

A Critical Discourse Analysis of Robert Ferrigno's Sins of the Assassin

Assist. Prof. Jasim Mohammed Hasan
Shatt Al Arab University College

Abstract

Critical Discourse Analysis (CDA), An amalgam of approaches, is the study of discourse as social practices that aims to open up the complexity and dichotomies within a text. CDA is not an absolute means of criticism but a multidisciplinary approach that studies text and talk. In the current study, Robert Ferrigno's *Sins of the Assassin* is analysed through Norman Fairclough's model of discourse analysis, where the relationships between language, identity and ideology are investigated. The three-dimensional discourse analysis method intends to analyse the language used in *Sins of the Assassin*, 'beyond the sentence' level, so as to reveal the religiously different ideologies, which the characters represent, and to show how their identities are consequently formed.

المستخلص

إن التحليل النقدي للخطاب وهو مزيج من منهجيات مختلفة هو دراسة الخطاب كشكل من أشكال الممارسات الاجتماعية بهدف حل التعقيدات والتناقضات في النص، والتحليل النقدي للخطاب ليس وسيلة مطلقة للنقد ولكنه نهج متعدد التخصصات لدراسة النص والحديث. وفي هذه الدراسة سيحلل الباحث رواية الكاتب روبرت فيرينو ((خطايا القاتل)) وفق نموذج نورمان فيركلف و سيتم تقصي العلاقة بين اللغة والهوية والايديولوجية، حيث يهدف هذا النهج لتحليل اللغة المستخدمة في الرواية على مستوى "ما وراء الجملة" لكشف الايديولوجيات المختلفة دينياً والتي تمثلها الشخصيات وبيان كيف تتشكل هوياتهم بالنتيجة.

Introduction

Language, identity and ideology are three elements that are seemingly analogous. Initially, language is an essential identity marker, i.e. through the discourse of any individual, the identity can be assumed to a limit. Language plays a critical role in constructing the social identity of any individual. As a subject of study, language has been correlated with the 'critical theory' that is further encompassed of the 'post-structural theory' of Foucault as well as the admixtures of Bourdieu (Block, 2007). Likewise, discourse analysis plays a significant role in the process of language-exploration, with relation to the three keywords: discourse, identity and ideology. Through the application of the CDA approach, the researcher has the provision to explore the complexities and the dichotomies that are present within a text. In CDA, a text is not criticized but studied to gain a further understanding of the situation (Almeciga, 2011: 46).

Critical Discourse Analysis does not stand for a single theory, and embraces various approaches and methodologies. It is influenced by concepts introduced in a number of theoretical and philosophical works. The proponents of CDA are influenced by Marx's criticism of the capitalist exploitation of the working class, his historical dialectical method, and his definition of ideology. Others also draw on Foucault's concepts of discourse and power, and Althusser's conception of interpellation, which describes the way an individual can be aware of themselves as a constructed subject within discourse on their becoming part of someone's utterances. Likewise, Gramscian hegemony influences a number of CDA scholars. It formulates the idea that power can be exercised and domination achieved not only through repressive coercion, oppression and exploitation, but also through the persuasive potential of discourse, which leads to consensus and complicity (Tenorio, 2011:188).

The roots of the discipline of critical discourse analysis lie in critical linguistics: an approach developed mainly by Roger Fowler, Robert Hodge and Gunther Kress at the University of East Anglia in the 1970s (Fairclough 1992: 25). Fundamentally, critical linguists point out interrelations between language, thought and culture. The main features of critical linguistics include an emphasis on the study of language in light of social and historical context, and the view that any linguistic structure can carry ideological significance (Fowler, 1991: 67).

According to Lomax (2004: 134), discourse analysis is the study of language that is viewed communicatively or the study of communication that is viewed linguistically. Under discourse analysis, the analysts study the concepts of "*language in use, the language above or beyond the sentence, language as meaning in interaction, and language in situational and cultural context*". By carrying out the discourse analysis, the analysts seek to explore the relation that exists between the various elements that are present in the situation: such as the participants of the conversation, the cultural backgrounds of the participants, the relationship between the participants, the setting of the conversation/discourse, the situation and the linguistic choices that are made in the process of the



discourse (Van Dijk, 1995: 17).

To each linguist or an analyst, the end result that varies according to the various degrees of theories and techniques as well as psychology, linguistics, sociology, sociolinguistics, pragmatics and anthropology relating to the discourses. The process of discourse analysis consists of various ways and means, i.e. there are various rules and principles, contexts and cultures, functions and structures, and power and politics. Discourse analysis is majorly focused in the field of applied linguistics that is related to the elements such as education and language. Though it is not entirely applicable to term discourse analysis as a discipline, it can essentially be defined as a force. Discourse analysis is critical in the process of understanding any language: an understanding that reflects the various elements such as society (Mogashoa, 2014: 104).

Locke (2004), as cited in Mogashoa (2014: 105), states that critical discourse analysis aims to systematically explore often opaque relationships of causality and determination between discursive practices, events and texts, and wider social and cultural structures, relations and processes. Thus, it endeavours to investigate how such practices, events and texts arise out of and are ideologically shaped by relations of power and struggles over power.

Inherently, there is no general limitation faced in the application of the critical discourse analysis to the analysis of any form of text. Critical discourse analysis carries out the analysis of interactions, texts, social practices at societal and institutional levels. In the current study, Fairclough's critical analysis approach is applied so as to explore and understand the "beyond-the-sentence" relationship that exists between language, identity and ideology in Robert Ferrigno's *Sins of Assassin*.

Norman Fairclough's Model of Critical Discourse Analysis

Norman Fairclough's method of Critical Discourse Analysis works in a 'transdisciplinary' mode, i.e. the methodological as well as the theoretical development of the CDA approach is reflected in the dialogue. Through the CDA approach, one is provided with the ability to understand how the social changes impact the changes in discourse:

The overriding objective is to give accounts – and more precise accounts than one tends to find in social research on change - of the ways in which and the extent to which social changes are changes in discourse, and the relations between changes in discourse and changes in other, discursive, elements or 'moments' of social life (including therefore the question of the senses and ways in which discourse '(re)constructs' social life in processes of social change).(Fairclough, 1992:28)

Fairclough (1989: 40) argues that critical study in text and discourse can help in uncovering the unseen agenda which may be hidden from people. It is further argued that critical analysis aims to investigate the "hidden determinants" in social relationship system and the "hidden effect" which they may have. As language is seen as discourse and social practice, and how language, ideology and identity interrelate to each other, Fairclough (1989: 21) develops a model called Critical Discourse Analysis (CDA). This model,



developed by Fairclough (1995), consists of three dimensions of discourse conceptions, providing a three-dimensional approach to discourse analysis. Discourse can be simultaneously seen as “(i) a language text, spoken or written, (ii) discourse practice (text production and text interpretation), (iii) sociocultural practice”.

Norman Fairclough's Critical Discourse Analysis is an extended branch of discourse analysis that analyses a text critically. Defined as a contemporary approach that aims at studying language as well as the discourses in a social institution, critical discourse analysis focuses on exploring the relationship between social relations and knowledge, on the one hand, and power and identity, on the other. It explores how these elements or factors are constructed through written as well as spoken texts. By applying the critical discourse analysis approach, the analyst is referring to the implementation of a group of techniques that study the language and textual practice carried out in cultural and social practices (Lomax, 2004: 140). Critical Discourse Analysis is built on three theoretical orientations. They are as follows:

1. From Poststructuralism, It draws on the view that the aspect of discourse operates across the local institutional sites, and that texts play a critical role in forming and shaping the human identities.
2. From Bourdieu's Sociology, It asserts that the textual practices and the interactions, relating to a text, are converted as forms of 'cultural capital'.
3. From Neo-Marxist Cultural Theory, It assumes that the discourses are developed and used in economies that are essentially political; therefore producing and articulating a broader set of ideological interests, movements and social formations.

Luke (n.d) describes critical discourse analysis as;

“Critical discourse analysis begins from the assumption that systematic asymmetries of power and resources between speakers and listeners, readers and writers can be linked to their unequal access to linguistic and social resources. In this way, the presupposition of critical discourse analysis is that institutions like schools act as gatekeepers of mastery of discursive resources: the discourses, texts, genres, lexical and grammatical structures of everyday language use”.

Fairclough has also asserted that the approach of critical discourse analysis is used in the schools of UK and Australia for the teaching of “critical literacy” and “critical language awareness” (1992). In the recent days, critical discourse approach has become the central approach adopted for the study of speech and text that essentially emerges from the critical semiotics and critical linguistics (Luke, n.d). There are certain aspects that have to be ascertained while carrying out the critical discourse analysis of a text:

1. Critical discourse analysis is problem-oriented and not paradigm oriented. It is appropriate to adopt any theoretical or methodological approach to effectively study a wide array of social problems that are relevant to the society such as, racism, sexism, colonialism etc. (Fairclough, 1995)



2. Critical discourse analysis does not characterize any form of the institution for the study of speech and text.
3. Critical discourse analysis centrally focuses on the relationship that exists between the discourse and the society and typically works in inter-disciplinarily or multidisciplinary.
4. Critical discourse analysis focuses on all the *levels and dimensions of discourse* (rhetoric, phonology, syntax, style, semantics, schematics, speech acts, pragmatic strategies etc.)
5. Critical discourse analysis is not limited to the 'verbal' approaches to the discourse. CDA pays attention to the other semiotic dimensions of events that are communicative in nature, such as sound, film, pictures, gestures, music etc. (Fairclough, 1995)

Language, Identity & Ideology

Language, Identity and Ideology are three elements that are interconnected with each other. Language is the medium through which an individual or a society gather a sense of the world and the activities around him. As Luck and Rudman (2017: 1) explain, "*language is the medium in which one, as an individual and collectively as a society, [it] tries to make sense of the world around one and one's place therein*". Furthermore, language, identity and ideology are practices that play a major role in influencing the character development of an individual. That is, it is asserted that through the language used by an individual, the identity as well as the ideology of the individual are reflected. An individual's discourse is, in fact, an exploration of the person's character. Language and identity are two elements that are conceptualized differently in different socio-cultural perspectives. Identity is not viewed as a fixed and single factor away from the individual, but is rather viewed as a part of the individual. The identity of an individual can be developed through the ideology that one is rooted in, and also communities or the groups that an individual belongs to. The identity of an individual is always in process; it is always impacted and influenced by the ideology an individual believes in. Essentially, language is the aspect that reflects the paradoxes that are structured within a society, and ideology is defined as the interpretive lens through which an individual gains any sort of understanding of the world.

Wang (2017:25) explains that being influenced by the notions of ideology proposed by a group of philosophers and sociologists, as Althusser, Gramsci and Thompson, Fairclough (2006) formulates his three claims of ideology in discourse: (1) Discourse is the form of ideology, (2) Ideology effects subjects through discourse, and (3) Ideology effects not only relation of people but the orders of discourse.. Various studies have asserted that the language used by an individual and the ideologies of the person play a critical role in the perception of the individual's identity.

In examining or analyzing discourses, one should inherently pay attention to the three dimensions of discourse, such as context, text and interaction. As per Fairclough's (2001: 20) point of view, "*a text may be either written or spoken and is '... simply what is said in a piece of spoken discourse*. As the current study



has adopted Norman Fairclough's model for Critical discourse analysis, it is essential to note that Fairclough's model consists of three different dimensions that are interconnected. And they are as follows; "object of analysis (including verbal, visual or verbal and visual texts); processes by means of which the object is produced and received (writing/ speaking/designing and reading/listening/viewing by human subjects) and socio-historical conditions which govern these processes".

Introducing Robert Ferrigno's Sins of Assassin

Born in 1947 in Florida, Robert Ferrigno is an American crime fiction writer who has authored thirteen detective and thriller novels. Between 1990 and 2004, Ferrigno has written around eight books which were all contributions to the world of crime novels and speculative fiction. Ferrigno began writing in 1990, with *The Horse Latitudes* as his first novel to be published (Kirkus, 2010). Embodied in fiction, mystery and suspense, Ferrigno's novels soon gained popularity in the literary world. After the publication and success of *The Horse Latitudes*, Ferrigno published other novels in the same genre in the coming years. *Cheshire Moon* (1993), *Dead Silent* (1996), *Scavenger Hunt* (2003), *The Wake-Up* (2004), *Prayers for the Assassin* (2006), *Sins of the Assassin* (2008) and *Heart of the Assassin* (2009) are some of the most known novels written by Ferrigno. The Assassin Trilogy written by Robert Ferrigno published initially in 2006 consists of three novels: *Prayers for the Assassin*, *Sins of the Assassin* and *Heart of the Assassin*. They all feature the shadow warrior Rakkim Epps: the protagonist of the three novels. Ferrigno's novels were an amalgam of every element that was relevant in the construction of a successful crime thriller. The novels were written in a way that it took the readers on a roller coaster ride, almost similar to that of Agatha Christie's 'whodunit' style of writing (Rainone, 2008).

Most of Ferrigno's novels are developed in a cinematic fashion that is widely accepted by the readers of Ferrigno. Ferrigno follows an amalgamated style combining menace with humour, and reflecting the style of Elmore Leonard. With each work, the linguistic maturity in the works of Ferrigno elevated; securing the writer a permanent place in the line of renowned crime-thriller writers of English literature.

The year is 2043. New York and Washington, D.C., have been levelled by nuclear bombs. New Orleans is submerged beneath fifty feet of water, and treasure hunters scavenge its watery ruins. The United States no longer exists, and in its place, two new nations maintain an uneasy coexistence. (Sins of the Assassin)

Sins of the Assassin (2008), the second book in the *Assassin* trilogy, is the continuation of where the first novel *Prayers of the Assassin* was left off. Being the continuation of the first chapter of the trilogy, the novel consists of the same characters Rakkim Epps, Sarah Dougan, Thomas "Redbeard" Dougan, and The Old One aka Hassan Muhammad etc. The second book starts three years late in the Islamic States of America, shining a light on the current lives of the protagonist Rakkim who has married Sarah and had a son, Michael now. The



novel unravels in the year 2043, where the world is caught between the sudden and strong grips of politics, corruption and humanity. A mixture of religion, politics and science, *Sins of the Assassin* is a pulsating thriller that. It does not revel away from the continuation but delivers the changes that have come across the 'New America' in the advent of the Islamic reign. The character transformation of Rakkim Epps is brought forth to the readers by Ferrigno that the readers experience the changes that come across the protagonist in the course of the trilogy (Rainone, 2008).

The second novel sees the addition of Leo, a naïve but brilliant computer nerd assigned to work with Rakkim. The novel then moves ahead with the very unlikely duo struggling against all the odds to carry out the task that was assigned to them. The readers are barraged with nerve-wracking incidents that keep one engorged (Kirkus, 2008).

"A terrific stand-alone read, "Sins of the Assassin" is a cinematic feast of action and plot, and verifies Robert Ferrigno's Assassin Trilogy as a monumental imaginative work of suspense." (Goodreads).

Critical Discourse Analysis of *Sins of the Assassin*

By applying Norman Fairclough's CDA model, the researcher attempts to examine the relationship that exists between the three elements of discourse; language, identity and ideology. The three-dimensional discourse analysis method intends to analyse the language used in the novel by the characters according to the beyond-the-sentence approach that takes various elements into consideration in carrying out the discourse analysis such as: the knowledge of the speaker, setting and background of the discourse, the background of the character etc. As opposed to the grammar analysis, the beyond-the-sentence approach analyses texts at the level of its discourse.

Therefore, the dialogues delivered by the major characters such as Rakkim Epps, Sarah Dougan, The Old One aka Hassan Muhammad, and Leo will be scrutinized. Also, there will be a few references to other speeches that support the analysis.

The novel not only tells a story of two nations or areas, into which America is divided, but also embraces conflicting ideologies which consequently form different identities. The major and different ideologies in the novel are those thoughts related to religion. In this respect, three ideologies are depicted: fundamentalist Muslims, Christians in the Bible Belt, and religiously moderate people.

First, the ideologies of moderate people are reflected in Rakkim, the hero, and his wife Sarah. A Muslim, married to a Christian woman, Rakkim represents the religiously moderate thoughts:

"I know what I said, Baby, but this man's our enemy."

"That's pretty much a technicality, sir," said Rakkim, wolfing down his biscuit. "And at least the Muslims believe in one God, like you, and they honor and revere Abraham and Jesus, like you. Russians are the same way. The Chinese? Sir, you go to Beijing, you're going to see



more pictures of Richard Nixon than Jesus Christ." (p. 184)

In the extract above, Rakkim appears as a moderate Muslim who sees that both Christians and Muslims believe in one God. The non-extreme ideology Rakkim holds is clear in the below extracts:

"Allah must have been busy with more important things," said Rakkim.

Kidd smiled for just an instant. "It's been a long time since you've joined me for prayers. Are you all right, Abu Michael?" (p. 43)

"I know, I know," said Rakkim. "I should have married a good Muslim girl who'd rub my back and never ask me how my day was, but I fell in love." (p. 196)

Rakkim had lived in the Zone before he married Sarah. Had owned a nightclub, the Blue Moon. He knew the Zone, but the Zone no longer knew him. (p. 29)

With these thoughts in Rakkim's mind, his identity is consequently described as a brave patriot, and a God-fearing family man:

"The last time.....there was a boy, maybe eight years old. He had broken his Ramadan fast.....You gave him three hundred lashes....the boy died....must have been a disappointment to you" (p. 28)

"Salaam alaikum. Go with God, Fedayeen" (p. 30)

"You have got to be fucking kidding me" (p. 72)

"Just working on my tan" (p. 77) *"I'm married. I'm a father. It takes a toll"* (p. 100)

"They didn't know we were here.....If they had known, we'd already been dead" (p. 177)

"Kiss Michael for me. Tell him Daddy loves him" (p. 199)

"Who's Archimedes" (p. 249)

Shows his lack of knowledge in books and science, portraying that all Rakkim focuses is on his duty to save his country.

"When I was a boy they told.....they fucked pigs every chance they got...I grew up, though, and learned better" (p. 311)

"I fell for my own cover story.....the way you treated the Fedayeen, burying him with full honours...." (p. 324)

With the change that has come over the Colonel, Rakkim diverts from killing him to rescuing him. This portrays the humanity residing in Rakkim, even in a world that is submerged in evil and darkness.

The above excerpts from the novel portray the character of Rakkim Epps, the protagonist. The dialogues, each in different settings are a clear indication of the brave and capable quality of Rakkim. It is clearly visible that the first excerpt reflects the need of Rakkim to punish the evil that hurts the innocent. Unaffected by the position or the power of the enemy, Rakkim charges forward in serving the justice. Though largely affected by the religious and power turmoil in America, Rakkim is portrayed as being a God-fearing and family man who longs to spend his time with his wife and son. In the field of action, Rakkim is faced with various temptations that a man could easily give in to, but Rakkim's character averts all that comes his way.

Sarah, as moderate as Rakkim in her attitudes and ideologies, is envisaged as a loving wife, and a professional and brave character.

"In the last few years.....a few months ago the Tennessee governor ceded Knoxville to him to avoid a confrontation" (p. 34)

"If you feel it's not worth it, just say so....blame you" (p. 42)



"When you come back from the Belt, I want us to make another baby...Promise me" (p. 45)

"I don't want.....about religion, Mom" (p. 163)

"You tell him.....come back and tell him yourself" (p. 199)

"I slapped him so hard.....ran out the door" (p. 266)

"Now I've got you...you are trapped" (p. 344)

"Rikki and I have faced off with the Old One before.....we're still here" (p. 374)

From the above excerpts, it can be asserted that Sarah is a loving wife and a mother; and successfully manages her personal and professional life. Throughout the novel the readers are reminded of the intellectual ability of Sarah, portraying her as an equal to that of Rakkim. The dialogues present the braveness of Sarah's character in facing her enemies, as the same as that of Rakkim. Sarah's character is portrayed as being non-religious unlike Rakkim, and she is not afraid of the Old One or his power.

Leo is also an unreligious character, who believes in peace and is against the violence caused by wars. He is a man of science:

"Leo's physical attributes may not be impressive, but he stood up well during the hard times when the Black Robes searched for us," said Spider. "He saved the family more than once. He complains, but he doesn't break. And Rikki"--his voice softened--"he really is very smart."

"Look, Mr. Fedayeen, traipsing around Holy Joe-ville wasn't my idea," said Leo. "Personally, I'd rather be studying plasma physics and let you idiots fight each other until there's nobody left." He blew his nose, shoved his handkerchief into his back pocket. (p. 59)

The below excerpts from the novel reveal more about Leo's identity:

"My father grossly overrates thesister" (p. 74)

"I'm the key man here.....agent" (p. 74)

"Are you even capable.....rational judgement" (p. 77)

"I almost drowned....we go to get out..." (p. 81)

"I'm not tired either" (p. 120)

"I...I was dreaming of Leanne" (p. 204)

"I should have.....stayed with her....married her" (p. 216)

"I'm smarter too.....I bet" (p. 329)

"I think a little respect is in order, that's all. I mean, I did my job" (p. 330)

"The problem isn't that I noticed, Rikki. That problem is that she noticed too" (p. 332)

Introduced as a self-centered and boisterous nerd, Leo transforms himself into the confidant of Rakkim. The dialogues portray Leo as being proud of his intellectual skills and consider himself to be smarter than anyone he's ever met. In the initial scene, Leo is shown as taking digs at Rakkim, degrading him to be nothing more than muscles. But as the story moves ahead, the readers would be familiar with the changes that come across Leo; with his falling in love, almost getting killed, witnessing the harshest of experiences etc. developing him into empathetic human being, aware of other people's emotions.

Unlike the ideology that implies moderate thoughts about religion, the ideology of extremist Muslims can be traced and identified in the dialogues of certain characters. The Black Robes, an extremist Islamic group, are representative of violence, hatred, and intolerance:

While Seattle and Southern California were bastions of moderation, even in the capital, the Black Robes enforced their dictates on the fundamentalist population. A devout Muslim



woman unescorted by a brother or husband could be whipped on the streets of Seattle, and adulterers and fornicators were stoned to death in the countryside. Fundamentalist redoubts like New Fallujah and Milwaukee and Chicago were worse--governed by the most extreme sharia law. (p. 28)

The Islamic ideology expressed in the novel dictates that real believers in Allah should leave everything behind for the sake of religious expansion:

men who had left their homes and families behind, risking everything for the chance to conquer new lands for Allah. (p. 42)

The most prominent character on the side of fundamentalist Muslims is The Old One, who is depicted as bearing the ideology that the world should be ruled according to the Islamic laws:

President Kingsley and his moderate coalition were old and tired, the nation adrift, waiting for a strong man who would lead them forward. In truth, the Old One was the man come to lead the world, the Mahdi, the twelfth imam, the Islamic messiah come to guide the world away from materialism and idolatry. The man chosen by Allah to appear at the End-Time, chosen to create a one-world caliphate under sharia law, and usher in an age of peace and piety. After the nonbelievers were put to the sword. (p. 23)

Reading the excerpts of the novel, it can be asserted that the identity of the Old One is that he is a man on a mission, deeply rooted in his own ideology of gaining the power to rule the world. He is affected by the right, or the wrong but continually asserts that it is his ideologies that are right. He treats the people who believe in him as mere children, giving himself the image that is as close to that of the God. The Old One is shown as using and throwing people as he desires, with no remorse at all:

"I'm Albert Mesta... ..maternal grandfather" (p. 15)

"Just relax and have your nice little heart attack" (p. 17)

"What is your name child?" (p. 63)

"No, little soldier.....I find no fault with you, but time is not the friend of flesh" (p. 64)

"Flower of Allah, how lovely you are" (p. 342)

The third ideology is that of the Christian people in the South, The Bible Belt, which is described as an unreligious and dirty area:

Stevenson nodded. "Ozark opium poppies are world-class too. Hell, without tobacco, dope, and Coca-Cola, the Belt wouldn't have any hard currency foreign trade at all." (p. 78)

The love to power and indifference to religion are best highlighted in Gravenholtz's speech:

"Then you know I don't need to give you any explanations."

"I don't blame you for being scared," said Gravenholtz.

Gravenholtz laughed. "You believe in God, Moseby?"

Gravenholtz pointed the machine pistol at Moseby's head. "Better to believe in the Colonel, because God can't help you now." (p. 20)

Throughout the novel, unfaith in God is expressed, even in the speeches of the narrator:

God's will was the prevailing excuse for giving up. Same excuse they used in the Islamic Republic. (p. 143)



Even God himself was fooled by Satan once, so what hope do we have to tell what's truth and what's false?" (p. 159)

Examples of stereotypical ideologies towards religion or a certain ethnic group can also be found in the novel. Baby, a female character married to Johnny, reveals her thoughts of what she understands of Islam when she talks to Rakkim:

"How many wives do you have, Rikki?" asked Baby. "I hear Muslims have just a boatload of females willing to do all sorts of nastiness." (p. 185)

Leo, as the name suggests, is an Asian person. The sarcasm towards such an ethnic group is clear in the following extracts:

A line of spit ran down the side of Leo's smile. (p. 100)

Stevenson watched Leo play with the toy tank he had modified, the tank spinning on one end and barking like a dog. "I could make a million dollars with this kid." (p. 76)

Conclusion

The current chapter focused on carrying out a critical discourse analysis of Robert Ferrigno's *Sins of the Assassin*. The researcher adopted the method of Critical Discourse Analysis (CDA), a social analysis of discourse that aims to open up the complexity and dichotomies within a text. Therefore, with this idea in mind, the current study explored the novel and the discourse of the characters so as to find the relationship that exists between the three elements, language, identity and ideology. After carrying out the analysis on the major characters, such as Rakkim, Sarah, The Old One etc, it is found that the three elements of language, identity and ideology are essentially interconnected. That is, through the discourse of an individual, his identity and ideology can be extracted. The language used by an individual is inherently the reflection of his identity and ideology.

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