

Inferred JustificationIn the Shade of Narrative Discourse: My Year in Iraq

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Preliminary:

So marked is that the Iraq war spews adrenaline into fiction in particular and literature in heart , the inferred justification surges into effect as a conduit to cognitive dissonance that purports inferring an evidence or justification to buttress a respondent's ideas, exclusively, it is a way of motivated reasoning to cope with cognitive dissonanceⁱ. In brief, motivated justification depends mainly upon the idea itself ,here, reasoning is to reach consensus; inferred justification is to delve into reasons and strategies that help maintain one's idea or belief at all costs in assuming an evidence to salvage the meant idea. In time, it creeps through the defense mechanism and here man endeavours to cope with reality to press his "self-imageⁱⁱ" and such a response termed as " ego defense mechanismⁱⁱⁱ"; in this regard, Sigmund Freud claims that the ego employs these defense mechanisms to settle the conflict among the id, the ego and the superego^{iv}. What's to the point is that people search for what defends their ideas and obliterate what, almost, contradicts with theirs. One gives priority to social cues, since such situations influence greatly people to exploit the situational heuristics. In time ,the defense mechanism finds expression in literature and more accurately in memoir that originates from the French; memoie from Latin memoria designates memory or reminiscing and it is a genre and a subclass of autobiography and usually implemented by politicians or some prominent figures^v and in modern age, it's written by military leaders and deals with their career rather than some domestic affairs, in this regard, Humorist Will Rogers states that "memoirs mean when you put down the good things you ought to have done and leave out the bad ones you diddo". Technically accounting, memoir seems to be portrayed by first narrator " I", since it is a maneuver to preserve history through the eyes of those who experience it. Here comes the narrative discourse to wreath such an experience with narrative techniques; Ge`rard Gennette sets certain terms to cope with the raw material "fabula^{vi}" and the rendered one "narrative" to have the desired targets beyond the

memoir itself.

Narrative Discourse

Until quite recently, there heaves a wave to take hold of a systematic analysis of narrative; at this juncture, Todorov exerts himself to coin "narratology"^{vii}; the science of narrative. In time Genette environs the study of narrative as pivotally a study of the nexuses between narrative and narrating on one hand and narrative and the story on the other hand. Here, Todorov and Genette may lay claim of paternity of narrative; consequently, the narrative discourse heaves into existence as the lingua franca in literature.

My Year in Iraq comes to find a rationale to different issues in light of narrative discourse invented by Gerard Genette whose book implies that the paramount mission of a text is based on the analysis of narrative discourse. Thus, he distinguishes three aspects of narrative discourse as narrative, story and narrating and designates that each level depends on and informs the others. They together create narrative discourse; therefore, the study of narrative discourse is an exploration of the various relations among narrative, story and narrating. Genette proposes three categories that regulate the interactive relations among these levels. So these categories are as follows; tense, mood, and voice. Tense and mood erect the relations between story and narrative; whereas, voice integrates the relations between narrating and narrative and narrating and story^{viii}.

1. TENSE

In term of tense Genette claims the relations between the time of the story and the time of the narrative. There lurk three groups that dominate time within the context of these relations. They are order, duration, and frequency.

1. i. Order

In fact, the discrepancy that penetrates through the order in the real story in the successions of the events and the narrative itself leads into discordance that termed, according to Genette, as anachrony. In so doing, anachronies, to some extents, regarded as a second narrative within the first one into which they are dovetailed. As for Genette, there are two types of anachronies; analepsis and prolepsis, in time the analepsis takes hold of conveying past information to the reader, in time the prolepsis

accelerates the tempo of future events in his mind. In this regard, there are two factors buttressing both the analepsis and prolepsis as well; reach and extent, the reach manifests the distance an anachrony budging backwards or forwards in time. While the extent manipulates the period consumed or will be consumed in the anachrony itself, for instance, the reach in *My Year in Iraq* fluctuates between the past memories of the memoirist's family and the salvo of hopes he adheres to have in advance, Yet ,the extent comes where the memoirist reminisces the halcyon days he had spent in hardship or postulates the time of his mission; the memoirist states the lag time of his mission fourteen months as implicitly affiliated with the tittles of the main chapters or explicitly in the context or in his acknowledgement; " Over fourteen months how love can conquer distance^{ix}".Then, Gennette grasps the sense of analepsis in three forms; external, internal and mixed with respect to their state of reach and extent. The external analepsis usually reaches back before the rising events of the first narrative and then terminates before such events to inform the reader about some past incidents. In time the internal analepsis heaves into view after the narrative, at this juncture, Gennette tackles two points appertaining to the internal heterodiegetic analepsis and homodiegetic analepsis, the former handles a different storyline that ramifies a vast scope. Here comes the latter; homodiegetic analepsis to surge into being through two categories completing and repeating analepsis ;the competing one is to bridge the gaps of omissions happened in the narrative for the sake of continuity ,yet the repeating analepsis " recall" is to act as a reiteration to help the reader set a comparison between the past and the present. As the memoir reiterates some domestic affairs from now and then. In time, the mixed analepsis appertains to the event whose reach moves backwards and whose extent delves into a point later than the very outset of the narrative, as in the case that the memoirist delineates his state in accepting the post; launching from having a piece of bun from his wife's hand to describing Iraq from Air Force C-130^x.Analogously accounting, prolepsis is to have two types; external and internal prolepsis; the former goes beyond the field of the narrative, so it does not coincide with the narrative. The internal prolepsis consists of two parts; heterodiegetic internal prolepsis is to come to the fore as an event irrelevant to the narrative, and then the homodiegetic internal prolepsis is to have two types; the

completing and the repeating prolepsis; the completing prolepsis is to bridge the future gaps of time in the narrative, whereas the repeating one is to set the present and the future event in comparison; the memoirist desires to have his family in time he is in the welter of the shimmering heat of his post. On the blus side, Gennette tackles two complex anachronies such as analeptic prolepsis that manifests some future events in the past as stated at the very outset of the memoir that the memoirist is to refurbish some infrastructures, but the proleptic analepsis handles past events in the future as confirmed that the memoirist will bring his wife one day to the north:

You can not leave Iraq without giving me the chance to show you the beauty of Kurdistan. That way I'll be sure you'll bring your wife back here one day^{xi}

1. ii. Duration

Under the heading of duration Genette manipulates the discrepancy of speed between the story and narrative. In time, the story time appears in minutes, hours, days, months or years, but the narrative time expressed in words, lines, pages in a text; such discrepancies called anisochronies to clarify such gaps between the story time and narrative time. In this regard, Gennette brings four basic forms of narrative movements into effect and they are as follows; summary is to compress a long period of time in a certain form, pause means never to correspond to any time in the story, that's why description is so essential in employing pauses in the narrative; ellipsis is to indicate that there is something missing in the narrative time. In this regard, there are two types of ellipsis, the definite ellipsis means a certain period of time compressed in phrases such as one week, or two years ,yet the indefinite ellipsis takes shape of examples such as many years or long years as the memoirist expresses his diplomatic career, in a paragraph:

From my assignments in Asia and Africa as a young diplomat, I'd learned that local officials-even village schoolteachers in threadbare suit coats and frayed necktie-dressed according to their position in society. I felt strongly that it was a mark of respect for the Iraqi people that I also would dress in the manner demanded of mu position^{xii}.

As a matter of fact, summary floats into surface to give rise to more essential and background information ,scene ,in this respect, reveals detailed and long passages; the

scene almost always appears as a dialogue, so it helps facilitate dramatic content and proceeds the action further and further. The dialogue held between two characters:

--What kind of guy do you think should replace you ,Jerry?

--I hadn't thought much about it. Been too busy I guess

--Not necessary someone like you he said. Could a businessman do it?

--I don't think so, I replied. What's needed is someone who has significant political skills and preferably, though not essential, area expertise. Perhaps you should look at someone from State^{xiii}.

1. iii. Frequency

Under such a heading , " the moral portrait^{xiv}" is of important to yoke the number of times of an event occurred in the story and the number of times narrated in the narrative. When being equal in times, so it's called singulative narrative. However, the repeating narrative is to indicate narrating several times what happened only once, but iterative is to indicate narrating once what happened several times. At this juncture, Genette deems that the moral portrait floats into being through iterative narrating.

2. MOOD

Such a concept comes through both the distance and perspective, Genette regards them as "modalities of regulation of narrative information^{xv}"

2. i. Distance

Under the heading of distance, Genette examines both the narrative of events and that of words to present the degree of imitation in narrative, in the narrative of events there is a change from nonverbal actions of characters into verbal narrative, but in narrative of words there seems a change of a verbal text into another form of a verbal text .So the narrative of words is more mimetic than that of events; Genette produces two kinds of character's speech, in time the presence of the narrator assuages the mimetic illusion. Narrative of words is categorized as narratized or narrated speech in which the speech of a character narrated like the narration of an event , so it is to lose its feature of a dialogue ,consequently it's the most distant. Yet the transposed speech is to be more mimetic than the narrated speech, but the presence of the narrator is still apparent. In this regard, Genette provides two models of character speeches; the imitated speech in which the narrator pretends literally to give the floor to the

characters; the use of the imitated speech without quotation marks and without intermediate speech leads into the language of value of term of moral words that extend or penetrate through a character^{xvi}:

I recounted how a student from the university of Baghdad had said to me "We had been living in a dark room for decades. You have come and opened a window onto a bright world beyond"^{xvii}.

It must never be forgotten that such a device comes to keep pace with the ways the memoirist crouches for any port in a storm or infers justification to his main issues political, economic and diplomatic.

2. ii. Perspective

Under such a heading, there are some maneuvers to answer different issues; who is the character? Whose point of view orientates the narrative perspective? And who is the narrator? Genette is to identify three types of narrative with regard to narrative perspective, in the first, it's nonfocalized or zero focalization where the omniscient narrator perceives more than any other character ,in the second, here comes the internal focalization through which the vision of the narrator seems equal to that of the character who speaks, so it can be fixed, variable, or multiple, in the fixed internal focalization all the information comes through the eyes of a single character, but when the pivotal character changes his perspective, then it is variable internal focalization. Consequently, that different perspectives run in parallel with different situations and events called by Genette as " omniscience with partial restrictions of field"^{xviii} . Restriction, here, is essential in determining what kind of focalization used in a text. All in all focalization means a restriction imposed on the information submitted by a narrator about his characters . In the multiple focalization, there is a slice of information tackled several times by different characters. The last type of focalization is the external focalization ,since it's limited and the narrator follows the action of the characters and never ever fathoms their innermost feelings ,but only does he keep " to the moment" of the meant incident as stated by Samuel Richardson^{xix}.

3. VOICE

Here comes the last component of narrative discourse, that's, the voice through which narrating, narrative and person spew an artwork into effect; narrating designates

the time of narrating of the story that has four types: subsequent narrating that tells what happened, prior narrating that informs what's going to happen, simultaneous narrating that tells the event at the moment it occurs and interpolated narrating is a combinations of both prior and simultaneous one, that's quite convenient as the memoirist delineates his desire to get home, in time, the present is so restricted and lusts for different future: "We'll drink a cold beer in Washington was as much a mantra as a wish^{xx}". Whereas in term of narrative, there is an amalgam between two dovetailed narratives "narrative within narrative^{xxi}" and each narrative buttresses the another, Genette terms the narration and the narrator of the first narrative as extradiegetic and the events and characters as diegetic, on the contrary, he regards the second level of narrative as heterodiegetic. Moreover, the last category of narrating purports a person that signifies both the narrator and the narratee. Genette categorizes the narrative in relation to the presence of the narrator in the story, when the narrator is outside the story, so the narrative is heterodiegetic, when the narrator participates in the story as a character; it is a homodiegetic and when the narrator informs the reader his story, it's autodiegetic as the memoirist in *My Year in Iraq*, exposes his experience during his fourteen months mission. So the narrator can be illustrated in pursuant to his relationship to the story and also to the narrative level he is placed in, that's why he is to be extradiegetic-heterdiegetic; extradiegetic-homodiegetic, intradiegetic-hetertodiegetic or intradiegetic- homodiegetic, but it is commonly agreed that the narrator ,sometimes, seems "unreliable^{xxii}" when withholding information or duping the reader into nonsense. In the last resort, narratee designates the person meant and addressed in the narrating situation.

Into My Year in Iraq

First of all, *My Year in Iraq* is a memoir delineating the processes of invading Iraq and the subsequent consequences and repercussions that heave into view as drastic and turbulent; Americans endeavour to manage the exigencies happened in all the walks of the country through conveying certain figures to dominate the repercussions. Among these figures there was Paul Bremer, the memoirist, and the "the can-do guy and the right man^{xxiii}", as described by his superiors, born and bred in Hartford and proceeds studying different isles; politics, diplomatic arena,

counterterrorism through which he invents the "homeland security"^{xxiv} that's, why he is considered as an expert on terrorism and national security. It must never be forgotten that his wife, Frances Winfield, comes to be the cornerstone of his life that's quite evident in the memoir as he resorts into her affectionate haven in hardship to tint the events with a sense of domestic and emotional touches that know no bounds or limits as claimed by E.A. Duyckinck in describing nationality:

It will thus be seen that our view of nationality is conceived in no narrow spirit. Illiberality and exclusiveness have no part in our creed. We would burn no books, banish no authors, shut our hearts against no appeal which speaks to them in the voice of nature^{xxv}.

My Year in Iraq emerges into being to meet the requirements of the confessional literature in which a memoirist divulges his furtive and concealed ideas in a first person style that takes shape in a diary, letters or a memoir fraught with a salvo of a person's heart and dim motivations. Originally accounting, the term derived from confessions; the litterateur, here, is not only to review his life autobiographically but also to confess his sins, mistakes and defects. Among the earliest epitomes comes St. Augustine's Confessions to be rated or as the vanguard in Western Europe through which the memoirist did not only recount his life, but also he shed lights on how he manipulates with its meaning and significance. Meanwhile, Jean Jack Rousseau takes hold of secular targets beyond the text in his Confessions:

For my part, I know that the memory of a day as lovely as that touches me more, charms me more, and recurs to my heart more often than des the thought of any delights I have tasted in all my life. I did not exactly know what I wanted from those two charming girls, but they both attracted me exceedingly. I do not say that if I had been master of the situation, my heart would have been divided^{xxvi}.

In the abovementioned excerpt, Rousseau implements both the "historic present"^{xxvii} and the first person narrator to bring his ideas into being as vivid and true as tackled in Don Yeager's *Turning of the Tide*^{xxviii}, yet the memoirist delineates himself in the past tense and past anterior, but in his after word, he reviews his emotion and expectations in the historic present:

Per capita income has doubled in the past two years. Since Liberation Day,

unemployment has fallen by two thirds and is now less than half what it was before the war. Female participation in the workforce, a priority of the CPA, has risen by fifty percent^{xxix}. Thus, from such a sense of revelations evolves the meaning of writing that imparts, bit by bit, the litterateur's heart and motivations, in particulars, the dull recess deeply rooted secrets. Analogously, to some extents, *My Year in Iraq* reflects both the memoirist himself and his innermost abysses ; sometimes he impersonates himself through the events or exposes the his identity through the first pronoun " I ":

Now as we drove north from Hartford, I raised the subject again. " This time it's a job where I can really make a difference. In a way, it uses all the skills I've acquired over a long career...diplomacy, insight into other cultures, management, and stamina"^{xxx}. Here does the memoirist give rise to the main reasons that stimulate him into indulging in the post through which he succeeds J. Garner as a viceroy on May 2003 as reflected in the memoir. Actually, Bremer is to bear the brunt of erecting all the acts of anarchy and render them all into security under which the country can be self-governed as delineated in the context of the memoir. Since he is the viceroy, so he is empowered enough to have some decrees to be executed; modifying infrastructure, suspending the use of death penalty, establishing a Central Criminal Court of Iraq, disbanding the Iraqi army, approving the creation of Iraqi Interim Governing Council and developing the interim constitution regarded as a milestone that leads to transfer limited sovereignty of Iraq territory to the Iraqi Interim Government on June 2004 after a short while, Bremer fled into America leaving his emotive valediction speech broadcast on Iraqi televisions to terminate the memoir in term of fourteen months. However, it seems that the memoirist ,throughout the episodes, exposes a part of his life ramified into multiplex isles domestic, political, diplomatic and military, and sticks to brief limits of fiction to keep unity intact^{xxxi}, that's why he employs many a tone in the memoir and averts having sexist language but in vain, although there are feminist touches through Francie and the poetry in the last^{xxxii}. While launching into the narrative in medias res, the memoirist elucidates his arrival ,the setting and atmosphere at the southern parts of Iraq and then into Baghdad in a serious tone^{xxxiii}. More accurately he states the milieu and the atmosphere while perambulating throughout the landscapes;" dusty beige, sprawled in

the shimmering heat^{xxxiv}". In so doing, he manipulates the bird's eye description to convey the sense of picaresque technique through which delineates the places in anachrony; Baghdad, America, Baghdad, Vermont and then Baghdad where he illustrates the ravished buildings and presages the procedures to refurbish the infrastructures and then in Vermont, he hopes to furnish his vocation home and argues with his wife, Francie Winfield, the job he has been offered, as a result, he defends his opinion and declares candidly the major targets of his mission when informing her that he is to help rehabilitate Iraq. Consequently, the memoirist delves into politics and social issues, in time he uses characters delineation one by one; that's why throughout the memoir all the characters described by multiple narrators to have their response, stimulus and motivation dissected more fully, thus, the memoirist depends mainly upon some digressions, as applied by Lawrence Sterne, to achieve such a task^{xxxv}. The descriptive narrative employed ubiquitously to drag the readers to the places and the states of anarchy he observes for the first time, that's why he bids them share him with the key solution to such cases. In time, the memoirist in the welter of such projects, he reminiscing his family when using the shuttle technique in term of analepsis as if to infer justification to his presence in Iraq with both gay and flippant tones:

That is about all I can manage tonight, I typed. Love to both my blondes! The second blonde in my life was our Maltese dog, Minny^{xxxvi}.

In retrospect, he misses his family, but in reality he has to press his service to the mission and to fight weeping, that's why the memoirist employs some emotive words to convey his grave tone. So marked is that the past does impinge on the present fraught with trepidation, with the process of time, the memoirist fluctuates between the amalgam of inferred justification through confession literature and autobiography and his one and only mission in Iraq that is bifurcated into four isles political, social, domestic and military; in term of political isle, he endeavours to reach consensus with the Iraqi figures in term of both satirical and approving tones:

They haven't changed their stripes much in three months, Tom said. Or their work habits, they want more authority, but they don't know how to use it. Look, it's clear to me that folks in Washington are getting impatient. Lots of pressure just to turn over sovereignty ASAP. I'm sure that would be a mistake^{xxxvii}.

So oftens, the voice of the narrator tints the episodes either with " I" or " we ",though omniscient, that's, he passes his options through italicization device or explicit statements to set the exterior and the interior manifestation candid:" They `re stating to tailor their policies to the new realities. Our success here will have a major impact on the region^{xxxviii}".In time, the social isle comes to the fore through reminiscing his wife; the society and dreams he is pursuing to have the stamp of his sociological interferences^{xxxix}. Needless to say that the military isle plays so ubiquitous and effective a role in the memoir, the reader waits for the decisive actions that combine all the moments of the anarchy into security and then into anarchy and all over again ,security churns such an isle more vehemently; porous borders and crestive insurgencies and so forth. Consequently, the long odds accelerate the rhythm of the events as vague, so intermittently does the memoirist grasp both the third person and dramatic point of view to convey some information to the reader and pave the way to the coming events:

Troops weren't shanghaied to attend the "USO show", but word went down through the 1st AD that each unit was expected to contribute a representative group of men and women soldiers^{xl}.

While the domestic isle runs the whole gamut of the memoir; in Baghdad the narrator reminisces his family, Francie, Paul, Sophia.. and the like; in America he is indulged in them all and keeps himself in close proximity with them, but Francie emerges in both milieus as a stamina in Baghdad and as a guiding force in America. In so doing, she acts as a leitmotif, in time the memoirist concedes that no success without her consent. It's commonly agreed that Francie and Hilla mass graves work in tandem as lingering leitmotifs; in time the narrator in the welter of his political and military dilemmas. A leitmotif heaves into view to justify an issue, while the narrator spends much of his day hiking north, south, different destinations ,at night he reverts into Francie`s world for relief, consultation and justification to certain deeds, but he does into Hilla mass graves intermittently, just to infer justification to his different decisions or actions. All in all, the leitmotifs used to highlight the inferred justifications the memoir endeavours to maintain throughout the memoir.

In term of the artistic unity, the main plot creeps from having the post as a viceroy

to the last day of his mission, the major storyline, here, is how to render anarchy into system, that's why the narrator exerts himself to stick to the main targets in the plot, but the other two subplot, Francie and Hilla mass graves heave into view as emotional and humanitarian. Though the plot manipulation comes in medias res, but he tightens the noose of his storyline chronologically and logically, that's why all the events come to the fore as realistic. To great extent, he averts managing chance, deus ex machina and coincidence solutions to the labyrinthine events.

As the memoirist starts in medias res, the surprise ending deescalates when uttering " I'm coming home^{xli}" and then terminates in poetry to tint his memoir with everlasting touches of admiration and to exorcise the reader from anarchy atmosphere and military jargons under both ironical and straight tones. Combine that the prose style comes to have diversity in techniques, diplomatic terms. and even poetry that gives priority to the sole justification to his mission. He sets the comparison between dream and reality; mass graves and regional democracy centre. To the last pages, the sense of epiphany incarnated more vehemently to describe Baghdad as " moon and serenity" in time, he describes Baghdad ,at the very outset as" beigeshimmering" but now more drastically as :

**I bid farewell to a moon in Baghdad
That rises over the skies above Al-Karkh.
Although wishing to part with life's serenity instead.
And the Baghdad moon appealed as well
That I should not say goodbye.
But needs, at times
Have greater ways of compelling^{xlii}.
Gerard Gennet's Theory in My Year in Iraq**

1-Tense

1-a.Order.

Chronologically accounting, the order in *My Year in Iraq* ,is interrupted, since the memoirist starts narrating from medias res, so the memoir heaves into view by certain movements for different time periods. Such anachrony serves to provide the reader with the past and the present of Iraq described several times according to the movements of analepsis and prolepsis. The first technique here, appears in the form in the internal homodiegetic analepsis:

As the air Force C-130 banked above the curve of Tigris River, I twisted in the

sling seat and stared out the circular window of the cargo bay. The capital of Iraq stretched north beneath the right wing, dusty beige, sprawled in the shimmering heat. Dark smoke columns rose in the afternoon sun. I counted three, five...seven^{xliii}. In the point of inferred justification, the internal homodiegetic analepsis, here, paves the way to the subsequent circumstances, since the memoirist accepts the post as a viceroy; it means that he justifies the simultaneous proceedings as *fait accompli* and "it's violent country, like Colombia^{xliv}" Then, the memoirist takes hold of the subsequent narrating; what happens from the very outset, since he launches the memoir into *in medias res*, that is why here he manipulates completing analepsis to fill the gaps between the past and the present; as he dupes his wife into buttressing him in such a mission:

"We need to talk", I said gently, "about a job I may be offered"

"What job?" she asked quickly, the bun halfway to her mouth. Francie and I are so close that we sense each other's moods instantly and the atmosphere in the car cooled at once." What job?" she insisted. "Last time I checked you had a job"^{xlv}.

The Linear narrating starts bit by bit, but sometimes, the memoirist exploits the shuttle technique to shed light on some family affairs on the periphery of the main plot in term of heterodiegetic analepsis to reflect the state of emotion and intimacy he misses; in the first he elucidates the matter with Francie, meanwhile the tone appears grave :

I had been thinking about our family farewell party three days earlier. Our kids had driven down to join us for Maryland blue crabs on our terrace, site of so many birthdays and Fourth of July gatherings. Sitting beside me was were Paul, his wife, Laura, and our first grandchild, Sophia, who was just a year old. Our daughter and her husband were on either side of Francie....^{xlvi}

The external analepsis, here, is of very importance, since it provokes interest in the readers for the geography, typography and history of Iraq:

Coalition troops held positions in the marshy Shatt al-Arab Delta of the Tigris and Euphrates, in the river towns and holy cities of the south where the Shiites, 60 percent of Iraq's population, were concentrated. five hundred miles to the north, there were.....^{xlvii}

These analepses are to illustrate the family and "furniture" the memoirist misses and initiate in the reader a desire to know whether he will get success or not, that's to germinate the seeds of cliffhanger. The more the memoirist proceeds in narrating, the more he is indulged in the welter of his mission. Throughout the chapters, 2, 3, 4 and 5 the memoirist steps into the labyrinth of the events in employing double-structure in the memoir; linear and cyclical structure, the latter emerges into surface in term of analepsis in which the narrating and the narrative seem realistic and cohesive, since the memoirist the gaps between the fabula and the narrative. That's., the descriptive

and iterative scenes and pauses serve to describe the kinks and fissures of his career as a diplomatic figure to justify his imminent steps in office :

Strong espresso coffee provided my principal succor. After serving abroad for years, I become accustomed to drinking what I called "real coffee"-good Italian espresso. I had an espresso machine at home in Washington, and soon after arriving in Baghdad, I ordered two machines through the military postal system(the APO)^{xlvi}.

Moreover, the memoirist manipulates the repeating analepsis through epistolary style ; e-mails to his wife; such analepses expose his superego more apparently:

What a horrid day. This crisis may evolve into the end of my tour because I could image now that the administration will conclude they cannot get home with me, having been unable to deliver either of my two plans....^{xlix}

Another external analepsis more vehemently draws the reader's attention to details that help facilitate perception of some sophisticated events and expose his hectic routine day, the way he practises his responsibilities; " A character in a novel has got to live, or it is nothing", as D.H.Lawrence declared^l:

But before crawling into bed, I managed to complete an e-mail to Francie. For several months, I'd been planning to make a quick trip home for Easter. We'd also planned to celebrate her mother's ninetieth birthday with a large family reunion at our house in Vermont. I hadn't been out of Iraq since January^{li}.

By presenting to the reader some reasons for the whys and wherefores of the memoirist to be tangled between what he has to do and what he is emotionally indulged through such analepses and prolepses , the narrative discourse, here, provides the means for the justification of his role in Iraq. The analepses and prolepses ,particular to certain episodes, designate the background of the memoirist through the "shuttle technique". The repeating prolepsis about the narrator's plans regarding Iraq illustrates his desires:

Let them come forward now in a spirit of reconciliation and hope, lay down their arms and join you, their fellow citizens, in the task of building the New Iraq." I paused to make sure the interpreter had caught up. Now is the time for all Iraqis-Arabs and Kurds, Sunnis, Shias, Christians, and Turkmen-to build a prosperous, democratic Iraq at peace with itself and with its neighbors.^{lii}

As a matter of fact, the repeating prolepsis not only confirms his determination to insist on his plans to be achieved but also reveals his desire to join his family; he fluctuates between being nostalgic and officious, but sometimes he goes counter to them in time of jeopardy:

It is a perfect and sad, illustration that the temptation to avoid hard decision

wins only temporary relief. And it only increases the pain once the decision can no longer be avoided^{liii}. The completing analepsis heaves into view as finding the missing piece in the construction of certain characters; the memoirist, here, highlights the role of UN to work in tandem with his mission, in time to justify his acts under the banner of international community:

Sergio de Mello, the new United Nations special representative for Iraq, arrived on Tuesday, June 3, and almost immediately came to the palace to call on me. 'Damn,' I told Clay as we waited for. 'I didn't the UN would get its act together so quickly'^{liv}. To such extent, the memoirist exerts himself in justifying his presence and furnishes the atmosphere for some drastic changes in the political and economic systems in Iraq; here comes the inferred justification in light of the external analepsis to have Hilla mass graves on the limelight, thereby he launches certain procedures:

The killing fields of Al-Hillah brought me face to face with one of the most difficult challenges for the coalition : how to lay the foundation for Iraq's new security forces, the army and police^{lv}.

1-ii.Duration and frequency.

In term of duration, the descriptive pause shapes the reader's perception of the events and bestows upon him a sense of reality:

The reorganization was a surprise to me. I could not tell the Times piece what had inspired it. There was an assertion that certain people felt we had been slow in restoring essential service. I e-mailed Reuben Jeffery ,our CPA Washington representative, that this morning's figures showed almost.....^{lvi}

However, the description pauses and scenes take hold of nature and the beauty-taking episodes as in the very outset, and often used to depict the memoirist's personality and to present his innermost emotion; it seems that Al-Hillah mass graves and his wife prevail throughout the memoir as a weaving thread that solidifies the events sentimentally :

The president told me he had enjoyed seeing Francie and my family at the Iraqi Symphony performance. "You missed a great evening" ."Pace yourself Jerry, "he said, clapping his hand on my shoulder as we walked to the door^{lvii}.

Intermittently, the memoirist employs both a description pause with iterative characteristics to convey a transparent portrait as it seems:

And in a project dear to my heart, with guidance of Senior Adviser for sports, Mounzer Fafat, we had conducted over five hundred separate elections at municipal and provincial levels to reconstitute Iraq's Olympic Committee prerequisite if Iraq was to be accepted back into the Olympics^{lviii}

The description ,here, comes to the fore as a fusillade of information about both the memoirist's innermost desire and reality he himself confronts; more vehemently ,he imparts his plans to refurbish the sport infrastructure, in so doing he is to find a rationale to his main mission "Helping to put Iraq back together^{lix}" as stated to Francie.

Here comes the use of ellipsis significant for the portrayal of the events that's why the memoirist manipulates the definite ellipsis that obliterates so short a period of time from the actual "fabula":

In early January, on the recommendation of my Interior Ministry adviser, I faced the problem of salaries for the Iraqi Police Service. Their pay scale was clearly inadequate, and most had little incentive to risk their lives in the face of the mounting insurgency. So I raised police salaries and authorized hazard pay. But their salaries were still inadequate, and three weeks later when the police were threatening to strike, I increased their total take-home pay^{lx}.....

What's to the point is that ellipsis as usual increases the sense of mystery and interest about the missing information that leads to something rather enigmatic and escalates the sense of the pitfalls the memoirist may commit:

Then suddenly an army car with security men in it was crunching up the driveway to take me to the Hartford airport, where an Air Force Gulfstream jet would pick me up for the long flight back to Baghdad^{lxi}.

So oftens, the memoirist takes the line of the least resistance in tackling the episodes and characters, but in some cases, he implements the sense of "Cliffhanger^{lxiii}" and what Yegor Isayev takes hold of the artist's mind to have "all the power, all his technical skills ,all his experience and whatever he has in him of character and individuality^{lxiii}" from thence comes the diversity of styles in narrating that prevails throughout the memoir either by labyrinthine mysteries or convoluted dilemmas; in so doing, the reader pays much attention to what may happen:

But the broader security situation continued to deteriorate. Insurgents mounted attacks on the oil pipelines, denying the government petroleum revenues. Our military convoys wer4e being struck so regularly that April 17 it looked as if I would have to order food rationing at CPA^{lxiv}.Here surges into effect the reversal of expectation, in time ,it's quite convenient to have something climactic or crucial, in time the tone tends to be more diplomatic and prudent when admitting that " there are no good options^{lxv}"The singulative scenes emerge into being after the iterative narratives spew various details and contributes to the characterization of the main characters:

I heard the whack of rotor blades as another medieval helicopter landed. A few minutes later, ambulance headlights swept through the open compartment. I looked back to see medics carrying a stretcher into the plane and two soldiers following on crutches^{lxvi}.This scene serves the states under which the memoirist tolerates and in the same time he portrays the reality as it is to meet the requirements of realism. So the successions of the iterative and singulative narratives come to depict

the kinks and fissures of the events. Through such an internal focalization, it is to infer that the lines ,here, manifest the accurate depiction of the carnage. The reader does not always share the narrator's interests, yet the narrative strategies influence the reader by drawing attention to some qualities. In this respect, the agents of duration and frequency function to highlight his thoughts and feelings. For instance, the iterative passage where he sets a comparison between two cases comes to drag the mind to certain viewpoints:

The president offered around a plate of cheese, grapes, and carrot sticks they all declined. I took a cracker and a piece of cheddar. As we talked, the president good-naturedly pointed out that I was scattering crumbs all over the rug. This provoked hearty condemnation of my eating habits from Rice and Powell. I said that I had forgotten where I was just following Baghdad rules...^{lxvii}

So indulged the memoirist seems in his mission, that's, he grits his teeth to achieve his promises to both Hilla mass graves and his wife in refurbishing these systems, now he endeavours to give the floor to the reader to infer such justifications for his entire mission.

2-Mood

In *My Year in Iraq*, there is a diversity of viewpoints that moves in tandem with different internal focalizations; here comes the viable internal focalization to tint the episodes with some essential information that demystify the whys and wherefores of the abrupt change in Francie`s mind when intending to pray for the family of the deceased MP, such a notion contradicts with her first impression when informing her husband that she needs him too much ; in term of character delineation and epiphany ,Francie steps into different and metamorphosed insight, such drastic changes seize control of the feminist touches in the memoir as Francie conceived as both ; a guide to the memoirist and as a leitmotif^{lxviii} .

As the memoirist starts in medias res and uses omniscient narrator to pinpoint certain episode either intramurally or extramurally :

With no air-condition at Coalition headquarters, the office I'd inherited in the palace like an oven. The room was dominated by a very low octagonal marble table-coffee table height, but perhaps eight feet in diameter, around^{lxix}

In the above excerpt, the memoirist manipulates the extramural scene to have both the zero focalization and the immediate speech to erect a rapport between the reader and the narrator himself. In time ,the imitated speeches serve to reflect the innermost feelings of the narrator and the pivotal characters:

I am fully on board with moving as fast as we can to stand up Iraqi security forces. Hell, that's why I made it the biggest element in the supplemental. But I'm

really convinced that the army knows how to train^{lxx}.....

On the plus side, the function of the first narrator in the memoir is firstly to have zero focalization employed and secondly to demystify knotted points; it means, he takes the floor to convey the points he can justify later; zero focalization, here, is to serve the procedures through which he can infer his mere justifications:

I walked through the large, echoing unfurnished rooms, filled with marble arches and faux crystal chandeliers hanging from the high ceilings. The place had all the charm of a railway station waiting room. I already felt nostalgic for my Spartan little trailer^{lxxi}.

Throughout such immediate speeches, the narrator heaves into effect as an autodiegetic and homodiegetic one, that is why he ,sometimes, divulges his thoughts and experiences and other times, reverts into others`; to have the latter ,he frequently handles all narrators ; omniscient, third person limited ,first person and objective narrator, whereas he does only third person limited and objective narrator to have the former; that's why sometimes he himself justifies points he leads or other times he impersonates his justifications through a character:

Congresswoman Diane E.Watson E.Watson from Los Angles demanded to know exactly how many Iraqis had died since the war began and chastised me for not knowing. As I began my reply, she had cut me off, noting that her time had expired..^{lxxii}

3- Voice

Furthermore, the epistolary and e-mail techniques used in the memoir designate metadiegetses, since most of them tackling some points beyond the "fabula" ;as found in the official letter below:

From: Donald Rumsfeld

Subject: Reporting on Security Issues

It seems to me that reporting from now on about security issues ought to include U.S. forces, international forces and Iraqi forces. We need to array them all, because they are now^{lxxiii}

In time, the omniscient narrator leads the intradiegetic level of the memoir. In this regard, the narrative, as a whole, bifurcated into two levels the metadiegetic one led by both the epistolary and e-mail techniques, that's ,the memoirist, through such devices, divulges his innermost ideas and furtive procedures either to his superiors or to his wife; he justifies some decisions he takes or he had done, that's why he employs both the prior and simultaneous narrating to extenuate the state of anger and frustration in the street and to prod man into conceiving the recent circumstances as ephemeral; he is to justify such straits as "fast-slow strategy. It is quite convenient to

find such inferred justifications in e-mails or orations: **I understand that many of you are frustrated and angry. The people of the United States or the United Kingdom or Poland or any of the other Coalition countries would be frustrated and angry in the same circumstances**^{lxxiv}.

In time the second level comes to the fore as an intradiegetic level. Delving into the metadiegetic level creates mystery about some episodes in the memoir as reviewed in the above mentioned official letter. The narrator here, is an intradiegetic-homodiegetic one, in time he is an outsider in the narrative, yet he is an essential part in the memoir's diegesis and his observations based on his own experiences that are woven into the fabula to impress the extradiegetic narratee or reader. Consequently, such commentaries designate metalepses in the narrative frame of the memoir. All in all, the narrator is to excite the reader's curiosity by attributing extraordinary events to the focal characters that are to purport the meant justifications. The subsequent narrative comes of immediacy due to the narrator's style that depicts the state of Iraq; according to Genette's description; the official letter is metanarrative and the addressor himself is a metadiegetic. The last scene viewed through the internal focalization gives priority to the intramural depiction. In conclusion, the multiplex focalizations on the main characters render the narrator into different faces;" To prepare a face to meet the faces that you meet ^{lxxv}"; it means ,in the purview of T.S.Eliot, to have different faces to achieve different issues, but technically, it indicates that the memoirist makes use of the multiple narrator to have different tones and justifications conveyed; here comes the autodiegetic narrator when divulging his innermost feelings and ideas through both italicized constructions: " *One of them was marking me for death*^{lxxvi}", or the sense of aphorism; " **better to aim too high than too low**^{lxxvii}".

In time, the memoirist reverts into the homodiegetic narrator to tackle the narrative itself and to proceed the events further and further; during the mahogany table discussion, there is a watershed and it's necessary to take some initiative steps to found a durable democracy in Iraq and such a sense can drag our mind to that " Principles only" are to plan how to confront such a watershed, that`s why they strip all the past and future details in term of analepsis and prolepsis to their basic structures to make the reader set a comparison between the past and the present. As

the memoirist justifies his deeds and rationale to the superiors, he, in the due time, justifies to the reader his long term mission as well: **As we gathered around the long mahogany table, it was clear we had reached a watershed in our post-Liberation relation with Iraq. What was decided in Washington in the next few days would shape our overall military and political strategy and cast the mold for victory or defeat^{lxxviii}**. In term of analepsis narrative and pause description device , the memoirist elaborates the kinks and fissures of the milieu ,so does he elucidate the "mahogany table" in Washington as does he do with the "green baize table" in Bagdad:

But it looked like most of the Council had better things to do. I counted only seven full members around the green baize table. The remainder of the seats were taken by substitutes, several of them junior associates whose faces were unknown to me^{lxxix}. In the aforementioned excerpt ,the memoirist scrutinizes the physiognomy of the characters in details; that is why ,from now and then, he takes hold of the intradiegetic narrative and pause description to illustrate some points the reader may miss .In the green baize table discussion in Baghdad, the memoirist gives priority to the other characters to estimate the performance of the government, that means they take the floor to shed light on the major issues they deem; inferred justification emerges into effect through the other characters on that green table. Consequently, he endeavours to remedy what they have noted in point of one committee of the whole; all in one, one in all; such a sense drags the reader to "SUCCESS HAS A THOUSAND FATHERS"; such a phrase is elucidated in term of analepsis ,in time ,it is ascribed on the plaque of his "ubiquitous long hardwood", in this regard, he states his main policy and then declares implicitly the time of his mission: " On mine, the plaque maker affixed the phrase that visitors to my office would see for the next fourteen months^{lxxx}" .All in all, the multiple narrator helps facilitate the whys and wherefores of the memoirist's mission, so the sense of inferred justification apparently manifests itself when he endeavors to give a rationale to his deeds and the rate of death and mayhem through his characters. The memoirist ,throughout his storyline, endeavors to skip from one point to another; in time he takes hold of an issue in time he channels himself into another different conduit; for instance, illustrating a viewpoint in America:

I had a very frank talk with Chirac the other day", then he exerts himself to portray his state while he's flying over the Atlantic in dark cool cabin of Air Force G-5^{lxxxi}.

That's why ,here, he employs "dandling matrix narrative^{lxxxii}" to cover wide range of his fabula, in so doing he takes hold of external analepsis to shed light on some points that serve Hillah mass graves leitmotif, that's ,he is to trace the casus belli in the due time and under humanitarian reasons. Under the heading of the language of value, the memoirist handles some moral words to convey a justification to his mission when exposing imitated speech:" we had been living in a dark room for decades, You have

come and opened a window onto a bright world beyond^{lxxxiii}"Whilst into chosism the memoirist exerts himself to bid his narrative ring true; that's why the sense of chosism emerges into surface from the very outset of the memoir. But scarcely does he reverts into tropism to expose his ideas through imagination and to remove the sense of tedium from the reader:

I had been thinking about our family farewell party three days earlier. Our kids had driven down to join us for Maryland blue crabs on the terrace, site of so many birthdays and Fourth of July gatherings^{lxxxiv}.

The use of chosism, alternately, presages some budding ideas highly delineated and italicized in term of aphorism:

Cold shower time isn't far off these guys, I thought. What would have happened if the U.S. government had turned over Iraq to the exiles in Mau, as some in Washington had wanted^{lxxxv}.

Sometimes such a style used to summarize an event that takes time and efforts, that's why the memoirist concludes some episodes in such words: " *Maybe he'd told the crew in Najaf how angry I was*". In so doing, he exposes ,first, his innermost thoughts to give priority to his intellectuality: " Somebody's got to finally drive a state through that concept" or intends, slightly, to be " unreliable" narrator to tint the atmosphere with a sense of mystery; " Rules of Engagement were crippling us^{lxxxvi}" . On the other hand, the italicized expressions incarnate a sense of prudence: "***Let the dust settle .But don't wait too long***" that ,in return, recapitulates the desired justification in term of analepsis narrative

Conclusion

In pursuit of inferred justification, the narrative discourse manifests some facts that demystify certain decisions and procedures. The memoirist surges into crouching for a rationale, a cause or a reason to the procedures he responds or gives the seal of approval to; for instance, through the internal homodiegetic analepsis he justifies his presence as fait accompli; under the heading of external analepsis he implements two leitmotifs; the mass graves and his wife, the latter appears to justify his political and economic procedures and to drag the reader to the slogan of coming " to Iraq for no purpose except^{lxxxvii}", throughout the episodes he endeavours to inculcate such a notion in the memoir ,whilst the former comes to postulate how nostalgic and forlorn he appears ,since he misses his family. Such a sense provokes the reader into relenting

the memoirist's claims and justifications; that's why he resorts into mechanism of pause description to illustrate his career, wife, nature, sport infrastructure and the like. To some extent, the memoirist runs the whole gamut of the narrative devices as he manipulates both the zero focalization and the autodiegetic to infer a justification to the meant decisions and procedures; for instance, the maneuvers he improvises to refurbish the political and economic systems.

Moreover, the pause description comes to the fore as a justification to the procedures the memoirist adheres in Baghdad, while elucidating the recent situations to his superiors, but the pause description brings some characters into justifying the performance of the government, that's, the memoirist exploits these characters to find a rationale to his mission. In the aggregate, the memoirist creeps through dialogue and interior monologue; epistolary and e-mail messages; leitmotifs and italicized aphorisms that float into surface as narrative devices just to infer to certain justifications to his presence and mission.

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