

Direct and structural violence in Roy Scranton's *war porn*

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Abstract

Roy Scranton's *War Porn* shocks the reader back to reality by removing the gloss that most war novels have, which exalts the lives of the troops. His vicious gaze spares nothing or nobody. Scranton, however, emphasizes to the reader what war really is from the viewpoints of the occupying force and the oppressed. It talks about the suffering of war, its destruction, and the purposeful or unintentional crimes the US army perpetrated at the time.

The novel alternates between three different settings: the first is a typical barbecue between friends in Utah that is disturbed by a mysterious, tattooed man named Aaron who served in Iraq as a veteran; the second is a brutal war that occurs in Iraq; a veteran named Wilson considers his actions and loses himself in the process as he transforms into a total killing machine, and the third takes a mathematician who becomes a victim of the horrifying occupation of Iraq where his life is shattered to pieces.

The novel is analyzed according to Galtung's violence triangle theory, in which the novel demonstrates a lot of events that represent direct, structural, and even cultural violence, direct and structural violence is the main focus of this paper.

The fact that the novel in Roy Scranton's *War Porn* is based on the experiences Roy Scranton had while serving in the military gives the story authenticity and closeness to accuracy. He came from a working-class family. He worked as an official American soldier for four years in Iraq. Roy Scranton entered the US Army in 2002 and served with the 1st Armored Division in Baghdad as a Private Second Class before being promoted to Sergeant, according to an interview Eric London conducted with Scranton in 2016 for the World Socialist Web Site. He makes an effort to showcase the real image of war from both sides Iraqis and Americans at war and in their country back home (para. 1)

In an article titled "War and the City: Of Arms and the Pen," Roy Scranton discussed his time serving in Iraq. It was published in the New York Times in 2010. Despite being shot at in war, Roy Scranton explains that his deployment was easy and that he never once fired his weapon at anyone. He recalls the hatred for the Iraqis, whom they called "hadjis," but he also remembers "the dusty bodies in Baghdad streets," and he describes paying a moral price after witnessing the brutal labor of the empire firsthand while performing it with his own two hands. He claims that he mostly drove his Humvee around the city of

Baghdad, and that he also asserts that he saw bad people and nasty things. (Para. 1)

According to Roy Scranton in a Rolling Stone article, his responsibility was to collect "artillery rounds and he drove a Humvee in south Baghdad named Dora, then down the highway to Karbala and Najaf, looking for roadside explosives and snipers. In her review for the Los Angeles Review of Books, Sarah Hoenicke (2016) explains, that Scranton "defies the American cultural tenet that our military is lawful, moral, and organized, depicting it instead as it more probably is: needlessly brutal, a blunt instrument rather than a refined machine." (para. 1) the novel not only shows the horror of wars but it portrays the war from both perspectives, Iraqis and Americans. The abhorrent and repulsive Iraqi war is the subject of Scranton's war porn. It has no atonement for any of the characters and ruthlessly mocks troops of all types (para. 1) This could be a reference to the futility of war and how it simply causes suffering. Webster explains that the novel has three separate narratives in the novel follow terrible characters who are initially unrelated. In the first narrative, a group of hippie-like friends who are having a barbeque encounter a National Guardsman who has just returned from Iraq (para. 5) In the second narrative, as Charles Thorpe (2022) explains, a man named Wilson discusses his perspective on the conflict and how it has transformed him into a ruthless killing machine. In the third narrative, a mathematician gets torn apart by the invasion and occupation of Iraq. The Iraqi desert is highlighted in the novel as a horrible region full of brutality, carried out by the American army against Iraqis who, for the most part, were unarmed citizens. Through a poem titled "Babylon," which appears throughout the novel frequently as a collection of orders and directives, news reports, patriotic ideology, and military orders, the novel wonderfully depicts the confusion and the harsh circumstances of war for both Iraqis and Americans. (p.40)

The first chapter is a presentation of sane voices within an insane ideology. The first scene is entitled "strange hells" in which Scranton showcases his ability to use the element of intertextuality, as the poem refers to Ivor Gurney's poem, as stated by Douglas Higbee (2008), with the same title, which talks about the horror of wars and the futility behind it and how men are traumatized within the process. (p.51)

In this chapter, a group of friends are enjoying a Barbeque party together when one of their pals arrives with Aaron, an intriguing, endearing, tattooed man who served in the military. Aron has a heated argument with a girl named Mel over Aron's views on the necessity of war and how they must obey instructions because it's their duty. Mel doesn't agree with Aron's viewpoints and what he represents, which sparks a disagreement that eventually results in a brawl between the two. This scene sets the novel into a harsh rather troubled beginning.

The majority of people would picture outright physical violence when they think of violence, such as someone stabbing, shooting, murdering, or even pushing

someone else. While this is real and truthful, it is incomplete because there are other sorts of violence as well. Professor Johan Vincit Galtung successfully showcases that violence has more than one kind, According to a 1969 paper named "violence, peace, and peace studies" and a 1990 piece titled "culture violence," it actually comes in three different forms. These essays by professor Galtung state that there are three different sorts of violence: direct, structural, and cultural violence. This paper excludes cultural violence in favor of a focus on direct and structural violence.

johan vincint galtung was born in Oslo, Norway, in 1930. He is a political scientist, sociologist, mathematician, and the father of peace studies. He established the International Peace Research Institute in Oslo (1959), the first academic institution for peace studies in the world, as well as the Journal of Peace Research (1964). Additionally, he has aided in the development of numerous other peace centers across the globe. (Kaufman, 2015) His father, according to johan Galtung and Dietrich Fischer 2013 was an ear-nose-throat surgeon. In 1944, Johan's father was taken to a Nazi concentration camp in Norway with other prominent Norwegians, later he came back home one month before the war finished.

Violence has many types, Each sort is defined as the following :

Violence is, generally speaking, a phenomenon that affects billions of people worldwide. It can't be shortened to match this broad term, as it is much more complex than that. *Violencia* is the Latin word for violence, which means 'vehemence' a force that is passionate and uncontrolled. According to Vittorio Bufacchi(2007), The term 'violence' is derived from the Latin *violencia*, meaning 'vehemence', a passionate and uncontrolled force. Violence meaning is usually blended with that of 'violation,' meaning 'infringement' derived from the Latin word *violare*, because acts of extreme force frequently result in violations of norms, rights, or standards. (p. 14). Bufacchi further adds that violence can be physical, psychological, or mental. It can be direct or indirect, or structural. It can be instant or delayed, which might have a time or specific duration. (Bufacchi, 2007, p. 88)

As maintained by Johan Galtung (1969), the principal founder of the discipline of peace and conflict studies, "peace' can be regarded as 'absence of violence.'" (p. 168). Violence, according to Galtung, is the difference between an individual's actual somatic and mental realizations and their potential realizations. According to his triangle of violence theory, violence has three types:

1-The direct violence which violates human needs, and thus, according to Galtung, is avoidable; it happens when "means of realization are not withheld, but directly destroyed" (Galtung, 1969, p. 169). Due to its visibility, it can be traced down to a clear subject and object relation, where there is a clear subject who commits the action, and a direct object, which suffers the consequences. This type can be either physical or psychological. Marwah Lailatussyifa(2021) reported physical violence inflicting harm on the individual, including pushing,

gripping, shoving, kicking, biting, hitting with fists or objects, beating and choking, threatening or wielding a knife or pistol (p. 28). Psychological violence aims to decrease mental potentialities; it includes lies, brainwashing, indoctrination of various kinds, threats, etc. (Galtung, 1969, p. 169). This type of action is intended. When violence is perceived, the object of personal violence may complain and show an objection.

Personal violence is dynamic, and shows tremendous fluctuation over time; according to Galtung (1969), "personal violence represents change and dynamism not only ripples on waves but waves on otherwise tranquil waters." (p. 173). An example of direct violence is what happens in wars, where not even soldiers but civilians are hurt, wounded, or killed directly, as stated by Sam Khazai and Anthony H. Cordesman(2012) as reported by the (Iraq body count) IBC, between 97,461 and 106,348 civilians died up to July 2010. The month of the invasion, March 2003, was the deadliest for civilian deaths, according to the IBC, with 3,977 innocent Iraqi civilians dying. In April of that year, 3,437 more people were killed. (p. 13)

2-Structural violence (indirect) is a form of violence embedded in the system and has no obvious perpetrator. This sort of violence creates harm in the same way that direct violence does, but it can't be linked to a specific person because of its invisibility and it is not intended. This sort of violence thoroughly examines the cultural, social, economic, political, and historical factors that influence inequality and misery. It manifests as an unequal distribution of power and, presumably, unequal life chances. In this type of violence, unlike personal violence, the object of structural violence, through persuasion, may show no objection whatsoever. Structural violence works silently; it is static. Structural violence may be seen naturally as the oxygen human inhale (Galtung, 1969). This kind of oppression is built within the structure, leads to (a) specific people's marginalization over others, putting constraints on their agency, (b) power, as a result, will be unreachable because of its unequal distribution that leads to (c) illness, injury, and death that are unavoidable (Hamed et al., 2020, p. 1664). Structural violence, according to Johan Galtung and Dietrich Fischer (2013) has two types (a) vertical structural violence where individuals get more or less than others, showing great discrepancies between individuals concerning their basic needs, (b) However, Another form of structural violence is horizontal, where a person is equally and fairly imprisoned within a web of horizontal structures that hinders individualization. (p. 38)

the legitimation of direct and structural violence in society or culture through the symbolic spheres of human existence, It utilizes language and art, empirical science, formal science (logic, mathematics), and religion and ideology; generally, people engage in ingrained behaviors from childhood into adulthood. (Galtung, 1990, p. 291). Through cultural violence, direct and structural violence becomes normal, ordinary, or at least not wrong. In this type, direct and structural violence is rendered acceptable in society (Galtung & Fischer, 2013, p. 39).

Each character in Roy Scranton's novel is either the victim or the perpetrator of violence, whether it was direct or structural. The first violent character is Aron, a mysterious young tattooed man that served in Iraq as a veteran. The narrative then switches to a character named Specialist Wilson, whose job is to drive a Humvee and gather artillery rounds. While Specialist Wilson and his commander in charge are driving the Humvee, they are confronted by kids who sell cans of Pepsi, they wave at the soldiering implying they are to buy from them. One of the Sargents named Chandler asked his commander if he can shoot one of the kids down and Captain Yellow, ordered Wilson to run over anyone who does not move out of the way, "If they get in front of us, honk. And if they don't get out of the way, run him over. I mean it. Run him over" (Roy Scranton, 2016). Wilson visualizes that they run these kids and drag their dead bodies with his Humvee, although it's an imagination, it could very much be a reality because it did happen multiple times in Iraq, as Scranton says in an article for Rolling Stone published in July 2014, after visiting Iraq as a civilian, he says "We harassed and intimidated hajjis on the street. We humiliated hajjis in their homes. We ran hajji cars off the road when they got in our way." (para 7)

To Galtung (1969), direct violence happens physically or mentally, physical violence is when someone inflicts harm on another to the point of killing; while psychological violence takes on the victim which includes persuasion, various forms of indoctrination, and threatening. (p. 169) There is an indirect threat of physical violence and afterward psychological violence if someone, whether a group, an individual, or even a nation, exhibits the capacity for violence (Galtung, 1969, p. 170). These American tanks of the U.S. military, which represent the American nation, are used to terrorize people, which to Galtung, represents psychological violence. They boost their artillery, weaponry, and rifles to the point where no one dared to flinch when they come by, which in some cases results in actual physical violence, as these soldiers would not hesitate to shoot someone if they suspected something, whether they are sure of it or only on a hunch, like in the novel's second chapter, the Specialist Wilson drives the convoy under the bridge, he saw two hadjis over the bridge to which he dodges them to the right, in case of danger, "As we drove into the shadows under the arch, I heard the trucks behind open fire (Scranton, 2016). It implies that even though the two hadjis were simply crossing the bridge, they were shot and killed.

Bullying is another form of violence; since it puts constraints on humans' mental state. The Specialist Wilson narrates that they made fun of hadjis "We made fun of them, scowling, shouting, laughing. We pointed at a fat one, mimed his belly, and asked, "Baby? You have baby?" His friends laughed and he blushed, frowning." This is another form of psychological violence that prohibits someone from meeting his basic needs; in this case, not being harassed constantly over someone's appearance or ethnicity.

Galtung's concept of violence (1969) contains the same basic components as simple phrases, direct violence, or personal violence which is simply to express or verbally portray (p. 171). Throughout the novel, there is a lot of verbal violence, which in most cases leads to a clear form of direct violence, as when Wilson narrates an incident of the time they pulled over a van filled with young women and their father, they asked them to step out the vehicle via the translator, Qassim, to which the father replied, as Qassim translated that it's rather shameful that girls of that age are seen in the middle of the night on the street by their embraced traditions, so the father refuses at the beginning but the soldiers threaten him with harsh language, a soldier named Reading focused on the girls calling the girls "bitches" to which he has been reported by Qassim that these are the man's daughters, but one of the soldiers says in an inconsiderate rather vulgar way, "I got the one in blue" referring to one of the girls, during this time, Wilson is fed up and orders Qassim to inform the man that if they don't step out the van, they are going to zip him. A soldier named Burnate tells Qassim to inform the man if they don't step out they will drag them out, the reading says to Qassim "Tell him if they don't come out, we're gonna rape 'em," (Scranton, 2016); this language with an unarmed civilian represents a direct form of verbal violence that can very much turn to direct assault or harassment or even rape, as Reading threatens to do, as these soldiers were ordered to move the van they replied that they are trying to score with these young women, calling them "bitches".

Violence, according to Galtung (1969), involves "an influencer and an influencee, and a mode of influencing put simply, violence needs a subject, object, and an action" (p.169). Direct violence, as mentioned above can be physical and psychological. There are some distinctions important to differentiate between them. He draws people's minds to something called positive and negative approaches. Galtung (1969) thinks that the influence can be achieved not only by punishing wrong behaviors of someone, which the influencer thinks of it as wrong, but also through rewarding what the influencer considers right, but it may be the opposite, which would increase the freedom of wrongdoing giving it massive capability and thus restricting somatic capabilities, which works through physical or psychological violence (p. 170). In the novel's third chapter, a U.S army patrol gets attacked with a rock by a retarded kid, a man named Lieutenant Nash, warns him to put it down but since he is retarded he lifts the rock again, implying that he is going to hit him again, to which Lieutenant Nash shoots the kid in his chest. The patrol then drives the kid to a nearby hospital, and patches his wounds but even though this is considered wrong, as he was only a kid, and what makes this even worse is that he was retarded, basically not right in his mind, incapable of comprehending a thing about any situation, Lieutenant Nash, according to Wilson, who says that he held for him a special ceremony and "awarded Nash a Bronze Star for valor. Captain Yarrow talked about what a great job he'd done defending the patrol" (Scranton, 2016). This is an exact representation of the positive and negative

approach, where the wrong action, which is considered right by the influencer gets rewarded instead of a punishment.

And in another instance, where drill sergeant Krugman, lined fourteen soldiers, to ask them why they had joined the army, most of the reasons were attributed to the incident of 9/11, but a man named Jason Carruthers, says that he joined the army to “shoot stuff! Jump out of planes and kill people! Drill Sergeant!” (Scranton, 2016) as his answers imply a very violent wish of killing people, which should be at least corrected but the drill sergeant says “we will see” instead, implying that he hopes for this kind of behavior and that behavior is acceptable.

According to Galtung (1969), imprisonment is a different type of direct violence that tightens restrictions on a person's freedom of movement. The focus returns to Aron at the Columbus Day party in the book's fifth chapter. Aron keeps a flash memory that he reveals to Matt, Dalyha's husband, which includes pictures of his base in Iraq with his fellow troops and, more importantly, pictures of people who are detained, tortured, humiliated, and abused in a jail called Abu Ghraib. The horrifying footage contains several people, which Aron implies have been in the wrong place and time, implying that they might be very well innocent. He displays images of a translator and mathematician who works for the US army in Baghdad and is apprehended in Baqubah, He was charged with giving information to al-Qaeda. The images depict jail, but not any imprisonment where a person has rights, but prison riffs with horrifying, brutal abuse and humiliation. A great amount of torture has been placed upon Qassim. The next picture showed “Qasim hanging against the cell door, naked now, blood across his chest and thighs, his face cut, bruised, swollen, and bleeding.” (Scranton, 2016) he tells matt that this picture happens before a couple of beatings and stressing, the next picture shows Aron standing next to Qasim where Aaron's “blue-gloved hand rested on Qasim's shoulder and the other made a peace sign” which is ironic since nothing of what happened in Abu Ghraib is considered peaceful. Another form of psychological violence, which is placed upon prisoners, is a denial of water and food. This kind of violence represents direct and psychological or mental violence; as Galtung (1969) thinks, violence can operate on the body and inflict harm to the point of killing, or it might operate on various types of brainwashing, lies, indoctrination, or threats (p.169)

One of the direct tools that carve death is an explosion representing the deadliest form of direct violence and can cause a lot of damage to humans or infrastructures. Explosions are a large source of injury that results in casualties and can even be classified as psychological violence since they might not hit some places during one explosion but may very well do so the next, and are therefore deemed violent according to this type. In the novel *War Porn*, there are a lot of scenes where big explosions strike and cause damage, for example in the novel's third chapter, the narrator gives a great description of explosions and bombing, “Day and night, bombs crashed into Baghdad. You watched it on TV,

you heard it on the radio, you saw it from the roof” (Scranton, 2016). This spectacle continues to the streets, where troops and civilians alike are hurt and torn apart; their organs are scattered across the pavement, the building is destroyed, the walls are reduced to rubble, and people are afraid for their lives. According to Galtung (1969), explosions are of two types, ones which push some missile or work directly inflicting harm on human bodies; he dissects the bomb and its effect in referring to the types of personal violence; explosions inflict, an old-fashioned bomb would mix crushing with tearing, this would cause a third type of somatic violence if the bomb is sharpened, this would result in piercing or penetration, and this would be more gruesome with the addition of chemicals which would give a fourth type that is burning, which then would result in poisoning water and food with various types of gases. In *War Porn*, a lot of explosions happen that resulted in all of the previous types of personal somatic violence, for instance, they watched their city on T.V. from above “balls of fire rise up in the night across the Dijlah, ..they saw their city in green from above, in videos made by the men who were killing them, bright neon stripes cutting the screen, pale green explosions below. (Scranton,2016). These explosions affect not only people but the info structure as well, the narrator says that” more bombs fell. the lights went out. the electricity went out. The water stopped running. It came back on. It shut off again. they began to leave candles everywhere, and matches.”(Scranton, 2016)

to worsen all matters, these continuing bombings made Qasim’s family sleep unstable, they were deprived of sleep by the sounds of horrific bombing and explosions; sometimes they count how many booms happen near them or in the distance in Baghdad, ” one, two, three, boom. Red and yellow light flashed and shifted, and the city danced with shadowed fire (Scranton,2016). Every moment was tainted by the horror of it.” Sleep was a fractured nightmare of the day before, cut short by another raid. Stillness and quiet didn’t mean peace, only more hours of anxious waiting” (Scranton, 2016). Violence, as Galtung (1990) believes, is when basic need is being influenced and insulted. It can hit the wellness of a person (p.292) and since sleep is one of the essentials of human life, it can very much affect the person if it cannot be obtained by the individuals and can lead to health problems, besides it is considered psychological violence since people cannot go to sleep fearing of the idea of explosion anxiously waiting to be killed. This would also constitute what Galtung (1990) called violence against nature, which happens during war, and includes slashing or burning (p.294).

Saddam Hussein, the former president of Iraq, contributed to the brutal literary representation of Iraq's reality. Saddam Hussain's administration was a blatant dictatorship, and during his time, he was the main driver of violence in Iraq. He traumatized the Iraqi people and had them in the palm of his hands. He practiced all kinds of direct and structural violence to show his dominance, which as a result, led to Iraq’s involvement in unnecessary wars, which led to a lot of

casualties. Under his rule, he formed the al Ba'th party and created an extreme surveillance program through what is called the secret police.

The formation of the secret police initiated all kinds of personal and psychological violence. According to Galtung (1969), violence is the state when people are influenced in a way that they do not realize their potential due to the forced decrease of somatic and mental realization, the latter includes false claims, indoctrination, and intimidation (p. 169). In the third chapter, the secret police visit a math professor named Qassim because they think he may be close to a mobster named Munir Muhanned. They question him about whether or not he has been deciphering formulas for Munir Muhanned. The scene is both terrifying and gruesome, and this exact interrogation is why Saddam is feared all over Iraq in his time because no one is safe, a person may be in his living room with his family to be suddenly taken into the darkness of terror and torture.

The narrator in the third chapter describes the horrifying scene, two men enter Qassim's room, one sat on his bed and the other closed the door and stood in the corner, which is a scare tactic to imply that this is not a normal friendly visit, the man sitting on the bed picked a picture of Qasim's wife, Latifa, and he knew where is she from and what is her relationship with Qasim; they also knew Qasim's uncle; they praise him but they say "It would be a pity if something happened to him" (Scranton, 2016). this is a direct threat that is considered a form of psychological violence. The two-man lifted Qassim's dissertation and suggested to him "How about we just take this, all these non-abelian codes, and have somebody crack them?..._Why don't you tell us what we want to know? Or maybe you'd like to tell us in Abu Ghraib?"(Scranton, 2016). The destruction of something that is held dear or of value to the victim is considered a degenerate form of violence. It is possible to interpret the destruction of things as a warning against the potential destruction of people and as taking away something extremely precious from those who are consumers or owners (p.169). The man in his room turned and left the room, "flinging the dissertation across the room as he went."(Scranton, 2016) causing damage to Qassim's dissertation or wanting to take it simply or threatening to kill Qassim's uncle. All of these acts are in the rank of psychological violence; Galtung and Fisher (2013) hint at the fact that "threats of violence are also violence, as insults to mind and spirit, creating distortions and hopelessness through fear"(p. 35); these acts show the preparation of doing worse actions, which occur in the novel. These interrogations took a form of straightforward somatic violence.

The two men then performed what is considered a blatant form of violent interrogation, where one man held Qassim's hand flat and the other took a hammer from his jacket, and "swung the hammer down on Qasim's little finger, smashing the first knuckle with a bloody crunch." (Scranton, 2016). All of this physical or psychological torcher that happens to Qassim by the secret police was done for the acclaimed preposition that Qasim is working with a mobster, named Munir Munir Muhanned. Munier is a dangerous mobster, providing dirty services, which is put under prohibition by the UN or Saddam, to anyone who

pays, a way of approaching physical or psychological violence, as Galtung (1969) states, is through the organization, which starts from” the lone individual, proceeding via mobs and crowds ending up with the organizations of modern guerrilla or army warfare”(p.174) an example of the violence inflicted by Munir is a story told by Qasim’s co-worker that one time a cop imprisoned all of Munir’s men and he wouldn’t take any payoffs, so Munir arranged a deal with the cops’ boss and just simply kills him, and he wasn’t even charged of anything because he paid off all the right people to do so. The cop is killed brutally by burying him in the desert, then discovering he was still alive after three days in the desert, so “they tie him into the bumper of their truck and drove home to Baghdad. By the time they hit Firdos Square, all that was left was the rope” (Roy Scranton,2016). This represents a confrontation between law and the state, in which there is corruption and violence by both sides, which is how Saddam got to power in the first place.

However, the American army's entry means that some people who benefit from the structural violence that is spread throughout the nation, and which benefits some and leaves others, will be threatened. The American invasion's masked purpose was to free the Iraqi people from a cruel dictator. There were many other masked hidden intentions for their reasons, one of which is the oil and natural wealth. As Galtung (1969) puts it, those who certainly benefit from maintaining their status quo may not defend the structure openly, they could deploy the military, police, thugs, and general social underbrush against the origins of the unrest while retaining a more covert, remote seclusion for themselves away from the chaos of interpersonal violence. In the novel a professor named Salman meets a dangerous guy named Aziz, who is a nasty vicious man with anonymous rank in the system, he hands Salman who is a kind of intel guy, a servant under Aziz’s arms, a phone for him to pass information if he knows anybody who is colliding with Americans or the Zionist, “we will call when we need you. Keep the phone close by. You understand?” (Scranton,2016), this means that Aziz’s situations get worse, he wouldn’t be in confrontation with interpersonal violence, instead, Salman would be in grave danger if anything gets chaotic and discovered.

That is why so many people still believe that Saddam is the greatest president to have led Iraq at the time. Saddam did not just oppress people during his dictatorship; he also succeeded in persuading people that his dictatorship and the way he ran things were the best ways possible. As Aaron M. Faust (2015) explains that the goal of Ba'thification and the dramatic contrast between horror and allurements was to rally the people behind the dictatorship, turning the Iraqis into willing participants in its violent acts, and leading them to submit to it. (p152)

This fact is talked about in Galtung (1990) that a structure, which works violently can have severe effects not only on the human body but on the mentality of people. This effect can be realized by implantation, which is to implement the topdog inside the underdogs so that the underdogs are convened

with the top dog's behaviors or actions (p.294). In the novel where now and then there erupt heated arguments about which is better Saddam or Bush, many times people take the side of Saddam and his dictatorship, like Qasim's uncle Muhammed who takes care of Qasim, gets into an argument with his best friend Othman, who favors Bush over Saddam's rule. In that conversation Muhammed says that "Iraq is a great nation because we have a strong leader. You'd rather have madness, revolution after revolution, like the sixties? You'd rather a plague of crusaders? Because that's what they'll be" (Scranton, 2016) to which Othman says that "how can you stand by someone who killed your brothers and who slaughters people", he answers him "Listen, Othman, sometimes the powerful must be cruel. If we have to torture people to save lives, so be it. If we have to spy on people, so be it". He is convinced of what Saddam is and what he represents. To Galtung (1969), the victim of structural violence may show no objection what so ever seeing the normal in a normal way(p.173); another way for structural violence to operate is by segmentation like when the attack on Iraq happened all the satellite dishes were stopped, Othman thought it was because of a sand storm but he later discovered that". Saddam and his flunkies, the stupid bastards, he muttered, blinding us in our moment of darkness." These should be considered according to Galtung's concepts as structural violence in their own right. (p.294)

Sexual harassments are another form of violence, the novel is filled with moments where sexual harassments appear blatantly some of which extended to a full act of rape and violation of human sanctities. Depending on Galtung's (1969) definition of violence, violence puts constraints on human beings. actual somatic and mental realization so that it would lag back behind their potential realization (p.168). Sexual harassment is a form of direct violence. In the second chapter, Wilson and his friends in the army harass American army girls, whom they watch change their clothes and shout and cheer, one of them shouts "Hey 'take off your bra' and she gave us the finger." (Scranton,2016). Rape is another form of direct violence that might cause mental or even post-traumatic stress disorder. In the last chapter, Aron rapes Dayalla Matt's wife in a brutal scene by tying her to the bed with the phone cord to the point that she loses senses, to which he orders her to do as he wishes, otherwise, he threatens to beat her; she was in a dreadful state, as he kept forcing himself over her, to which she kept saying "please stop":

She was sobbing, trying to talk, trying to say no, don't, stop, please no. Trying to get free but feeling her will evacuate, weakening by the moment. He slapped her in the back of the head and told her to hush, then grabbed her neck and squeezed hard. (Scranton, 2016)

In response to the topic of what affects the body after rape or sexual assault, MacKinnon (2001) (as stated in Vittorio Bufacchi, 2007) states that "Some dimensions of the harm include the intimate intrusion on the body, including delicate tissues; the attack on the self, which can be shattered; the degradation of human dignity; the violation of trust and destruction of spirit." (p.45)

Looking into the 2003 war on Iraq, Richard McCutcheon (2006) assures that the 2003 war was a continuation of the Gulf War, and is not a different or separated event, which means that the two wars were a continuous ongoing war (p. 11). Sanctions imposed by the UN following the first Gulf War on Iraq are a very obvious example of structural violence, which is according to Galtung and Fisher (2013) a form of invisible violence, with no obvious perpetrator that is embedded in the system, grinding of suffering, with unequal life chances distributions, with sights of misery at the bottom of society appears, which hits people at the most vulnerable point, called basic needs and survival tools that includes death and mortality; wellness which includes misery and morbidity; or they might have their freedom taken from them politically by repressing them, or through identity needs by alienating them. (pp. 35-36)

One of the ways how structural violence happens is through sanction or boycott which is part of maiming. Galtung (1990) explains that Maiming represents another example of insults towards human needs carried by classically defined terms such as siege blockades and modernly used terms such as sanctions. This might not be considered violence, but for the victims who go through it, it is a gradual and slow death that is considered deliberate killing. through malnourishment and a lack of medical care, which initially affects the most vulnerable, namely kids, then the old, the disadvantaged, and women. Extending the causal chain, the actor dodges dealing straight with violence. (p.293). As George Sorensen explains (as cited in Richard McCutcheon, 2006) that:

if you're malnourished and you're sick a lot of the time your potential is low and you will not be able to earn enough wages to feed your family. You will not be competitive with other people who are well-nourished and, therefore, your children will also be malnourished, and you will perpetuate a cycle of malnutrition. That's not only true of families, however, it is also true of whole societies and nations" (p.9).

In the novel, Qassim's father tries to help his son get the best learning experience, but the Kuwait war and its inflicted afterward sanctions made by national governments and the United Nations put restrictions on everybody in Iraq, as the narrator explains that the "peace, though, turned out to be almost as bad as the war: continued bombing and crippling sanctions ruined the already weak economy. Business stopped, trade stopped, the dinar plummeted against the dollar, and inflation surged (Scranton, 2016). This has affected Qasim's family specifically and Iraqis generally. As the narrator contemplates the coming invasion, he anticipates that the situation will be dreadful as before, "with power outages and burst water mains and no food and police crackdowns. The UN will come in with their humiliating aid and we'll stand and beg for a bag of rice" (Scranton, 2016). It is unavoidable that people in Iraq faced violence as a result of the war, even though it would be difficult to hold one person accountable for it.

The sanctions that followed the Gulf War had an impact on Iraq's economy and infrastructure as well. The electric grid, for example, was not fully restored,

depleting its capabilities for years to come. Iraq's ability, as Daniel T. Kuehl (2008) to generate electricity was decreased by over 75% during the first week of strikes, and by the end of the war, the system had only maintained about 15% of its prewar capacity. Some plants had to be shut down due to damage, while others had to have been shut down willingly by the Iraqis to stop being bombed (p.254); since these strategies are done to undermine Iraq's capability to produce electricity, the state would lose its position by this gradual and everlasting effect. This also means that the water system would be shut down, as McCutcheon (2006), shows how the breakdown of the water and sewage treatment facilities was caused by the destruction of this essential power system. Tara Rava Zolnikov (2013) illustrates that the infrastructure decline in Iraq is another result of the war. Water filtration and sewage systems failed on a large scale as a result of the devastation of Iraq's water supply infrastructure. The difference between direct and structural violence is that the first one tries to destroy the human body, and the latter tries to keep the human body from functioning by what is called denial of input, which puts constrictions on energy sources like water, air, and food (p.175) as in the novel Qasim's niece tolerated when there was "no light, no electricity, or no water" (Scranton, 2016), even though these events were during the invasion of 2003, it never the less is the result of the destruction that happens in the gulf war that targeted the electric grid ergo undermining; not only the electricity is impacted but also it affects the water system since it relies on the electricity.

Racist, ethnically, or religiously motivated violence is another type of violence. Following the sanctions, there was intense race strife in Iraq, which led to many forms of bloodshed. According to Galtung(1969), there are two levels of violence: manifest and latent. The manifest level of violence is blatantly obvious and can be either personal or structural violence in an indirect way. For personal violence, this would mean that even the smallest challenge would result in significant carnage and atrocities, such as racial fights. (p.172)

In the novel, Wilson asks Qasim if he believes that things have improved for him since the arrival of the American soldiers in Iraq. Qasim's answer represents the mayhem that exists currently, "in Baquba it is very difficult. many religious, Sunni, Shia, same-same. They fight" (Scranton, 2016). He further adds that instead of being dominated by one Saddam now they are under the rule of too many Saddam, which refers to militias. As he continues his conversations he explains that the situation is very bad, women can't go outside unless they have men to escort them and they have to wear hijab. Women are required to wear Islamic clothing and headscarves as a protective measure to limit exposure and adhere to the prevailing religious trend in society, as highlighted by Nasir Ahmed Al Samaraie (2007). Communities that are not Muslim must likewise follow this. If they don't, they risk being accused of breaking Islamic law, which usually results in their execution and abandonment in the streets. (p. 937). Galtung (1978) noted that one form of the manifestations of violence is through repression, where people's freedom of choice is prohibited (p.2), as following

some form of a dress code, as what Qasim explains to specialist Wilson that women have to “wear hijab”.

Conclusion

As a soldier, Roy Scranton witnessed firsthand all the cruelty committed by the American army, which he opposes. The bloodshed and general dread peddled by the American troops are depicted in Scranton's book War Porn. It addresses the problems that arose during and following the 2003 invasion. The analysis has shown that the novel's depiction of violence is consistent with Galtung's theory of the violence triangle. The novel emphasizes a number of incidents, whether they were committed by the U.S. troops or by locals. It demonstrates that Iraq deals with both structural and direct forms of violence, which are underlined in light of the U.S. invasion, its results, and the decision that prompted the war, as well as the infamous use of torture and other human rights abuses.

The study reveals that the American army was operating in a free-for-all environment, with no outside observers, not even the media so the marines felt free to act whatever they pleased to shoot at, beat, rob, rape, and kill anybody they pleased. Additionally, the American soldiers dubbed Iraqis "hadjis" and engaged in other forms of racism. In the end, Direct violence and structural violence are a state of the fact that is past, present, and future.

العنف المباشر والبنوي في رواية روي سكرانتون اباحية الحرب

الكلمات المفتاحية: سكرانتون ، إباحي حرب ، غالتونغ

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الملخص

يصدم فيلم War Porn الخاص بـ Roy Scranton القارئ ويعيده إلى الواقع من خلال إزالة اللمعان الذي تتمتع به معظم روايات الحرب ، والتي تمجد حياة الجنود. نظراته الشريرة لا تدخر شيئاً أو لا أحد. لكن سكرانتون يؤكد للقارئ ما هي الحرب حقاً من وجهة نظر قوة الاحتلال والمظلوم. يتحدث عن معاناة الحرب وتدميرها والجرائم المتعمدة أو غير المقصودة التي ارتكبتها الجيش الأمريكي في ذلك الوقت.

تتناوب الرواية بين ثلاثة أماكن مختلفة: الأول هو حفلة شواء نموذجية بين الأصدقاء في ولاية يوتا يزعجها رجل غامض موشوم اسمه آرون خدم في العراق كمحارب قديم. والثاني

حرب شرسة تحدث في العراق. ينظر المحارب المخضرم ويلسون إلى أفعاله ويفقد نفسه في هذه العملية حيث يتحول إلى آلة قتل كاملة ، والثالث يأخذ عالم رياضيات يصبح ضحية للاحتلال المروع للعراق حيث تحطمت حياته إلى أشلاء.

يتم تحليل الرواية وفقاً لنظرية مثلث العنف لجالتونج ، حيث تُظهر الرواية الكثير من الأحداث التي تمثل عنفاً مباشراً ، وبنويًا ، وحتى ثقافياً ، والعنف المباشر والبنوي هو المحور الرئيسي لهذه الورقة.

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