented via the third type of meaning which is the Textual meaning. How the clause is organized into a set-off Theme and complementing Rheme helps in presenting the overall clause meaning.

As already noted in the Introduction and the research questions, the main focus of the present paper is on the transitivity analysis of the clauses of the selected narratives. It is this system that is responsible for representing the world of the text, that is the narrative, so to speak. This representation is what the researcher is after in her analysis. In differentiating between the different process types within the narratives, the respective participant roles should reflect who the Actors and the Goals are in case of material processes, the Sayers and the Targets in verbal processes, the Carriers and the Attributes in relational processes and finally the Sensers and the Phenomena in mental processes. As with the majority of relevant studies, highlighting the participant roles is a main tool of arriving at the prevalent agency in the text. Halliday posits that "the Agent is the external agency where there is one. In a material process, it is the Actor" (p.343).

In the second framework of analysis, Martin and White (2005) have developed a model that complements Halliday's Interpersonal metafunctional meaning of negotiation, involvement and attitude. Their model extracts the Attitude element from the Interpersonal and builds up

on it a whole model of discourse semantic analysis that is concerned with the language of evaluation. In their model, Martin and White examine texts to see how their authors (whether speakers or writers) linguistically encode their standpoints towards what is presented. According to them, a text unfolds the author's position via three interrelated axes of meaning. First, there is the axis of Attitude, which realizes the 'emotions' of the author whether positive or negative through what they term the level of 'affect'. Within the axis of Attitude, the author also passes 'judgement' on the main participants of the text. This judgement is construed against a criterion of 'social sanction' or 'social esteem'. Whereas the former draws on rules and regulations, the latter is more guided by shared values and culture. Finally, 'appreciation' is how meanings are construed to evaluate 'things'. Most typically, these meanings are realized via adjectives or adjectival phrases, however, "the usual range of grammatical metaphors… including nominalised realisations of qualities" are also to be found (Martin and White, 2005, p.46).

Equally important as evaluating the 'Attitude' of the textual and authorial voice is the evaluation of the degree of alignment or disalignment of these voices, or what Martin and White call the 'Engagement' of the authors. Through texts, in our case, narratives, the author is able to represent her stance to what is presented whether approving, disapproving, distancing, challenging, rejecting, or otherwise what is said. The linguistic structure of clauses, sentences and paragraphs are the cues to decoding how far the author/narrator is aligned or disaligned to the propositions and the imagined audience. Both the axis of Attitude and of Engagement are featured on a continuum of 'graduated' lexis. 'Graduation', the third axis of meaning shows the degree of 'force' and/or 'focus' the author of the text represents in her Attitude and Engagement.

The third axis of analysis pertains to Bucci's (2002) Referential Activity (RA) model. RA, which is defined as the degree to which a speaker's words convey the speaker's non-verbal sensory and emotional experiences, is another important method used in the analysis of trauma narratives (Nelson et al., 2008). RA describes the extent to which a given verbal representation of sensory, bodily, and emotional experience evokes a corresponding non-verbal experience in the listener or reader (Bucci, 1997). She also argues that when speech is vivid (meaning that it is rated as clear, detailed, concrete and imagistic, as opposed to vague, abstract, or general), it indicates that the speaker is translating sensations and emotions into words, into the digital symbolic code of language (Bucci,

1997, 2002). Speech that is high in RA is likely to evoke corresponding specific, concrete, and imagistic memories in the listener. Components of RA are described in Table1:

RA Subscale	Definition
Specificity	Quantity of detail
Imagery	Degree to which language evokes imagery
Clarity	Organization and focus
Concreteness	Degree of reference to sensory and other bodily experiences

Table 1. Components of referential activity
Source: From Bucci (2002, p.670).

"In order to communicate private, emotional experience, a speaker needs to provide the significant details, and to use words that evoke images and sensations" (Bucci, 2004, p. 24). RA is text vividness, or the extent to which words clearly refer to a speaker's detailed cognitive, sensory, and emotional experiences.

As previously highlighted, the present data is analysed in the light of Gee's linguistic approach to narrative analysis. Taking up Labov and Waletsky's (1967) work on narrative as well as Labov's later (1972) work, Gee (1991) developed 'a linguistic theory of narrative', that sees that "the discourse structure of a text, functions to set up a series of cues or, better put, interpretive questions" (Gee, 1991, p.2). His text analysis is more 'episodic' than 'temporal'. It is this particular feature that triggered the use of this particular structure theory. All selected narratives cover episodes of the martyrs' lives, not necessarily in temporal sequence.

Gee pays attention, in line with Labov's orientation, to the structural organization of narratives, as a means by which narrators construe their experiences. It has been particularly chosen since it is more appropriate to the type of text (in the current discussion, a narrative text) under investigation. Gee divides a narrative text into identifiable units, namely: (i) the *idea unit* which includes a one piece of new information (the focus). "The start of each idea unit is not only often signalled by a pause or slight hesitation…."; (ii) the *line* which may include one or more idea units and which is orthographically equivalent to a sentence; it usually includes one "argument" around which the line is centred; (iii) the *stanza* which is the basic building block of the narrative text and is made up of lines "about a single argument". According to Gee, "each involves a shift of focal participants, focal events, or a change in the time or framing of events from the preceding stanza. Each stanza represents a particular perspective, not in the sense of who is doing the seeing, but in terms of what is seen; it represents an image, what the "camera" is focused on, a "scene". This is clearly shown in the below analysis of the selected

narratives; where the narrators move their stories across different "shots" of the martyrs' lives. There are a variety of linguistic cues to stanza shifting including temporal and spatial conjunctions; as well as phonological cues such as pauses and disfluency. Fourthly, (iv) the *strophe* which is the upper rank of the group of stanzas; finally, (v) the *part* which the largest unit within a narrative. According to Gee, this structure of the narrative is an indication of the narrator's way of ordering and making sense of experience: "Idea units, focuses, and lines are part of the structure of a text which cues interpretation (meaning, sense)" (1991). Dividing the narrative in that way reveals patterns of repetition and contrast which, Gee argues, indicate recurring themes and preoccupations of the narrator. He calls these patterns "thematised echoes" (1997).

Methods and Procedure:

Source of Data:

The present paper examines five narratives given during different official ceremonies held over the period 2014 to 2017. Three out of the five narratives are given by mothers of martyred military officers with a total of 60-minute recording time. The other two recordings are of the wives of two military officers covering around 30 minutes.

Procedure:

The present paper is a qualitative analysis of selected texts. All sample narratives are turned into written scripts by the researcher since no phonological or prosodic features of the narratives are taken into account. With each transcript, the first step is to divide the narrative in the light of Gee's structural analysis; i.e. into lines, stanzas, strophes and parts. A transitivity analysis is done on each part to highlight the most significant participant roles, as per the processes types. This is of course to highlight the salient agents in each part of the narrative. This is followed by analyzing the evaluative positioning of the same part to account for the rhetorical functionality of the text. The third step is RA oriented; accordingly, each transcript is 'segmented' into idea units which are "designed to capture a single "shot" or "frame" of a narrative, and are the size and type most suitable for RA scoring" (Bucci, et al., 2004, p.5). The segmentation is done by the researcher since it is quite accepted that "these judgments rely on intuitive response to a text" (p.9). Following their "instructions for use with transcripts of spoken text", each transcript is further examined to evaluate the degrees of Concreteness, Specificity, Clarity and Imagery, which collectively indicate the RA score. When the analysis of the individual narratives is completed, a comparative analysis

of the findings of the aforementioned analyses is done to come out with concluding remarks on the basic features of the typical narratives.

For elaboration, the researcher examines in detail a sample narrative by a martyr's mother. The rest of the transcripts would be analysed in the same methodology in Appendix 2. The results pertaining to these analyses would be incorporated in the Findings section.

Literature Review:

Research on each and every keyword of the present paper is quite extensive and spreads over a variety of research fields. However, and for the sake of brevity, the main focus is given to reviewing how narratives are examined from a linguistic perspective, how agency and attitude are realized in narratives and finally how RA is applied.

The study of narratives features in a variety of related human sciences disciplines: social history, anthropology, sociology, psychology, as well as sociolinguistics, among others. Each of these varied disciplines defines a narrative in its own way. In the present work, as previously noted, the focus is on studying narratives and their role in positioning/ representing the self and the other. Within this thread, there have been some major approaches to studying narratives. First, and foremost, there is the Labovian (1967) tradition of structural analysis, with focus primarily on the *way* the narrative is told. It was Labov and Waletsky's analysis of the oral narratives of personal experiences that avant-garded this trend. Worth noting in this respect that there is extensive application of this model of narrative analysis to human sciences. For example, in 2004, Bailey conducted a narrative analysis using Labov and Waletsky's approach of chronic pulmonary disease patients' stories. Within corpus-based studies, Ouyang and McKeown (2014) develop a model of automatic detection of narrative structure based on the Labovian model.

This 'formally-oriented' approach is taken up by Gee (1991) as already elaborated in the Theoretical Framework section. Gee himself introduced the model via examining a schizophrenia patient's narrative (1991). Later, similar studies have been conducted, for example the one done by Crepeau (2000), using Gee's and Labov's model as well, to analyse the narratives of a geropshyciatric team to construct an image of patients.

Later, more 'functionally-oriented' approaches to narrative analysis came into existence. The work of Ochs and Capps (2002) gave way to

analyzing narratives as meaning-making resources. This, in turn, triggered drawing attention to the act of narrativity itself. Herman (2004) argues that "[b]ecause stories are strategies that help humans make sense of their world, narratives not only have a logic but also are a logic in their own right, providing an irreplaceable resource for structuring and comprehending experience". This has been particularly observed in the surge of the studies that focused on the narratives of different groups for an array of purposes. For instance, Julia Huemer et al. (2016) conduct a psycholinguistic study of the "emotional expressiveness and avoidance in narratives of unaccompanied refugee minors" so as to evaluate how traumatized those minors are. Together with some psychological methods of analysis, they employ the RA model to measure how emotionally expressive these minors are.

A final trend of narrative analysis focuses on interaction; that is the dialogic stance of storyteller and listener. In this approach, "interest shifts to storytelling as a process of co-construction, where teller and listener create meaning collaboratively" (Riessman, 2005, p.4). For example, Mishler (1995) sought to distinguish the features that differentiated "attentive" medical interviews from others. Some of these studies focus also on the element of positioning of the author and the listeners. Langellier and Peterson (2003) give a detailed analysis of family (group) storytelling, and an illness narrative told by a breast cancer survivor. They analyze the positioning of storyteller, audience, and characters in each performance. The work of Lieblich et al. (2008) which focuses on holistic content analysis of narratives also sheds focus on how the overall content of narratives affects their structure. A recent study has been done on the narratives written by Asian Indian American students using their model, where Iyengar (2014) agrees that Holistic Content Analysis "is an appropriate analytical procedure for stories that are aesthetically germane or appropriate to certain demographics of students" (p.73).

Moving to studying agency (a term first introduced by Giddens1979, 1984) in the linguistic literature, it would be essential to first determine what is meant by agent and how different it is from actor. Karp sees that "an actor refers to a person whose action is rule-governed or rule-oriented, whereas an agent refers to a person engaged in the exercise of power in the sense of the ability to bring about effects and to(re)constitute the world" (1986, p.137). On the other hand, Duranti defines agency as "the property of those entities (i) that have some degree of control over their own behavior, (ii) whose actions in the world affect

other entities' (and sometimes their own), and (iii) whose actions are the object of evaluation (e.g. in terms of their responsibility for a given outcome)" (2005, p.453). This is indeed the sort of agency the present work investigates: the agency of those in control of the sequential events of martyrdom. In fact, Duranti's study on agency *in* language is an exhaustive work, postulating two major dimensions of agency: performance of agency and encoding of agency. Grammatically speaking, Duranti stresses that all languages have diverse ways of expressing agency, as well as 'mitigating' and 'modulating' it. This is also expressed by Ahearn (2001) who points out in her works that "although each language has its own set of linguistic resources that can be used to exercise, attribute, or deny agency…" (p.120), there are commonalities between all of them. In his work, Duranti (2005) stresses the direct relation between grammatical agency and Transitivity of different language systems. The relationship between identity construction and agency is one of the most researched areas from sociolinguistic, anthropological and even psycholinguistic perspectives. A recent study by Arias (2014) examines the role of agency in the reconstruction of language identity using narratives as a case study.

Appraisal Theory has been used in the analysis of a variety of discourse types. Li (2005) studied the Attitudinal meanings of English political column texts from the perspective of AT. The analysis showed the existence of a strong preference across all the texts for attitudes expressed as Appreciation and Judgment rather than Affect. Korner (2000) discussed the dialogic features of common law judgments based on AT, particularly on the Engagement system and Graduation system. In the judgments, generally speaking, the judges use Engagement and Graduation resources to "foreground certain meanings and to background others, to align themselves with other texts and with the evaluation of other texts and to establish degrees of similarity and differences between previous decisions and between previous decisions and current decisions". A diachronic study of the development of children's Attitude resources was conducted by Painter (2003), who observed and recorded her two sons' language development in the first few years. As for Judgment, she found that the vocabulary used by her two sons was limited and most of the initial lexical forms expressing Judgment were related to the child's own behaviors. Although both subcategories of Judgment (social esteem and social sanction) have been found in infant language development, social sanction judgments appear only in certain aspects. With the aim of developing a theoretical framework to explain the evaluative strategies encoded in the introductory sections of academic research papers, Hood (2004) made a detailed study of interpersonal

meanings based on the Appraisal framework. She chose both undergraduate dissertations and published research papers and analyzed and compared the appraisal resources used. The findings show that both published and student writers personalize their texts by using attitudinal expressions and that they prefer to use more Appreciation resources than Affect or Judgment resources.

Studies conducted making use the RA model are multidisciplinary, with psychology as a common field. As noted earlier with the Huemer et al. (2016) work, another study was conducted on physically abused adolescents by Jepson and Bucci (1999) to investigate the narratives of 15 abused and 15 unabused adolescents to be scored for referential activity.

Analysis:

1. **Transcript 1: Mother of Mustafa**
   1.1 Narrative Structure:

Similar to the sample text upon which Gee (1991) examined his discourse narrative structure hypothesis, all selected texts are monologic, i.e. the narrator is giving a speech with almost no interruption, except occasional cheers or clapping by the audience. Similarly, although all texts, and the below sample is no exception, build up to the focal martyrdom event, they include a variety of events that extend over their narratives. Looking at the sample Mother of Mustafa narrative, it is divided into four main PARTS, with an average of three STROPHES in each of them. There is a linear temporal development of the narrative, starting with PARTS related to Mustafa's childhood, youth, military service, martyrdom, and finally post-martyrdom. This chronological development is a common feature among most of the narratives (the Mother of Islam narrative is the only exception).

It's noteworthy here that, as with a multitude of narratives, there are two interrelated chronological points. As Fleischman (1990) points out, stories "are intrinsically structured with two time frames: the time of the telling of the story and the time during which the events of the story are assumed to have taken place" (p.125). The story-now and the story-then, where the former refers to the point of giving the narrative. In this case, the narrative is primarily concerned with the narrator's evaluation of the narrated events. The latter, on the other hand, refers to the narrative-related incidents, the *when*, the *what* and the *then-what happened* of the narrative. Working on Gee-based discourse structure of the narrative, it is

observed that all sampled transcripts oscillate between the 'then' and the 'now' of the narrative. The following part shows an outline of the organizational pattern of the narratives, as per Gee's model:

PART FOUR. (Martyrdom) / Story-now
STROPHE ONE. (Bravery)
STANZA 1. (Killing terrorists)

English	Arabic
1. Before being martyred, Mustafa killed a lot of treacherous terrorists	1. مصطفى قبل ما يستشهد قتل كمية كبيرة من الارهابيين الغادرين
2. He took his revenge and that of martyr Ahmed ElDardeer, before being martyrd	2. اخد حقه وحق الشهيد احمد الدرديري قبل استشهاده

STROHE TWO. (Changed plans)/ Story-then

English	Arabic
1. I..he called me a few days before Ramadan ended (laylatu al Qadr)	1. انا باذن الله... اتصل بي ليلة القدر
2. He asked: "how are you doing mum? Happy Eid.	2. وقال لي:" يا ماما ايه عاملة؟ كويسة..كل سنة وانتي طيبة"
3. I said: "same to you ya Mustafa	3. قلت له "وانت طيب يا مصطفى"

STROPHE THREE: (The breaking news)/ Story-then

English	Arabic
1. And indeed, the second day of the lesser Bairam (El Eid), Mustafa was martyred around 4 p.m.	1. وفعلا تاني يوم العيد باذن الله كده كان مصطفى استشهد على الساعة ٤
2. But I did't hear the news unil around 8 or 7…7	2. بس أنا مسمعتش انه اشتشهد الا لما كده على الساعة تمانية او سابعة...سابعة
3. ….	

STROPHE FOUR: (Content, pride and hopes)/ Story-now
STANZA 1. (Content and pride)

English	Arabic
1. I thank God …I thank God	1. والحمد لله رب العالمين والحمد لله رب العالمين
2. I consider him in paradise with believers, prophets and martyrs	2. باحتسبه في الفردوس الأعلى ان شاء الله يا رب مع الصديقين والنبيين والشهداء

STANZA 2. (Hopes)

1. I hope all of the army would be as steadfast as Mustafa 2. A noble, coyrageous, lion-like man	١. وقفة كله يقف زي اتمنى الجيش المصري مصطفى ٢. وقفة رجل شهم شجاع اسد مخافش

STANZA 3. (Pride)

1. I feel very proud when a committee from the ministry of education pays me (I work in education) a visit…thank God, I feel proud.	١. أنا بافتخر به لما تجي لي لجنة من الوزارة. انا في التربية والتعليم الحمد لله بافتخر

As elaborated, each Part, with its different Strophes and Stanzas, covers particular elements within the narrative. Most of the Parts show topical consistency, with a few digressions in between. As indicated below, similar analysis is done on the rest of the narratives in Appendix 2.

1.2. Encoding Agency:

As aforementioned in the Theoretical Framework section, studying *grammatical agency* has adopted a variety of tools and frameworks of analysis. In the present study, the researcher adopts Halliday's Transitivity framework, as the analytical tool to highlight how agency, via the major participants, is linguistically encoded in terms of examining the major process types as well as participant roles to uncover power relations involved in each process type.

Examining the sample narrative reveals that two process types dominate the whole narrative: material and mental processes, followed by the relational processes. The main agent/ Actor within the whole narrative is the martyr: Mustafa, who is in hold of almost each and every single event of the whole narrative. With Mustafa as the Actor in all processes, Allah (God) is the second most recurring Actor across the narrative, and finally the mother and the Military Forces. It is noteworthy that the process of martyrdom is typically realized in the Arabic language in receptive transitive material clause, with process realized by passive verbal group. Accordingly, no trace of terrorist features as an Actor across this narrative or any others. On the contrary,

'terrorists' feature as the Goal of the material process of 'killing' or 'combatting' or 'retaliation'. Within the present narrative, 'terrorists' are mentioned only two time: once as a Goal as in example 3 below. The second time as part of the Verbiage when Mustafa shouted saying "the treacherous traitors". On the level of mental processes, Mustafa and the Mother feature equally as the Senser, and with relational processes, Mustafa is mostly the Identified. Following are some sample clauses, where Mustafa, Allah or otherwise functions as Actor:

1. …but Mustafa (the martyr) took him to school every day; took him to school and then would go to his school, and then return to pick (his dad) from school to home….	• بس كان الشهيد مصطفى هو الي كان يوديه المدرسة كل يوم..يوديه المدرسة ويرجع على مدرسته ويرجع يجيبه من 2. ويرجع المدرسة للبيت وبعد كده،
2. Mustafa left for Ismailia and asked one of his commanders to help him go retaliate for Ahmed El Dardeer (the martyr)	• سافر مصطفى الي الاسماعيلية وطلب من أحد القادة انه أنا اروح اجيب حق الشهيد أحمد الدردير
3. Before being martyred, Mustafa killed a lot of treacherous terrorists	• مصطفى قبل ما يستشهد قتل كمية كبيرة من الارهابيين الغادرين • الحمد لله ان مصطفى حاوديني لها

Table 1: Mustafa as Actor

1. God gave him what he (Mustafa) wished for; he was top of his class….	• ربنا اداله اللي هو متمنيه، كان الأول على الدفعة والمساعد في الدفعة ١٠٣ حربية
2. God made it easy for Mustafa to move to Ismailia, where his service is….	• مصطفى ان شاء الله كده ربنا سهل انه يسافر الاسماعيلية اللي هي شغله

Table 2: God (Allah) as Actor

1. I continued, with them, my journey of life….	• كملت بيهم مشواري في الحياة....
2. I consider/wish he is in the best place in heaven….	• باحتسبه في الفردوس الأعلى ان شاء الله
3. I have done the haj; which was given to me by the military forces.	• شفت الحج اللي هو كان بيتنماه القوات المسلحة هي اللي /لي، اديتهولي

Table 3: Mother/ Military Forces as Actor

These, and other examples across the narrative, feature how the martyr himself, and not terrorists, realizes the Actor/ Agent in the text as it unfolds. Similar evidence on agency encoding in the rest of the narratives is highlighted in Appendix 2.

1.3. Enacting Appraisal:

In line with Martin and White's evaluative analysis of discourse, this transcript is organized around several points of attitudinal alignment which involve the following evaluative orientation:

Pride and content of >> Mustafa's mother towards her son's heroism and martyrdom (PART TWO, STROPHE FOUR, PART THREE, STROPHE FOUR)

Love and devotion of >> Mustafa to family, military and country

(PART TWO, STROPHE TWO; PART THREE, STROPHE

Heroism and interpidism of >> Mustafa the soldier

(PART TWO, STROPHE ONE; PART FOUR, STROPHE TWO)

Gratitude for>> Mustafa

(PART FOUR, CODA)

The following excerpt from the transcript features the most salient attitudinal values, expressed by the narrator:

وفعلا تاني يوم العيد باذن الله كده كان ...
مصطفى استشهد على الساعة ٤ بس أنا مسمعتش انه اشتشهد الا لما كده على الساعة تمانية او سابعة...سابعة ...افاجئ باهل البلد داخلين عندي "ايه في ايه يا جماعة"...اول كلمة قلتها ان مصطفى استشهد...قالوا لي "لا ده يقولوا مصاب"...قلت لهم **"لا ده القلب اللي كان جنبه حس بيه قبل ما يحس به اي** | **والحمد لله رب العالمين والحمد لله رب ²⁶حد تاني"** العالمين باحتسبه في الفردوس الأعلى ان شاء الله يا | **ومصطفى ²⁷رب مع الصديقين والنبيين والشهداء** وكان يتمنى **²⁸كان طيب القلب يتمنى لي الرضا ارضى** انه عايز يوديني في الاخرة الجنة عن طريقه برضه باتمنى الجيش **²⁹| جي فخر لي وتاج على راسي** المصري كله يقف زي وقفة مصطفى...**وقفة رجل** | أنا بافتخر به لما تجي **³⁰شهم شجاع اسد مخافش** لي لجنة من الوزارة انا في التربية والتعليم الحمد لله بافتخر...لجنة من الوزارة، المديرية من الادارة **"مين** ام الشهيد؟" **يا سلام ده انت يا ولدي مكرمني دنيا واخرة سبحان الله بأكون كأني ملكت الدنيا كلها لما** ، باتمنى **³¹اسمع الكلمة دي والحمد لله رب العالمين** كده، ان شاء الله كده،| انا مصرية صعيدية من **انا واولادي الخمسة مقدماهم فدا ³²حضارة عريقة** عشان مصر تعيش في امن وامان وسلام **³³مصر** والحمد لله رب العالمين،| احنا اهم حاجة عندنا الاخرة، الاخرة اللي هي... **الحمد لله ان مصطفى حوديني لها الدنيا الحلوة اللي انا عمري ما كنت عن** ،**³⁴حاجة الا عن طريقه... الحمد لله رب العالمين**

29 inscribed +ve affect: satisfaction	
30 invoked +ve judgement: tenacity	
26 invoked –ve affect: insecurity	
27 inscribed +ve affect: satisfaction	
28 inscribed +ve judgement: propriety	
31 inscribed +ve affect: satisfaction, affection	
32 inscribed +ve affect: satisfaction, affection	
33 inscribed +ve judgement: tenacity	
34 inscribed +ve affect: satisfaction	
30 invoked +ve judgement: tenacity	
31 inscribed +ve affect: satisfaction, affection	
32 inscribed +ve affect: satisfaction, affection	
33 inscribed +ve judgement: tenacity	

Looking in depth at the transcript, it could be concluded that the dominating motif is the attitudinal stance of **inscribed +ve judgement: tenacity** (brave, hero, faithful, etc.) where the appraiser is the mother and Mustafa is the appraised. The frequency of this attitudinal value is only matched with the inscribed **+ve affect: satisfaction** ('thank God', 'satisfied', 'proud', etc.) where appraiser is the mother and the appraised is either martyrdom or God.

It is also noteworthy that most of the evaluation is **affect**, and more precisely **desire**, directed by Mustafa at martyrdom. The following table shows readings of the attitudinal inscriptions* of the transcript:

Telling Martyrdom: The Linguistic Encoding of Agency, Attitude and Activity in Narratives of Martyrs' Women (2014−2017)			
Appraiser	**Appraised**	**Attitudinal value**	**Frequency**
Mother	Mustafa	Inscribed +ve judgement: tenacity	9
Mother	Mustafa	Inscribed +ve judgement: capacity	5
Mother	Mustafa	Inscribed +ve Judgement: propriety	7
Mother	martyrdom	Inscribed +ve affect: satisfaction	9
Mustafa	martyrdom	Inscribed +ve affect: desire	4
Mother	martyrdom	Inscribed +ve affect: happiness	3
Mother	Mustafa	Inscribed +ve affect: insecurity	1
Mother	Mother's origin	Inscribed +ve judgement: normality	1
Mustafa	Terrorists	Inscribed −ve judgement: propriety	1

Table 1. Frequency of inscribed attitude in Mother of Mustafa transcript

* All 34 inscribed tokens

Examining the other narratives in the same line (Appendix 2) shows all narrators share the same attitudinal alignment towards martyrdom.

1.4. Text RA Score:

Moving to the analysis of the narrative in terms of the referential activity. As noted earlier, the RA scales are primarily designed to evaluate how words express the emotional experiences of the speaker, or narrator in the present case. The more vivid, accurate and appealing to senses the speaker is, the more plausible it is that corresponding imagery is evoked in the listener as well, and hence higher the RA score. The RA score is based on the collective scores of the four dimensions that reflect how the emotions are realized via language. These dimensions have already been elaborated on in the Theoretical part; namely: Concreteness, Specificity, Clarity and Imagery.

Looking at this transcript, it is found that the twelve-minute, 900-word transcript is averagely divided into 23 Idea Units (IU); each representing a particular "shot" or "frame" of the narrative [**there should be here a comparison between how the text is divided in terms of Gee and in terms of Bucci's segmentations**]. The first couple of IUs focus

on the family as a whole, then the narrative zooms in to feature Mustafa, the martyr, in various roles: the devoted son, the gritty student, the eligible groom, the vindictive soldier, and the heroic martyr. This is covered along the following 15 IUs. Finally, the last IUs focus on the mother and her feelings of pride and content at the martyrdom of her son.

Examining the different IUs in terms of Concreteness; i.e. how far the verbal expressions refer to 'sensate properties', 'somatic experience' or 'motor activity', several utterances indicate this sensory quality such as:

1. مكنش يقدر يروح المدرسة بتاعته بس كان الشهيد مصطفى هو االي كان يوديه المدرسة كل يوم...يوديه المدرسة ويرجع على مدرسته ويرجع يجيبه من المدرسة للبيت وبعد كده، بعد قضاء وجبة الغدا بساعة أو اتنين كان يوديه كل المشوار اللي هو يحبه

   [his father] couldn't go to his work (school) but Mustafa used to take him everyday...he took him to work, then went to his school, the returns to pick him up to go home. Later, after lunch, after an hour or two, he {Mustafa) would take him anywhere he liked.

2. وقبل ما يسافر قال لي "البسي يل حجة عايزين نروح الأقصر نفسحك عشان مفيش حد حيفسحك تاني ولا حد بيفسحك غيري"

   Before he left, he told me" go get dressed haja (mum), let's go to Luxor; I want to entertain you their because no one would entertain anymore and no one but me would do that"

3. وبعد تلات ساعات أفاجئ بمصطفى يضرب بقوة على التابلوه ويقول "ياااااه الخونة الغدرة"

   Three hours later, I found Mustafa hitting the car dashboard furiously, saying: "oh traitors, traitors"

On a scale from 0 to 10, as is the case with the RA scoring, this narrative would be given an average score of 6 on the Concreteness dimension.

As for the Specificity dimension, the dimension of the narrative which is concerned with the when, the where and the what, again the narrative is full of detailed information:

4. أتوفى والدهم سنة ٢٠٠٤، كنت ليهم أم وأب...كملت بيهم مشواري في الحياة ومصطفى كان هو اللي بجانبي ويساعدني مع اخواته لأن وائل كان في الكلية بتاعته | بفضل الله ان شاء الله كرمني فيهم تلاتة مهندسين ودكتورة والشهيد الرائد

البطل مصطفى وأخوه الأصغر اللي هو كان خمس سنوات وقت وفاة والده وهو حاليا بالكلية الحربية

Their father passed away in 2004…I played the role of the father and the mother…and I continued the journey of life with Mustafa next to me, helping me with his brothers because Wael was the in his colledge….thanks God, I am blessed with three engineers, a doctor, Mustafa the hero brigadier and his youngest brother who was only five when his father died but is now a military school student.

5. وفعلا تاني يوم العيد، باذن الله كده، كان مصطفى استشهد على الساعة ٤ بس أنا مسمعتش انه اشتشهد الا لما كده على الساعة تمانية او سابعة...سابعة ...افاجئ باهل البلد داخلين عندي "ايه في ايه يا جماعة"...اول كلمة قلتها ان مصطفى استشهد

Indeed, the second day of el Eid (the lesser bairam), Mustafa was martyred around four o'clock…but I haven't heard that he was martyred until around eight or seven o'clock…seven o'clock, I was surprised to find my neighbours coming to me, so I said "what's up?" and my first words were: "Mustafa is martyred".

On the Specificity scale, the narrative could be rated as 6, where the degree of detail increases, as the narrative moves forward to the shots related to martyrdom.

In terms of the Clarity dimension, this narrative has a quite high score, up to 7.5. As previously highlighted, this dimension is scored along two main parameters: focus which is concerned with the clarity of the individual 'frames' or 'shots' of the narrative. This narrative is almost free of any blurred shots or events. The second parameter is the transition, which signals the sequential connection between one frame and the next. As pointed out by Bucci et al. (2004), this dimension is particularly significant as it "reflects the extent of the speaker's awareness of the communicative intent of the narrative". This signaling transition is exemplified in:

6. مصطفى وصل السنة الثالثة ثانوي، كان أمله في الحياة يلتحق بالكلية الحربية... والحمد لله حصل على المجموع اللي يدخله الكلية الحربية وبفضل الله كان السنة التالتة ليه قعد مع زملاته بيقول لهم...

Mustafa was in his final high school year and all he hoped for was to join the Military school…thank Allah he got the

qualifying grades and Thank Allah, in his junior year, he was sitting with his colleagues and told them….

7. طبعا اي أم بتشوف ابنها اتخرج، بتتمناله عروسة

Naturally, any mother looks forward to a bride once her son graduates.

8. قبل ما يسافر سيناء اتصل بزوج اخته وبعض الناس من البلد "انا معلش أنا رايح سيناء بس ده أملي في الحياة ونفسي أنول الشهادة

Before he left for Sinai, he (Mustafa) called his brother-in-law and some of our neighbours saying, "I will go to Sinai; but this is my hope in life, and I wish I get (el shahada) (I would be a martyr).

Moving to the final dimension, the Imagery dimension, it could be said that this one which is scaled in terms of the overall vividness and effectiveness with which the speaker language 'is reflecting and capturing imagery and emotional experience', this one is variant across the narrative. For example, the first ten or so IUs that pertain to Mustafa and his family and his joining the military school are less imagery loaded than those IUs pertaining to his martyrdom 'shots'. The IUs which are scaled high in Imagery could be exemplified in:

9. قال لي: "ان شاء الله كده، أنا مش لاقي اي واحدة المواصفات اللي أنا عايزها في الدنيا ولا في الأرض يا ماما والله بس عارفة لو فرحي كان حتشوفي المعازيم اللي فيه النص بتاعها عساكر وضباط" | . وفعلا أنا شفت اللي يتكلمه مصطفى لقيت في استشهاده القوات المسلحة بتزفه لعروس السما هما وأهل البلد...وشفت الحج اللي اديتهولي....هو كان بيتنماه لي، القوات المسلحة هي اللي

He said to me, "inshaAllah…I can't find any one (bride-to-be) with my criteria, not in this world mum. But, you know, if I hold a wedding, you would see that half of the guests would be soldiers and officers". And I actually witnessed what Mustafa was talking about; on his martyrdom I found the military forces 'wedding' him to the heaven's bride, together with our fellow neighbours…I also saw the haj(pilgrimage) he wished for me…the military also offered me….

10. أنا بافتخر به لما تجي لي لجنة من الوزارة انا في التربية والتعليم الحمد لله بافتخر...لجنة من الوزارة، المديرية من الادارة "مين ام الشهيد؟" يا سلام ده انت يا الله بأكون كأني ملكت الدنيا كلها لما اسمع ....ولدي مكرمني دنيا واخرة سبحان الكلمة دي

I am proud of him, when a committee from the education ministry comes (I work in education)…thank Allah, I take pride …a ministry committee "who is the mother of the martyr?" Oh

my, you my son has honoured me in life and in death…it is as if I hold the whole world in my hands once I hear this word….
Based on similar IUs, the whole narrative could be rated as 4.5 on the Imagery scale.

As noted by Bucci et al. (2004), the RA score is measured manually by averaging the individual dimensions' scores. Doing so, the RA score of this narrative would be **6.**

2. Results and discussion:

Based on the theoretical framework aforementioned, the researcher has come to conclude that all selected narratives share particular features, namely:

2.1.　　Looking at the selected data in the light of Gee's discourse structure analysis, the narratives can be said to invite what Gee called 'thematic interpretation' of texts, where their organization initiates images and themes rooted in the world of martyrdom, for the hearer to reconstruct this world again. Based on the analysis of each transcript, some common organizational threads are discerned:

a) The major PARTS/ STROPHES featuring in all narratives are those pertaining to *heroism of martyr, longing for martyrdom, pride and contentment of narrator*, *premonition of martyrdom, the martyr as a human, gratitude to Allah, pride of martyr, happiness of narrator at martyrdom*.

b) All narratives include PARTS/ STROPHES that pertain to the martyr's longing/desire for martyrdom

c) All narratives include STROPHES that pertain to the narrator's expressing contentment with martyrdom.

d) Last, and unmarkedly, all narratives include PARTS/ STROPHES that pertain to martyr's heroism and devotion.

e) One idiosyncratic difference occurs in the transcript of <u>Mother of Islam</u> narrative, where the chronological development of the narrative is disrupted, featuring a high frequency of dysfluency and oscillation between the martyrdom event and other events in Islam's (the martyr) life. Applying Gee's narrative theory strictly was rather difficult at certain points of the narrative since there was

a remarkable degree of intersection between stanzas and strophes of different parts.

2.2.　As per the transitivity analysis, the primary (most recurrent) Actor (agent) is the martyr himself, featuring as the Actor in material processes related to the martyrdom event, or as the Senser in mental processes related to desiderative processes pertaining to joining the army. God (Allah) is the second most recurrent Actor in the narratives, especially the material/mental processes pertaining to deciding the martyr's destiny. Last comes the narrator (mother/ wife) as the third most recurring Actor/ agent in the narratives. It is noteworthy that the terrorists hardly feature in the narratives at all; where they are simply included as either Goals of combat material processes done by the martyr or simply (as with the case of Mother of Mustafa narrative or Wife of Ahmed Mansi narrative) is part of the verbiage.

2.3.　Looking at the narratives from an Appraisal Theory perspective, all narratives share a range of meanings that invoke evaluative stance of both the narrator and the projected martyr, which, in turn, direct the audience to the kind of attitudes they want them to share. As the narrative unfolds, the audience is drawn to an attitudinal reading. The **affect** of the narrator and her **judgement** are quite clear.

　2.3.1. Evaluatively, all narratives are organized around several pints of attitudinal alignment, which mostly involve the following evaluative orientations:
i.　Pride of >> martyr's heroism
ii.　Satisfaction and contentment with>> martyr's destiny
iii.　Gratitude for>> position bestowed on narrator by martyr
iv.　Loyalty of>> martyr to country
v.　Eagerness towards>> martyrdom

All narratives involve a sequence of attitudinal values which direct audience to experience the narrativised world through the eyes of the narrator and so empathise with them. The narratives are organized so as to align the audience into a community of shared value that feels proud of the martyrs,

their **veracity**, **capacity**, **propriety** and feels contended at the **satisfaction** and **security** of the mothers and wives.

2.4.   Examining the narratives in the light of the RA scores, it can be concluded that -typical of personal narratives of deeply-felt experiences-, higher levels of RA are indicated. All mothers' and wives' narratives describe the martyrs' pre-and post-martyrdom event in such a way that is easily brought up in imagination. All narratives are rich in detail, either related to the martyr's family life or, more importantly, to the martyrdom event and its aftermath. All narratives share a high score of Concreteness and Specificity, whereas they vary in their degree of Clarity. This is taken by the researcher as an invoked indicator of some inner distress, which is further accentuated by 'fuzziness' of some 'transition' or 'focus' in one of the narratives (*cf.* Mother of Islam narrative).

3. Conclusion:

The present paper examines the martyrdom-centred narratives given by the mothers and the wives of martyrs in Egypt during the period 2014 to 2017. It primarily aims at investigating the agency as represented by the narrators to highlight how these narrators position those involved in the martyrdom event; namely the martyr, the terrorist and those affected by their death. This analysis draws on Halliday's (2004) Transitivity system analysis of the participants of the different processes. All the data purport that it is the martyr who is in control of the events of the narrative from the beginning till the end, whereas the terrorist is either absent or *objectified.* The paper equally looks into how the martyrdom event in evaluated, whether positively or negatively, in the light of Martin and White's (2005) Appraisal model. The analysis of the texts has clearly shown the 'inclination' of the martyr towards martyrdom and the contentment and 'pride' shown by the mothers and wives towards the martyrs. Finally, the emotional immersion of the narrators is scaled along Bucci's (2002) Referential Activity parameters, yielding results that show how effectively the verbal realization of the narrative reflects the narrators non-verbal inner experience of the narrator.

Further studies on similar data could be conducted to compare and contrast martyrdom narratives across different cultural and religious contexts, trying to spell out the differences and similarities along the aforementioned variables.

References

Primary Sources

https://www.youtube.com/watch?v=2fuaGXGLWMs
https://www.youtube.com/watch?v=hjvmzpgKRLY
https://www.youtube.com/watch?v=iMvWNMleJD4
https://www.youtube.com/watch?v=jxC6tKuzqA0
https://www.youtube.com/watch?v=oNjvepQ5tGg

Secondary Sources:

Ahearn, L.M. (20001). Language and Agency. *Annual Review of Anthropology*, 30, pp.109-137.

Arias, C. (2014). Agency in the reconstruction of language identity: a narrative case study from the island of San Andres. *Gist education and learning research journal*, 9, pp.103-123.

Bamberg, M. (1997, 2003). Positioning between structure and performance. *Journal of narrative and life history* 7, pp.335-342.

Bucci, W. (1997). Discourse patterns in ''good'' and troubled hours: A multiple code interpretation. *Journal of the American Psychoanalytic Association*, 45(1), 155-187.

Bucci, W. (2002). The referential process, consciousness and the sense of self. Psychoanalytic Inquiry, 22, 766-793.

Bucci, et. al (2004). *Scoring referential activity for use with transcripts of spoken texts*. Ulm, Germany; Ulmer Textbank.

Crepeau, E. B. (2000). Reconstructing Gloria: a narrative analysis of team meetings. *Qualitative health research*. 10(6):766-87.

Duranti, A. (2005). Agency in language. *A companion to linguistic anthropology.* Oxford: Blackwell publishing.

Eckert, P, and McConnell-Ginet, S. (1995). Constructing meaning, constructing selves: snapshots of language, gender, and class from Belten High. In Hall K, Bucholtz M, (eds.). *Gender articulated: language and the socially constructed self*. New York: Rutgers

Fleischman, S. (1990). *Tense and narrativity: From medieval performance to modern fiction*. Austin: University of Texas Press.

Gee, J.P. (1991). A linguistic approach to narrative. *Journal of narrative and life history*,1, pp.15-39.

Gee, J.P. (1997). 'Thematised echoes'. *Journal of narrative and life history,* 7 (1-4), pp.189-96.

Halliday, M.A.K. (1994, 2004). *Introduction to functional grammar*. London: Routledge

Herman, D. (2004). *Story logic: problems and possibilities of narrative*. University of Nebraska press.

Hood, S. (2004). *Appraising research: Taking a stance in academic writing*, (Doctoral dissertation).   Retrieved   from http://www.languageofevaluation.info/appraisal/suehoodphd/hood_title_page.pdf

Huemer, J. et al. (2016). Emotional expressiveness and avoidance in narratives of unaccompanied refugee minors. *European journal of psychotraumatology*, 7: 29163 - http://dx.doi.org/10.3402/ejpt.v7.29163

Iyengar, K. (2014). Holistic content analysis of narratives written by Asian Indian American students. *European journal of research and reflection in arts and humanitie*s. 2.

Jepson, L. and Bucci, W. (1999). Object relations and referential activity in physically abused adolescents. *Adolescence*, 34, 781-792

Karo, L. (1986). *Agency and social theory: a review of Anthony Giddens*. Am. Ethnol 13 (1): 131-171

Korner, H. (2000). Negotiating Authority: The Logo genesis of Dialogue in Common Law Judgments. Sydney: University of Sydney.

Labov, W (2006). The social stratification of English in New York city, Washington, D.C. *Centre of applied linguistics*. Cambridge: Cambridge UP.

Labov, W. and Waletsky, J. (2001, 1967). Narrative analysis. Essays on the Verbal and Visual Arts, ed. J. Helm, 12-44. Seattle: U. of Washington Press. Reprinted in Journal of Narrative and Life History 7:3-38, 1997.

Langellier, K.M. (2001) "Personal narrative", in M. Jolly (ed.), Encyclopedia of life writing: autobiographical and biographical forms, Vol.2, London, Fitzroy Dearborn.

Langellier, K.M. and Peterson, E.E. (2003). *Performing narrative: the communicative practice of storytelling*. Philadelphia PA, Temple University Press.

Li, Z. (2005). *From mood and modality to appraisal.* Foreign Languages Research,88, 6, 14-19.

Lieblich, A. et al. (1998, 2008). *Narrative analysis: reading, analysis and interpretation*. New Delhi: Sage Publications.

Martin, J.R. and White, P.R.R. (2005). *The language of evaluation*. London: Macmillan.

Mishler, E.G. (1995) "Models of narrative analysis: A typology". *Journal of narrative and life history*, 5(2): 87-123

Nelson, K., Moskowitz, D., & Steiner, H. (2008). Narration and vividness as measures of event specificity in autobiographical memory. Discourse *Processes*, 45, 195-209.

Norrick, N. (2009). The construction of multiple identities in elderly stories. *Ageing and society*, 29: 903-927.

Ochs, E., and Capps, L. (2002). *Living narrative. Creating lives in everyday storytelling*. Cambridge: Harvard UP.

Ouyang, J. and Mckeown, K. (2014). Towards Automatic Detection of Narrative Structure. *LREC*. 4624-4631.

Painter, C. (2003). *Developing attitude: an ontogenetic perspective on appraisal*. Text, 23, 2, 183-209.

Riessman, C. K. (2005). Narrative analysis. *Narrative, memory and everyday life*. University of Huddersfield, pp.1-17.

Roman, C. et al. (eds.) (1994). *The women and language debate: a sourcebook*. New York: Routledge.

Tannen, D. (ed.) (1993). *Gender and conversational interaction*. New York: Oxford Univ. Press

Toolan, M. (2001). *Narrative: a critical linguistic introduction*. Psychology press.

Appendix 1: <u>Mother of Mustafa</u> Narrative:

بسم الله الرحمن الرحيم والصلاة والسلام على أشرف المرسلين سيدنا محمد ومن اتبع هديه ليوم الدين، السلام عليكم ورحمة الله وبركاته....والدة الشه │ أنا أم لست أبناء، والدهم كان ناظر مدرسة، مكافح في الحياة، مريض القلب، │ مكنش يقدر يروح المدرسة بتاعته بس كان الشهيد مصطفى هو االي كان يوديه المدرسة كل يوم...يوديه المدرسة ويرجع على مدرسته ويرجع يجيبه من المدرسة للبيت وبعد كده، بعد قضاء وجبة الغدا بساعة أو اتنين كان يوديه كل المشوار اللي هو يحبه │ أتوفى والدهم سنة ٢٠٠٤، كنت ليهم أم وأب...كملت بيهم مشواري في الحياة ومصطفى كان هو اللي بجانبي ويساعدني مع اخواته لأن وائل كان في الكلية بتاعته │ بفضل الله ان شاء الله كرمني فيهم تلاتة مهندسين ودكتورة والشهيد الرائد البطل مصطفى وأخوه الأصغر اللي هو كان خمس سنوات وقت وفاة والده وهو حاليا بالكلية الحربية │ مصطفى وصل السنة الثالثة ثانوي، كان أمله في الحياة يلتحق بالكلية الحربية:"ادعيلي يا ماما"، كنت أدعيله وأقول يا رب زي ما جبر بخاطري يجبر بخاطره ويكون من المقبولين. والحمد لله حصل على المجموع اللي يدخله الكلية الحربية وبفضل الله كان السنة التالتة ليه قعد مع زملاته بيقول لهم: "والله انا نفسي في حاجة قالوا له ايه يا مصطفى؟ قال لهم انا نفسي ارد الجميل لماما وأفرحها بيا اني أكون الأول على الدفعة" │ وفعلا ربنا عشان هو طيب القلب لربه ولرسوله، بار بوالديه، قارئ القران، صلاة، صوم...ربنا اداله اللي هو متمنيه، كان الأول على الدفعة والمساعد في الدفعة ١٠٣ حربية │ طبعا اي أم بتشوف ابنها اتخرج، بتتمناله عروسة...بتتمنله عروسة...فقلت له: "ايه رأيك يا مصطفى؟ عايزين نختار عروسة"...قال لي: "والله يا ماما أنا نفسي في حجة ليكي."..قلت له: "لا الأول العروسة ولو مكنش الأول العروسة مش حاجج."..قال لي: "ان شاء الله كده، أنا مش لاقي اي واحدة المواصفات اللي أنا عايزها في الدنيا ولا في الأرض يا ماما والله بس عارفة لو فرحي كان حتشوفي المعازيم اللي فيه النص بتاعها عساكر وضباط" │ وفعلا أنا شفت اللي كان يتكلمه مصطفى لقيت في استشهاده القوات المسلحة بتزفه لعروس السما هما وأهل البلد...وشفت الحج اللي هو كان بيتنماه لي، القوات المسلحة هي اللي اديتهولي...ربنا حقق له اماله لأنه كان طيب القلب. │ مصطفى جاني يوم ٧ رمضان قال لي يا ماما انا حاجي طيران ان شاء الله عشان انا نفسي كده اخد كام يوم معاكم وفعلا لقيته جه فبأقول له: "ليه كده غيرت مواعيد انت مش قلت حاجي على العيد يا مصطفى؟" قال لي " لا يا ماما كله بامررربنا" │ أخد معانا الأيام وقبل ما يسافر قال لي "البسي يل حجة عايزين نروح الأقصر نفسحك عشان مفيش حد حيفسحك تاني ولا حد بيفسحك غيري" وفعلا والله هو اللي كان بيفسحني، هو اللي كان بيوديني كل مكان عايزاه، الحمد لله رب العالمين، │ رحنا الأقصر وبعد تلات ساعات أفاجئ بمصطفى يضرب بقوة على التابلوه ويقول "ياااه الخونة الغدرة"، " ايه في ايه يا مصطفى؟ قال لي: "العقيد أحمد الدرديري استشهد، والله العظيم الدور ان شاء الله علي وانا اللي حاجيب حقه" ، بأقول له:" ايه بتقول يا مصطفى؟" قال لي: "ماقولتش حاجة...خلاص يلا بينا حنروح" وفعلا روحنا. │ مصطفى ان شاء الله كده ربنا سهل انه يسافر الاسماعيلية اللي هي شغله...والله لقيته كاتب على اوضته قبل ما يسافرطكل سنة وانتي طيبة يا ماما يا حبيبة"...سافر مصطفى الي الاسماعيلية وطلب من احد القادة انه أنا اروح اجيب حق الشهيد أحمد الدرديري، انا ابن بلدي وأنا اللي حاجيب حقه بنفسي حيكون احق له الحق فيه │ قبل ما يسافر سيناء اتصل بزوج اخته وبعض الناس من البلد "انا معلش أنا رايح سيناء بس ده أملي في الحياة ونفسي أنول الشهادة زي كل اللي نالها واللي نالوها مش أحسن مني وفعلا راح سيناء. │ مصطفى قبل ما يستشهد قتل كمية كبيرة من الارهابيين الغادرين واخد حقه وحق الشهيد احمد الدرديري قبل استشهاده │ ...انا باذن الله... اتصل بي ليلة القدر وقال لي:" يا ماما ايه عاملة؟ كويسة...كل سنة وانتي طيبة"... قلت له "وانت طيب يا مصطفى" قال لي: "اصل أنا يا ماما اجلت اجازتي ليوم الخميس ان شاء الله يعني كام يوم وحاجي ليكي متخفيش"... قلت له :" ان شاء الله وبامر الله" │ وفعلا تاني يوم العيد باذن الله كده كان مصطفى استشهد على الساعة ٤ بس أنا مسمعتش انه اشتشهد الا لما كده على الساعة تمانية او سابعة...سابعة ...افاجئ باهل البلد داخلين عندي "ايه في ايه يا جماعة"...اول كلمة قلتها ان مصطفى استشهد...قالوا لي "لا ده يقولوا مصاب"...قلت لهم "لا ده القلب اللي كان جنبه حس بيه قبل ما يحس به اي حد تاني" │ والحمد لله رب العالمين والحمد لله رب العالمين باحتسبه في الفردوس الأعلى ان شاء الله يا رب مع الصديقين والنبيين والشهداء │ ومصطفى كان طيب القلب يتمنى لي الرضا ارضى وكان يتمنى انه عايز يوديني في الاخرة الجنة عن طريقه برضه │ جي فخر لي وتاج على راسي باتمنى الجيش المصري كله يقف زي وقفة مصطفى...وقفة رجل شهم شجاع اسد مخافش │ أنا بافتخر به لما تجي لي لجنة من الوزارة انا في التربية والتعليم الحمد لله بافتخر...لجنة من الوزارة، المديرية من الادارة "مين ام الشهيد؟" يا سلام ده انت يا ولدي مكرمني دنيا واخرة سبحان الله بأكون كأني ملكت الدنيا كلها لما اسمع الكلمة دي والحمد لله رب العالمين، باتمنى كده، ان شاء الله كده، │ انا مصرية صعيدية من حضارة عريقة انا واولادي الخمسة مقدماهم فدا مصر عشان مصر تعيش في

امن وامان وسلام والحمد لله رب العالمين، | احنا اهم حاجة عندنا الاخرة، الاخرة اللي هي... الحمد لله ان مصطفى حوديني لها الدنيا الحلوة اللي انا عمري ما كنت عن حاجة الا عن طريقه... الحمد لله رب العالمين، يا رب كده في الفردوس الأعلى | وباقدم شكري للقوات المسلحة اللي هي اختارتني الام المثالية السنة دي...يا رب دايما يكرمونا باذن الله...شكري لجميع الحاضرين...والدة الشهيد البطل مصطفى الحجاجي.

Appendix 2: Analysis of <u>Mother of Islam</u>, <u>Mother of Muhammad</u>, <u>Wife of Ahmed Mansy</u>, and <u>Wife of Ahmed El Dardeery</u> narratives:

1. <u>Mother of Islam statistics:</u>

In this 13-minute, 1100-word transcript, around 68 IUs are introduced. Unlike the <u>mother of Islam</u> narrative, there is a discontinuity in the narrative, with much oscillation between the 'story-now' and the 'story-then'. The first IUs focus on the mother's emotions and feelings of pride and joy and her son's martyrdom, then the following IUs focus on Islam as an eligible groom, then a child, then as a martyr, then back as a high-school student, and finally as a soldier and a martyr. This discontinuity cannot be taken just as a marker of spontaneous or improvised speech, but rather as a cue of emotional and psychological disturbance.

    1.1.   Analysis in the light of Gee's theory:

It is noteworthy that this transcript features the highest degree of discontinuity, which is taken as an indicator of emotional involvement and disturbance, where the narrator oscillates from one affect to another and from one part to another:

PART ONE. (Greeting and gratitude)
STROPHE ONE. (Greeting)
STANZA 1. (Greetings of military)
STANZA 2. (Gratitude to Islam)
STANZA 3. (Gratitude to Allah)

PART 2. (Premonition)
STROPHE ONE. (Dreams about martyrdom)
STANZA 1. (Islam to be martyred)
STANZA 2. (Islam an angel)

PART 3. (Memories)
STROPHE ONE: (Islam childhood)
STANZA 1: (Love of military)
STANZA 2: (Longing for martyrdom)

PART 4. (Pride and devotion)
STROPHE ONE: (Pride)
STANZA1 1: (Self and son's pride)
STANZA 2. (Devotion to Egypt)
STANZA 3. (Sacrifice of self and sons)
STANZA 4. (Sorrow)

PART 5. (Memories)
STROPHE ONE. (Longing for military)
STANZA 1. (High school ambition)
STANZA 2. (Graduate ambition)
STANZA 3. (Heroism of Islam)

STROPHE TWO. (Memories at military service)

STANZA 1. (Friendships)
STANZA 2. (Dedication)

STROPHE THREE. (Memories of martyrdom day)
STANZA 1. (Father reaction)
STANZA 2. (Mother feelings)

STROPHE FOUR. (Memories of a month before martyrdom)
STANZA 1. (Memories at Mecca)
STANZA 2. (Memories of martyrdom day)
STANZA 3. (Love for Sinai and Egypt)
STANZA 4. (Sorrow)

PART 6. (Heroism)
STROPHE ONE. (Heroism of commander)
STANZA 1. (Courage in battlefield)
STROPHE TWO. (Heroism of Islam)
STANZA 1. (Killing terrorists)

PART 7. (Contentment and pride)
STROHE 1. (contentment at martyrdom)
STANZA 1. (Thanking Allah)
STANZA 2. (Thanking the military)

STROPHE TWO. (Patience)
STANZA 1. (Showing patience)
STANZA 2. (Praying for patience)

PART 8: (Memories about Islam)
STROPHE ONE. (Islam personality)
STANZA 1. (Dedicated son)
STANZA 2. (Pious and contentment)
CODA (Greetings to Egypt)

    1.2.   Enacting Appraisal:

    Pride and satisfaction with >> Islam's mother towards her son's heroism and martyrdom

    Love and devotion of >> Islam to family, military and country

    Heroism and interpidism of >> Islam the soldier

    Gratitude for>> Islam

As with all the transcripts, most of the evaluation is **judgement**, directed at the martyr, handing over at times to **positive affect** of the narrator towards the martyr or **positive affect** of the martyr towards martyrdom. In this particular transcript, the only additional inscribed attitude is that of **negative affect; unhappiness** and this is indeed

a special feature, absent in the rest of the transcripts. As with all transcripts, the positive judgement (tenacity, capacity, propriety and veracity respectively) feature as evaluative stance of the mother towards her son. Positive affect (satisfaction) inscribed by explicit evaluative tokens feature frequently. Islam (the martyr) mainly expresses positive affect (desire) directed at martyrdom as projected by the mother's narrative. As with all other transcripts, the narrative foregrounds judgement and affect.

1.3.   Narrative RA Score:

Examining this transcript along the RA parameters, the following results could be deduced:
2. Concreteness: 4.5
3. Specificity: 7
4. Clarity: a) focus: 4   b) transition: 4
5. Imagery: 6

Then the average RA score is 5.1

2. Mother of Muhammad:
2.1.   Narrative Structure:

PART ONE. (Evaluation of Muhammad)
STROHE 1. (Kindness)
STANZA 1. (Muhammad was an angel)

STROPHE TWO. (Pre-martyrdom period)
STANZA 1. (Accepting martyrdom)

PART 2. (Martyrdom)
STROPHE ONE. (Attacks)
STANZA 1. (Muhammad resisting attacks)
STANZA 2. (Muhammad injury)
STANZA 3. (Mother is worried)

STANZA 4. CODA to PART TWO.

2.2.   Enacting Appraisal:

Pride and contentment of >> Muhammad's mother towards her son's heroism and martyrdom

Love and devotion of >> Muhammad to military and country

Heroism and interpidism of >> Muhammad the soldier

Gratitude for >> Muhammad

The general motif of the narrative is positive **affect** and **judgement** and appreciation.

2.3.   Narrative RA Score:

3 minutes, 300 words, 19 IUS. Due to the short length of the transcript, it is quite focused on the event of martyrdom itself, without much detail on the martyr's previous life.
1. Concreteness: 6
2. Specificity: 5
3. Clarity: a) focus: 5   b) transition: 4
4. Imagery: 7

Average RA score: 5.4

3. Wife of Ahmed Mansy
3.1.   Narrative Structure:

PART ONE (Ahmed el Mansi)
STROPHE ONE (Ahmed as a fighter)
STANZA 1. (The heroism of Ahmed)

STROHE TWO (Ahmed as a human)
STANZA 1 (Helping people)
STANZA 2 (Benevolent Ahmed)
STANZA 3 (The charity of Ahmed)
STANZA 4 (Love of Egypt)
STROPHE THREE (Ahmed as a father and a son)
STANZA 1 (Ahmed the father)
STANZA 2 (Father-son relationship)
STANZA 3 (The son of Ahmed)
STANZA 2 (Ahmed the son)

PART TWO (Fighting and heroism)
STROPHE ONE (Ahmed as an intrepid)
STANZA 1 (Ahmed in Sinai)
STANZA 2 (Readiness for martyrdom since day one)
STANZA 3 (Ahmed and other martyrs)
STANZA 4 (Ahmed and other soldiers)

STROPHE TWO (Longing for martyrdom)
STANZA 1 (Preparing himself for martyrdom)
STANZA 2 (Letter to terrorist)

STROPHE THREE (Love of Egypt)
STANZA 1 (Poem about Egypt)
STANZA 2 (Ahmed heroism is rewarded)

STANZA 3 Coda to PART TWO.

3.2.   Enacting Appraisal:

Admiration of >> Mansi humane traits and benevolence
Appreciation of >> Mansi's love of Egypt
Approval of >> Mansi fatherly and family role
Pride of >> Mansi heroism
Desire >> of martyrdom
Satisfaction with >> Mansi's destination

3.3.　　　Narrative RA Score:

15 min. 1300 words, 80 IUs
1. Concreteness: 7
2. Specificity: 8
3. Clarity: a) focus: 7　　b) transition: 6
4. Imagery: 7

Average RA: 7

4.　Ahmed el Dardeed wife:
　　4.1.　　　Narrative Structure:

PART ONE (Ahmed as a teenager)
STROPHE ONE (Hopes and dreams)
STANZA 1 (Dream of joining military)
STANZA 2 (Dream of martyrdom)

STROPHE TWO (Military service)
STANZA 1 (Service in Ismailia)
STANZA 2 (Getting married)
STANZA 3 (Characteristics of Ahmed)

STROPHE THREE (Devotion to military)
STANZA 1 (Serving in the Sudan)
STANZA 2 (Memories of interim holidays)

PART TWO (Working on martyrdom)
STROPHE ONE (Academic military studies)
STANZA 1 (MA in military sciences)
STANZA 2 (Request to go to Sinai)
STANZA 3 (Pride of wife)

STROPHE TWO (Service in Sinai)
STANZA 1 (Satisfaction to be there)
STANZA 2 (Love for service)
STANZA 3 (Premonition of martyrdom)
STANZA 4 (His will before dying)
STROPHE THREE (Martyrdom)
STANZA 1 (Communication with family)

STANZA 2 (Sorrow and patience of wife)
STANZA 3 (Wife trust in Allah)
STANZA 4 (Pride of martyr)

STANZA 5 (Coda to PART TWO)

    4.2.   Enacting Appraisal:
        Love for >> El Dardeer
        Appreciation of >> El Dardeer's longing for martyrdom
        Approval of >> El Dardeer fatherly and family role
        Admiration and Pride of >> El Dardeer heroism and stamina
        Recognition of >> El Dardeer piety
        Patience and satisfaction with>> martyrdom

    4.3.   Narrative RA Score

10 minutes, 800 words, 39 IU
1. Concreteness: 4.5
2. Specificity: 6
3. Clarity: a) focus: 5   b) transition: 6.5
4. Imagery: 5

Average RA score: 5.4