

العنف والترهيب في الرواية العراقية بعد عام ٢٠٠٣... أ.د. لمياء أحمد و أحمد عبدالرزاق

العنف والترهيب في الرواية العراقية بعد عام ٢٠٠٣ : غسال الجثث لسنان أنطون

Violence and Terror in Post 2003 Iraqi Fiction: Sinan Antoon's

The Corpse Washer

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الملخص

بسبب موقع العراق وموارده الطبيعية، أصبح أرضا ذات اهتمام سياسي وجشع للدول الأخرى التي تسعى وتصر على تدمير شعبها وتشتتهم من أجل منافعها الشخصية. لقد تورط العراق في الكثير من الحروب والخسائر البشرية على مر السنين، مما جعل العنف صورة ثابتة لكيفية تصوير الوضع في الأدب العراقي وحتى غير العراقي. وبناء على ذلك، توجت الرواية الخيالية لما بعد عام ٢٠٠٣ مفهوميين: العنف والترهيب كتصوير لا يتزعزع للوضع في العراق. ناقش العديد من العلماء مفهوم العنف في الغالب في شكله المباشر ولكنه أكثر تعقيدا من ذلك. تهدف الدراسة الحالية إلى التحقيق في الأسباب الكامنة وراء تحديد العنف كتصوير مستمر وسبب النظر إلى الخيال العراقي دائما وتمثيله وتلوته

بالقسوة والترهيب والعنف. تسعى الدراسة إلى استكشاف مفهوم العنف والترهيب في رواية "غسال الجثث" لسنان أنطون، كعينة، من خلال تكييف ودمج العنف المباشر والبنوي والثقافي في تحليل هذه الرواية. وسيتم تنفيذه في ضوء مثلث غالتونغ للعنف في سياق نظرية الصراع لغالتونغ.

Abstract

Because of Iraq's location and natural resources, it became the land of political interest and greed for other nations that seek and insist on destroying and scattering its people for the sake of their benefits. Iraq has been involved in a lot of wars and casualties through the years, which has rendered violence a constant image of how the situation was depicted in Iraqi and even non-Iraqi literature. Accordingly, post-2003 fiction has crowned two concepts: violence and terror as an unshakable depiction of the situation in Iraq. Many Scholars have discussed the concept of violence mostly in its direct form but it is much more complex than that. The current study aims at investigating the reasons behind pinpointing violence as a constant depiction of how and why Iraqi fiction is always viewed, represented and tainted with cruelty, terror, and violence. The study endeavors to explore the concept of violence and terror in Sinan Antoon's *The Corps Washer*, as a sample, by adapting and integrating direct, structural, and cultural violence in analyzing this novel. It will be carried out in the light of Galtung's triangle of violence in the context of Galtung's conflict theory.

1.1 Introduction

War is the born child of violence, breeding on casualties, destruction, and human losses. When it comes to war, Iraq has had more than its fair share of it. Wars started to pile up from 1968, the year of Saddam Hussein and al Ba'th military took over from 1968 to 2003, and then the hideous Iran war from 1980 to 1988, the invasion of Kuwait, the 1991 and 2003 gulf wars, and ultimately, the 2003 invasion and occupation phase.

If literature mirrors society at all times as stated by Anuradha & Udayakumar(2020), it mirrors the exact replica of things during war times. People were devastated because of war; it has become impossible for the writers to not be affected by all the misery that happens during war times. Whether they experience direct events or witnessed other people get harmed. The writers' themes and stories were influenced by the lives of the people they interacted with. Because the conflicts had such a broad impact on everyone's lives, it was hard for writers to ignore them (p. 4903)

Before Saddam Hussein takes over, as pointed out by Pshtiwan Faraj(2015)

Iraqi writers had written mostly about how the Iraqi people suffered and reflected their desire for independence with all of the struggles that had gone with it. During the reign of Saddam Hussain, the writers had been affected by the Iraq-Iran war and they were put under severe censorship, whoever thought about expressing true feelings or emotions was confronted with severe punishments, exile, or even execution at the cost of their literary work. The authors wrote about how to be good citizens, painting an image of perfect obedience for people to follow and kneel to Saddam's oppressed regime. Because Saddam's abhorrent regime led to the division of Iraqi literature outside and inside Iraq,

people outside felt the need to flee the country because of the dictatorship of Saddam Hussain and others stayed but were forced under severe censorship (pp. 19-20). Iraq is torn apart by all of the wars, especially the 2003 invasion; it has woken many Iraqi writers to write their own experiences. The result of their writings was the emergence of a form of dystopian literature exerted from the depth of reality in Iraq; this form is filled with violence and terror.

Giving to Merriam-Webster's definition of violence, "it is the use of physical force to injure, abuse, damage, or destroy" this broad term gives a general idea of violence," ("violence"). but violence is 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. The term 'violence' is derived from the Latin *violentia*, meaning 'vehemence', a passionate and uncontrolled force. As pointed by Vittorio Bufacchi(2007)

The term 'violence' is derived from the Latin *violentia*, meaning 'vehemence', a passionate and uncontrolled force. The meaning of violence is often conflated with that of 'violation', meaning 'infringement' from the Latin *violare*, because acts of excessive force frequently result in the violation of norms, rights, or rules (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 it may be delayed, for which it might have a time or certain duration. (Bufacchi, 2007, p. 88)

According to Johan Galtung(1969) The Norwegian sociologist, the principal founder of the discipline of peace and conflict studies, has said that "'peace' can be regarded as 'absence of violence.'" (p. 168). The difference between an individual's actual bodily and mental

realizations and their potential realizations, as Galtung states, is violence. Violence can be classified into three types, according to the Galtung triangle:

1-The direct violence which violates human needs, and thus, as Galtung (1969) noted, is avoidable, it happens when “means of realization are not withheld, but directly destroyed” (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. Physical violence, as said by Marwah Lailatussyifa(2021) relies on inflicting harm on the individual, and includes pushing, gripping, shoving, kicking, biting, and hitting with fists or objects, beating and choking, threatening or wielding a knife or pistol (p. 28). Psychological violence is anything that 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 protest 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 that is 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. This sort of violence provides a detailed examination of the cultural, social, economic, political, and historical factors that influence inequality and misery. It manifests itself 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, as Johan Galtung and Dietrich Fischer(2013) explains 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, there is another type of horizontal structural violence in which a person is locked in a web of horizontal systems that hinders uniqueness in an even and fair manner. (p. 38)

As explained by Johan Galtung (1990), the victims are exploited for four main reasons. The first one is penetration, where the ideas of the topdog are implanted into the underdog, combined with segmentation, which gives bits of reality to the underdog, conciseness formation in this way is hindered and disturbed. The third one is Fragmentation, which leads to the separation of the underdogs away from each other, with marginalization, which puts the underdogs

outside which in turn will hinder their mobilization. However, these four should be considered as violence organized structurally in their own right, and more specifically it is by definition alienation and repression built in structurally (p. 294). They have been operating as parts of patriarchal settings in gender-based contexts. For example, women are looked at as the weak gender, so they are exploited in harmful and abusive ways structurally. (Galtung & Fischer, 2013, p. 38)

Violence against nature, as Galtung (1990) states happens directly and indirectly or structurally. The direct violence against nature can be in the form of slashing, burning or destroying areas. It works insidiously and never intends to destroy anything like “the pollution and depletion associated with modern industry, leading to dying forests, ozone holes. global warming and so on” (p. 294).

3-Cultural violence: Galtung finishes with the last type of violence, which is cultural violence. He defines it as the legitimization of direct and structural violence in society or culture through the symbolic spheres of human existence, which works through religious ideology and philosophy, dialect and art, evidence-based science and formal science (deductive reasoning, mathematical concepts), in short, the prevailing behaviors that people are born into from childhood to adulthood. (Galtung, 1990, p. 291). Direct and structural violence becomes normal, ordinary, or at least not wrong through cultural violence. In this type, direct and structural violence is rendered acceptable in society (Galtung & Fischer, 2013, p. 39). Cultural violence, according to Galtung (1990) works in two ways, first by “changing the moral color of an act from red/wrong to green/right or at least to yellow/acceptable”, (p. 292). For instance, killing crimes are rendered wrong if it is on behalf of oneself but the same murder is

rendered right if it is on behalf of a country (Galtung & Fischer, 2013, p. 39). In another way, cultural violence works through the formation of abstract reality, preventing people not to see an act, viewing it innocently, and thus seeing it as non-violent (Galtung, 1990, p. 292).

As discussed before, violence can emerge in a variety of shapes and forms, yet can it be linked with terror? Merriam-Webster states, terror is “a state of intense or overwhelming fear,” (“terror”). Terror is a synonym for fear; thus, fear of violence represents an emotional response that is perceived negatively toward a threatening situation (Williams et al., 2018, p. 3). Galtung (1969), as previously stated, the violence that harms the body is physical violence, while the violence that harms the soul is psychological violence; the last one includes untruths, thought control, and various types of indoctrination, and intimidations that aim at reducing psychological capabilities. (p. 169). So, violence and terror as stated by E. V. Walter (1964) go hand in hand with each other, terror produces a psychic state upon the released violent event, which causes anxiety and fear (p. 248). The ability to show violence by a nation, group, or a person even if not causing direct violence, but rather threatening to cause it, can be considered psychological violence since it constrains human actions (Galtung, 1969,p 170).

In being a direct influence on the quality of life in many ways, fear of violence is an important result in its own right as it affects the quality of life in multiple ways. Fear of violence can have an impact on critical health behaviors such as society mobility, the creation of socially supportive bonds, wellness application, marriage, childbearing, and migration. Fear, on the other hand, is associated with worry and has both positive and negative effects on empowering fruitful or security activities, as well as acting as a sentimental buffer. (Williams et al., 2018, p. 3).

As Galtung stated, and in the light of direct and structural violence, there are four classes of basic needs insulted: those are (negation: death, mortality) which represents survival needs; (negation: misery, morbidity) which represents well-being needs; (negation: alienation) which represent identity, meaning needs; (negation: repression) which represent freedom needs (Galtung & Fischer, 2013, p. 35). as Galtung(1969) explains that two keywords are used “actual” and “potential” the difference between these two words causes violence. so, “violence is that which increases the distance between the potential and the actual, and that which impedes the decrease of this distance” (p. 168); for instance, if a man dies from disease in the seventeenth century, it can't be regarded as an appearance of violence, because it is unavoidable but if a person dies from that disease in today times with all the medical progression than that's could be regarded as violence according to Galtung's definition, so when the potential is higher than the actual, it means that it is avoidable, then violence is present, but when the actual is higher than the potential, it is unavoidable, like earthquakes, then violence doesn't exist. Galtung, therefore, claims that:

the potential level of realization is that which is possible with a given level of insight and resources. If insight and/or resources are monopolized by a group or class or are used for other purposes, then the actual level falls below the potential level, and violence is present in the system. In addition to these types of indirect violence there is also the direct violence where means

of realization are not withheld, but directly
destroyed.” (Galtung, 1969, p. 169)

People usually complain about war to one another, but authors are messengers of the screams and cries, misery, and injustice that happen in the world, especially in their own world. One of those important figures, who has succeeded in reflecting on the bleak situations in Iraq, according to Zeenat Abdulkadhim Mehdi Alkriti and Lajiman Bin Janoory(2019), is Sinan Antoon. He's a poet, author, translator, and scholar, among other things. He was born and reared in Baghdad, where he graduated from Baghdad University with a B.A. in English in 1990(p. 1854) Sinan grow up in Baghdad, Iraq during Saddam's dictatorship, he has witnessed the war and how it changed his surroundings. Sinan completed a Ph.D. in Arabic and Islamic Studies after he left Iraq in 1991to settle in the U.S., where he still lives to this day. Sinan grew up in Iraq during Saddam's dictatorship; he witnessed the war and was affected by it. When asked about his heartbreaking memory, according to an article based on an interview published by Nathalie Handal(2021) in WWB Daily Entitled "The City and the Writer: In Baghdad with Sinan Antoon" , Sinan said that the gulf war of 1991 has damaged his favorite bridge, where he and his friend used to go, saying that "it looked like a broken smile". His works depict life in Iraq during the Baath era and in the aftermath of the invasion by the United States. According to Geula Elimelekh(2017) His writings depict the heinous and never-ending brutality, but they also contain numerous rays of optimism that imply Iraq, and the world at large, can overcome war and construct a better future. Nine languages have been used to translate his poems and novels (p. 232). Sinan opposed the invasion of Iraq while also condemning the terror that Saddam Hussain spread in Iraq. In an article for the New York Times, sinan Antoon (2018) wrote that he was among 500 Iraqis in the

diaspora, who come from different ethnicity and backgrounds. These people including Sinan himself signed a petition against the invasion. (Para 3)

Antoon wrote many novels including his first novel, *Gamma* (2003) translated into English as *Gamma: An Iraqi Rhapsody*, and his second novel, *Wahdaha Shajarat al-Rumman* (The Pomegranate Alone) translated to *The Corps Washer* by Sinan himself in 2013. His third novel, *Ya Maryam* (Ave Maria) was published in 2012. The author presents the nightmare reality of his nation in all three works, while also teaching how to live, maintain one's sanity, and realize the beauty and kindness that still exists in the world (Elimelekh, 2017, p. 231).

Violence and Terror in Sinan Antoon's The Corpse Washer

In *The Corpse Washer*, Antoon showcases the multiple faces of violence, including the horrible direct violence inflicted on the victim's bodies and the mental or psychological violence that resides in the Iraqi's hearts and minds. According to Radwa Ramadan Mahmoud(2016) He decries the atrocities of war, as well as targeted violence against people and the erasure of Iraqi identity, and the unmaking of the Iraqi character (p. 49). The story of the novel is heartbreaking and heartwarming, sensual but sad. It sheds the light on the two horrifying wars in modern Iraqi history: the 1990 gulf war and the 2003 American invasion and occupation of Iraq. It's a constant reminder of the terror, the slaughter of the innocents, and the sectarian violence that erupted after the so-called liberation process of Iraq by the U.S.A. (Hameed Mankhi et al., 2020, p, 90).

This novel fumes with Iraqi traditions more precisely the rituals that go with human burials, which depict Iraqi Shiites and their unique identity. The reader travels with, Jawad Salim, the narrator of the novel

who belongs to a Shiite family in Baghdad. His family comes from a generation of people, who work to cleanse and prepare dead bodies for the Muslim-Shiite burial, as a profession called “mghaysilchi” (Elimelekh, 2017). In the back of his father’s hut, ‘mghaysil’ resides a pomegranate tree, this tree is watered in an unordinary way by the death-wash from within the mghaysil. It’s a metaphor that this tree is able to exist only through the dead. The Pomegranate Alone, in its Arabic version the second word is “alone”, which stands for more than just a tree, it is like Jawad and many Iraqi people who are left all by themselves after they have lost their loved ones to death, disappearance, and exile until he is left alone with his tree and corpses due to war violence (Roy Scranton, 2013).

The narrator, Jawad has a dream to be a sculpture artist, but amidst the war of 1991 and the U.S invasion, his dream becomes a naive idea to follow due to the continued suffering of war. Reality hits and death unwelcomed visits spread in the street exhibiting a pile of corpses that makes him return to his profession of washing dead bodies. To prevent an overall sense of melancholia, the protagonist must learn to mourn permanent losses. He struggles with this challenge after he loses most of his loved ones including his two girlfriends; his uncle exiled to Germany, his brother, who dies in al-Faw battles in the Iraq-Iran war; and finally, his dear father.

The story begins with violent visual scenery, Jawad’s girlfriend, Reem, is on the death bench asking Jawad to wash her body so they “can be together”; the scenery is both violent and apocalyptic. Then a group in a Humvee vehicle, which is usually a car used for kidnapping, shows up with four masked men “wearing khaki uniforms”, comes and drag Jawad’s girlfriend from her hair across the sand and they force Jawad down to his knees, tie his wrists with a wire and behead Jawad:

I try to run away, but they hold me tightly... I feel a sharp pain, then the cold blade of the knife penetrating my neck. Hot blood spills over my chest and back. My head falls to the ground and rolls like a ball on the sand. (Antoon, 2013, chapter 1)

Although this was a nightmare, it can very much be a real thing. Things like that happen constantly in Iraq in the post-2003 era to this day, with small differences in groups or parties. According to Galtung (1969) there is physical and psychological violence, the former is inflicting bodily harm to the point of killing while the latter affects the soul, and the mind of the helpless victim through lies, brainwashing, indoctrination of various threats to decrease mental realizations (p.169). If somebody, whether a group, a person or even a nation is displaying the capability of violence, especially, then there is an indirect threat of physical violence and subsequently psychological violence (Galtung, 1969, p. 170). This attack is by masked men wearing khaki uniforms, which is the formal uniform of al-Ba'th army who spreads an overall state of horror, under the dictatorship of Saddam Hussain's tyrannical regime. The doctrine of Al Ba'ath party forced people to inhabit the values and ethics of Al Ba'th, which pretty much spread violence across the nation and made it clear that no one is safe, What happens to others might happen to anyone else. This implanted fear of violence is exposed clearly in Jawad's first nightmare.

After the invasion and occupation of Iraq, sectarian violence erupted and was spreading all over Iraq, everyone was considered as "other" in their homeland. People identify each other by the ideology and beliefs that they follow. The main protagonist starts to think of the sectarian war, wondering if it would quit permanently not temporally "I always used to say that Baghdad in Saddam's time was a prison of mythic dimensions. Now the prison had fragmented into many cells

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with sectarian dimensions, separated by high concrete walls and bloodied by barbed wires.” (Antoon, 2013, chapter 52)

War is considered, according to Galtung, as direct violence, since it is achieved by direct confrontation with weapons to reduce somatic capability or destroy it completely (Galtung, 1969, p. 169) ergo, “when a war is fought there is direct violence since killing or hurting a person certainly puts his 'actual somatic realization' below his 'potential somatic realization” (p. 169). outcomes of wars are always destruction, violence, and bloodshed; “we got ready for wars as if we were welcoming a visitor we knew very well, hoping to make his stay a pleasant one” (Antoon, 2013, chapter 17), but it turns out that this unpleasant visit will continue for nine years, Jwada’s father dies from a weak heart, later the doctor tells him that it was because of the aircraft and bombing, Jawad’s explains that he “heard a terrible explosion that shook the entire house, nearly uprooting it. Two minutes of quiet followed, then the roar of airplanes and the sound of bombing again, but in the distance.” (Antoon, 2013,chapter18)

American troops have destroyed a lot of places that were considered dear and valuable to the Iraqis. The destruction of things, according to Galtung is a ‘degenerate’ form. It can be seen as psychological violence, as a threat of a coming destruction of a person or it may be the destruction of a thing that is dear to the people, something of value (Galtung, 1969, p. 170). In this case, Jawad’s favorite place, the Academy of Fine Arts, where he met the love of his life, Reem, and the place where Jawad was able to find himself and the true identity of what he loves to do, as a sculpture artist, is bombed “The Americans bombed it.”, he gives a vivid description of the incident, this bombing leads to the destruction of the entire audiovisual department. Jawad describes the building from a high point after climbing through the debris, he says that ” it looked like a corpse that

had been skinned and then had its entrails burnt and its ribs exposed. The studio was charred and both the ceiling and floor had collapsed.” (Antoon, 2013, Chapter 19)

The American government took it upon itself to liberate the Iraqis under the concept of U.S exceptionalism which conforming to Johannes Thimm(2007) refers to the belief “that due to the United States’ unique origins, national credo, historical evolution, and distinctive political and religious institutions, it differs qualitatively from other” (p. 3). It is notable that this conviction as said by Gregory Britton(2006) is taken from the fact that the formation of the political system is unique, and that what defines the American people are democracy and freedom but not only for America but for the rest of the nations, to spread the values of freedom and liberty through the world because the American power is always good and will defiantly result in freedom and democracy (p. 128). as Galtung (1990) explains, if nationalism is mixed with steep self-other gradients and statism, that the nation would think that it is not only their right but their duty to inflict ultimate power, killing is now under a nation’s name(p. 299). In an interview with Galtung in 2007 referring to examples of cultural violence, he says “U.S exceptionalism to somehow make Americans believe that they have not only the right to start killing in Iraq but even their duty to do so” (Espinoza, 2021, 3:58). Certainly, that is what happened in Iraq when the U.S government attacked Iraq under the concept of nationalism or U.S exceptionalism. This represents violence expressed culturally, This legitimizes violence, whether it is manifested directly or culturally, as Jawad’s helper at the “maghasil”, Hamody, said, “Looks like these liberators want to humiliate us.” (Antoon, 2013, chapter 18), and it is what Sabri, Jawad’s uncle, predicts a fallacy says “Believe me, these Americans, with their ignorance and racism; will make people long for

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Saddam's days." A sentence that is said a lot in the Iraq, as it turns out
uncle Sabri is right." (Antoon, 2013, chapter 22)

Jawad's friend Sayyid Jamal al-Fartusi, who later became Jawad's friend too, used to bring Jawad dead bodies that are anonymous or left in the street. When Jawad asks how is the situation is, he expresses that Iraq is full of chaos "I'm sure you know that most ministries were looted and destroyed" he further adds "Instead of Iraq becoming a new Hong Kong, as the Americans had promised, there was chaos and massive unemployment" (Antoon, 2013, chapter 24). It is actually very sad to note that while Hong Kong is filled with beautiful lights, Iraq's streets and cities enlightened from the explosions and bombings that others ignite.

Most notably, the sectarian violence erupted after the American invasion in 2003; the casualties of war have tripled after the crime spreads by groups and individuals, as a result from the invasion. Jawad contemplates that nothing has changed since his father past away, now death is present. "The only difference now is that death is more generous, thanks to the Americans" (Antoon, 2013, chapter26). When asked about the bodies he washes, Jawad's friend, Mr. al-Fartusi, explains that they "had been killed by the Americans" (Antoon, 2013, chapter 26) He goes on to say that many individuals were murdered or injured as a result of the unprecedented wave of crime, including those who were blown to pieces by vehicular bombs and other types of explosions. The streets wear full of corpses as Mr. al-Fartusi says "the number of corpses thrown in garbage dumps and being fished out of the river has doubled in recent months" (Antoon, 2013, chapter 29).

Sectarian violence, in line with Galtung's definition, is direct violence, it inflicts killing, murdering, and suicide bombing, which, as Galtung states, reduces the somatic capability and is considered lethal, and thus it represents direct violence in its original form (Galtung,

1969, p. 169). In the novel the incident of blowing up Askari shrine on February morning in 2006 is an example of the sectarian conflicts in Iraq; Jawad's mother cries with tears "they bombed the Askari shrine. I wish God had blinded me so I wouldn't see it like that" (Antoon, 2013, chapter 35). This incident has struck a very sensitive issue to the Shiite and fueled the sectarian violence, and by doing so it has opened the gap and stretched its wounds to further violence from both sects, Sunni and Shiite, as Galtung pointed out (1969), there are two levels of violence, the manifest and the latent. The manifest is clear and absorbable, whether it is direct or structural violence; but the latent is something hidden and can be easily agitated, thus the latent happens in unstable situations when the level of actual realization easily decreases; in this case, a simple rift can thrush and trigger considerable killing, terror, and atrocities(p. 172)

Galtung further adds that "the personal violence is also there the day, hour, minute, second before the first bomb, shot, fist-fight, cry" (p.172) which needs to be drawn to both sects to eliminate further killings. Blowing up the Askari shrine leads to the emergence of the latent level of violence and was the cause of a three days massacres "sectarian killings, they spread without any official announcements and lasted well beyond the three days" (Antoon, 2013, chapter35). He thinks that the television channels and media play a prominent role in agitating the rift between the Sunni and the Shiite and pushing toward a direct sectarian confrontation; as well as these channels spread hatred and denominationalism and direct violence erupted as result.

Moreover, Galtung has noticed (1990) that the cultural violence is the usage of the spheres or aspects of a culture, whether religion or ideology, as a legitimization of structural and direct violence, which is enhanced or strengthened by" Stars, crosses and crescents; flags,

anthems and military parades; the ubiquitous portrait of the Leader; inflammatory speeches and posters” (Galtung,1990, p.291); this might be carried out by all the turbaned individuals who used inflammatory speeches to worsen the situations. Thus, the fights between Sunni and Shitti Muslims can be viewed also as cultural violence, as both sects believe that they are superior and have exerted their power on each other whenever they got the opportunity to do so. After delivering these speeches, usually a massacre occurs, “the next day more than a hundred bodies were found all around Baghdad.” (chapter 35).

a lot of suicide bombings happened, one of them is blowing up al-Mutanabbi street “I heard on the radio that a suicide bomber had attacked al-Mutanabbi Street and the Shahbandar café, killing more than thirty people” (Antoon, 2013, chapter 48). Later Jawad explains how the television channels showed the destruction scenery that Iraqi are used to seeing, “puddles of blood, human remains, scattered shoes and slippers, smoke, and people standing in shock, wiping their tears or covering their faces” (Antoon, 2013, chapter 48), one of these victims was Jawad’s colleague in the academy of fine arts, Adil Mhaybis.

People were forced, due to sectarianism to leave their homes and go to safer places, whether inside or outside Iraq, escaping murder and violence by the sectarian groups. One of them is Jawad’s aunt, um Ghayda, who lost her husband to a malicious explosion while he was waiting in line for a job opportunity in the Ministry of Interior at Nusoor Square, “A suicide bomber standing in line with all the others blew himself up.” (Antoon, 2013, chapter 39) Abu Ghayda' had closed his eyes for the rest of his life by the time Um Ghayda' arrived at the hospital. They escaped from their home after getting threatened to be killed. As Galtung believes (1969), when it comes to the exploitation of people there are two ways to achieve that through denial of input and denial of output. The input refers to basic human needs: air, water, and

food; while the denial of output includes movement, prison, exile, and detention (p. 175). Um, Ghayda and her family stay in Jawad's home and then travel to Jordan and then to Sweden.

All agree that sectarianism is destructive and can arise multiple critical issues that may lead to catastrophes, as the novel, which mostly is based on real-life Iraq, demonstrates. The situation is worsened when the sectarian views are circulated politically. This is called identity politics; the war of 2003 and post-invasion, has caused an undesirable transformation of the historically existing form of banal/folkloric type of sectarianism into political/'aggressive sectarianism (Khedir, 2022, p. 8). Jawads and his family sit to watch the new government formation which was ironically exceeded by ethnicity as Sunni, Shiite, or Christians. Later Jawad's uncle stresses the silliness of history as it repeats itself, as it turned out that the new Prime Minister of Iraq is Al-Ja'fari Who was part of the al-Da'wa Party , Jawad' uncle sebry says that "When I left Iraq, the Da'wa Party was banned and later the Americans placed it on the list of terrorist organizations. Now Bush shakes hands with al-Ja'fari? It's a bizarre world" (Antoon, 2013, chapter 22). This results in an equal distribution of resources; as said by Galtung (1969) the structural violence is embedded in the system and can affect human basic needs, whether the need for freedom, wellness or health, employment, food resources, and overall rights (p. 185).

In the novel, the rules are not applied evenly or equally, in such cases of exile in its own terms are considered to be structural violence as it hinders a person's freedom like Jawad's aunt, Um Ghayda, uncle Sabri, and friends. In 2003, the United States brought the law of De-Ba'thification and federalism, which made people involve in that party, whether they were forced or not, face the dilemma of unemployment,

thus confronting the poverty that is politically constructed, which as stated by Galtung is considered a type of structural violence.

Ryan Pavel(2012) explains that , It is known by all that the prominent Iraqi Baathists were vastly Sunni Muslims, although Sadamm's Ba'th party was secular and non-sectarian, it never the less affected a massive number of Sunni political members removing them from the employment. (p. 7) This law affected some people and left others, one of the people that this law hasn't touched is Jawad's sister's husband, Sattar, who recently moved to Karrada, an area for rich people, which was as Jawad's state because of" his agility in riding the new wave, just as he had ridden the previous one under Saddam" (Antoon, 2013, chapter 52). Their house was so big with a beautiful garden and palm trees, Jawad notices a picture above the television, of Sattar shaking the hand and smiling with a member of the ministry, and contemplates how "It was strange that the de-Baathification Law didn't apply to Sattar, even though it had affected so many others" (Antoon, 2013, chapter 52). Galtung explains that the structural violence happens when power is distributed unevenly thus favoring some people over others, calling it "a monopoly of selected few" (Galtung, 1969, p. 169). This would show discrepancies in wealth, health, and rights of people, so misery would spread at the bottom of society. Perhaps Jawad has no relationship with higher people in the ministry and he suffers in life in general, while Sattar has his connections with members in the ministries and is wealthy and has unlimited privileges. All of these distributions of power and wealth are made by the structural institution or the government in general that has worked in accordance with identity and ethnicity or involvement in a variety of parties and institutions.

At the end of the novel, Jawad can't stand the death scenes and so he becomes the victim of structural violence, as he decides to leave and

live in exile hoping for a better life, a life without all the death scenes and the frightening images of massacres, which became the new norm for Iraqi people, sending them to a state of numbness and misery. He gets rejected at the Jordan borders and returns home to be the servant of death exactly like his father before him. This return can be interpreted as there is no way one can truly escape, even people in exile are left with wounded memory of what was it like to be living in Iraq. He contemplates that “most hearts were so fatigued, they ran away from their bodies” (Antoon, 2013, chapter 52). he later contemplates the fact that he is “like the pomegranate tree” (Antoon, 2013, chapter 53). but all of his branches have been cut, broken, and buried with his past loved ones, who are dead. He explains that his heart becomes a “shriveled pomegranate beating with death”((Antoon, 2013, chapter 53). this means that, if some people managed to survive death, their survival journey included many people who waved goodbye in the middle of the journey to the afterworld. He later adds that “only the pomegranate alone knows” (Antoon, 2013, chapter 53) those who have personally witnessed the horrors and agony, as well as the relentless sights of atrocities and genocide, have lost a loved one, their mentality, and their freedom, such as Jawad, who represents every Iraqi at that time. Only those who were wounded know the miserable life in Iraq.

From a sociological standpoint, as Adiva Thalib(2020), explains that literary works can be viewed by giving consideration to the social aspect like their environment, community structures, institutions, and social processes. If literature is entangled with the social structure discussing class conflict, or complicated relationships then it can be considered as the sociology of literature, so this means there is a connection between literary works and society, this happens because literary works depend on the author's environment and it cannot be

العنف والترهيب في الرواية العراقية بعد عام ٢٠٠٣... أ.د. لمياء أحمد و أحمد عبدالرزاق
separated from each other (p. 17). That is why Sinan in the novel, *The Corpse Washer*, couldn't separate himself from his environment or the environment that he used to live in his fiction which is not a mere form of imagination. He draws and reflects Iraq post-2003. He criticizes the Iraqi government, laws, religion, sects, and a lot of issues that are still current. Interview hosted by Stephan Kolb with Galtung in 2007, Galtung mentions how cultural damage, due to war in Iraq, made people sediment to seek revenge; people may never forget, this will exist in song, monument, prose, poetry and so on, as most the works of Iraqi literature showcased, and as Sinan showcases in all his novels, mainly his second novel, *The Corpse Washer*.

Conclusion

Iraq is notorious for its sectarian war and conflict, due to America and the rest of the neighboring countries' interference, as both sects, Sunni and Shiite, fight over power and territory. Galtung's triangle of violence explains how sectarian violence made a pathway for all types of violence to be working in a vicious loop. So what begins as cultural violence in any place might be the sectarian ideology and belief of some members of the society that can sometimes metastasize into structural violence, with the implementation of laws and government policies, which make sure to treat the individuals based on their identity and sect, like the law of de-Baathification, preventing others from their basic needs, which in turn would be direct violence from both sects, Sunni and Shiite Muslims, as those policies are applied. The research concludes that Iraq's state reflection, whether in reality or fiction, is bleak and miserable, as all types of violence, whether direct, structural, or even cultural violence is present in the novel, Jawad's journey at the time represents the journey of most Iraqis who suffered sectarian persecution in Iraq. All the sectarian wars and bloodshed have sent Iraq into a type of cultural damage, where people are sedimented in their culture, whether in their monument, poetry, song, music and prose, as it may never be forgotten. Authors are directly linked with their environments or the environments that they grow to know, thus they can't be separated, which in turn would make the author write authentically reflecting his or her current events and miserable conditions that happen in their countries or homeland.

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