

A Literary Perception of Ambivalence in the Selected Scene of Al Assadi's 'Baghdadi Bath'

Wisam Abbood Hammood

Imam Kadhum College

wissam.abod@iku.edu.iq

تصور ادبي لفهوم التشتت في مشهد مختار من مسرحية حمام البغدادي لجواد الاسدي

وسام عبود حمود

كلية الامام الكاظم (ع)

Abstract

In Iraqi schools, literary works are very significant in the development of students' knowledge, identity, and culture. These works reflect the issues and experiences in the world. To supply Iraqi students with literary texts that suit their identity and culture, the perspectives of the texts, such as aesthetic, historical, and psychological ones, have to be considered. This paper aims to explore a selected scene in Al Assadi's 'Baghdadi Bath' in the academic book 'English for Iraq'. The exploration of the selected scene uses Bhabha's postcolonial lens to inspect the colonial narrative within the scene. In the process of the postcolonial examination of literary elements and devices, a literary perception of ambivalence is formed. In so doing, the paper tries to shed light upon the neglected side of the text, which is the postcolonial reading of the scene. It also studies the suitability of the scene for the Iraqi students' consciousness and appreciation. To achieve these academic goals, Bhabha's mode of reading is applied to analyze Al Assadi's scene in the book 'English for Iraq'. This mode is divided into three phases. These phases come across Bhabha's key concepts such as identity, ambivalent space, and the third, which emerges in selected scenes of Al Assadi's play 'Keywords: Ambivalence, identity, third space, hybridity, Freudian mode, Lacanian mode, beyond, the binary opposition

ملخص عربي

من خلال دراسة مقتطف من مسرحية "العاصفة" في المدارس الثانوية العراقية، يستكشف هذا البحث تصوير الهويات الاستعمارية والثقافية ضمن هذا العمل في كتاب بعنوان "الإنجليزية للعراق". تتحدى الورقة هيمنة السرديات وكيفية تعبيرها عن بلورت الشخصيات الأدبية والموضوعات في المقتطف لتشكيل تجربة استعمارية لتاريخ وثقافة الطلاب العراقيين. إن هذه الأيديولوجية الاستعمارية مخفية في خطابات بروسبيرو وكالبيان. يهدف هذا البحث إلى استكشاف العلاقة المعقدة بين الاستراتيجية الاستعمارية وفهم الطلاب العراقيين، مع التأكيد على ضرورة الاستفادة من هذه الرؤية الاستعمارية التي تمكن من التدقيق وتقييم التأثيرات الاستعمارية على هويات وتجارب الطلاب العراقيين. تطبق الورقة أسلوب إدوارد سعيد في القراءة التضادية على المقتطف للوصول إلى هذه الرؤية للاستعمارية. يتألف هذا الأسلوب من مرحلتين من التحليل. تم في المرحلة الأولى دراسة المقتطف وعرضه، بينما تُناقش في المرحلة الثانية التحليل التجاوري. تُركّز مساهمة هذه الدراسة على إزالة الطابع الاستعماري عن النصوص الأدبية على المستوى الأكاديمي. وفي نهاية المطاف، يُقدّم هذا الأسلوب رؤية تُساعد على تطوير التفكير النقدي لدى الطلاب العراقيين حول العدالة الاجتماعية والهوية الثقافية العراقية في المدارس الثانوية العراقية. الكلمات الرئيسية: التشتت، الهوية، الفضاء الثالث، التهجين، نموذج الفرويدي، نموذج اللاكني، التعارض الثنائي، الاغتراب النفسي، القلق، الاغتراب النفسي المكاني

Chapter one: Introduction

Jawad Al-Assadi is regarded as one of the great Iraqi playwrights, who participates in explaining the struggle and conflicts within the place and time of neocolonialism. He uses his imagery and symbolism to depict the voiceless reality for the innocent victims in Iraq. In this unstable ground of violence, Al Assadi uses his literary pen as a weapon to document this dark history of brutality. His play 'Baghdadi bath' in 2005 is one of his well-

known works, which records the violent and traumatic events in that period. Refusing to make sanctity for classical literary works, Assadi's Rational is to find a literary mode that aligns with the individual's current time. His mode is to find a space where the general aspects of literary values are universal. This reading of classical works opens the door for the next generations of intellectuals to reframe literary works under the slogan of the comprehensiveness of an individual's cultural identity. (Alkory and Jalil, 2023, p.159) Al-Assadi's works, such as Al Baghdadi Bath, delve into Iraqi culture and identity during extremely violent, colonial, and sectarian periods. The depiction of his works revolves around brutal violence and traumatic experiences for Iraqis. At the same time, his works pursue feelings of futuristic happiness and hope so that Iraqi people can defeat their traumatic state. (Taher, 2020, p.133) However, this paper supposes that the selected scene of the Baghdadi Bath in the book 'English for Iraq' supports the binary opposition between the colonizers and the colonized. intentionally or unintentionally, the adaptation of this scene does not enable the readers to overcome its ambivalent site if it is inspected under a postcolonial microscope. The paper uses Bhabha's postcolonial mode of reading to the scene to deconstruct the binary opposition and to construct an ambitious space for Iraqi students' awareness about international literature and culture.

1.1 Importance of A literary Perception of Ambivalence Bhabha's postcolonial approach is extremely recognizable in postcolonial literature. It focuses on one of the main parts of colonialism, which is ambivalence in literary works. His concept of ambivalence runs into the contradictory depiction for the colonizers and the colonized with literary texts. In addition, Bhabha's approach gives psychological insights about how an individual's identity and culture are affected by colonial discourse. Whether teaching or adapting a literary text, Bhabha's method helps Iraqi intellectuals realize the colonial nature of the text without neglecting the postcolonial literary concepts. Understanding the concept of ambivalence is very crucial in Al-Assadi's Baghdadi Bath. Through the understanding, a literary perception of the selected scene is shaped from Bhabha's postcolonial point of view. This reading examines the significant parts of Iraqi students' culture and identity. Such perception can be adapted as a mode of reading not only for the selected text but also for any literary texts in Iraqi academic institutions. In such a way, Iraqi students experience a real appreciation for when they go beyond the ambivalent space of Baghdadi Bath, an international culture becomes a chief component of their consciousness and identity.

1.2 Methodology and Data Collection This paper makes use of qualitative analysis, in which Bhabha's postcolonial reading applies to Al Assadi's selected scene. This mode of reading is divided into three phases. The first one deals with characters' identities to present the binary structure within the text. The next stage is about the ambivalent space of the scene. This stage moves forward through Bhabha's psychoanalytical methods, which are based on Freudian and Lacanian modes or Bhabha's. The last stage is about Bhabha's literary analysis of third space that is a result of ambivalent space. The main information of the selected scene is collected from Al-Assadi's scene in the book 'English for Iraq'. The limit of the study doesn't cover all the events in Baghdadi Bath. Moreover, its scope does not include other literary texts within the series of the book 'English for Iraq'.

Chapter Two: Colonial Discourse and Beyond

2-1 Bhabha's identification of Colonial Stereotypes Bhabha explains the stereotypes of the colonial discourse as a way of colonization. This discourse produces knowledge and creates an ambivalent space for the colonized. It is a stereotypical course where the colonized are situated in the inferior type objectively. In doing so, the colonizers make justifications for their colonization. (Ibid., pp.100-101) This discursive stereotype is shaped in the consciousness of the colonized as a means of implementing imperialistic ambitions of the colonizers, as Bhabha emphasized: 'The stereotype can also be seen as that particular 'fixated' form of the colonial subject which facilitates colonial relations, and sets up a discursive form of racial and cultural opposition in terms of which colonial power is exercised.' (Ibid.p.112) To see the hidden hybridity in this ambivalent space, it is obligatory to move outside the sentence of Western colonizers' thought, which implies a fixed reality. (Chakrabarti, 2012, p.6). This ambivalent reality is an imaginary site where the colonizer's narcissism and aggressiveness are constituted psychologically. Bhabha analyzes this space, in which these forms are stereotyped to form the picture of the colonizer's superiority and the inferiority of the colonized. Bhabha attempts to reconstruct the pluralistic and flexible identity in the ambivalent site of the colonizer and the colonized for the sake of a sort of equality. He does it by deconstructing the binary stereotypes of colonial narratives such as inferior /superior and civilized /uncivilized (Ibid., pp.11-12)

2-2 Bhabha's Perspective on the 'Beyond' To locate the culture is to go beyond the boundaries of colonial narratives. This 'beyond' is not simply behind the boundary, but it discovers the identity and culture in collide differences of inclusion and exclusion, and of past and present in the modern world. It is an 'in-between' space

to ponder on the colonial narratives of cultural differences, and defines an innovative and collaborative identity. The 'In-between space negotiates the formulation of representations or empowerment, whether they are cooperative or conflictual. (Bhabha, 1994, pp. 1-2). In this context, the 'Beyond' becomes an intellectual force that reconstructs new forms of culture in the colonial and postcolonial period. This force breaks through the colonial discourse, which outlines the progressive relation between the colonizer and the colonized, as Bhabha says: 'The force of these questions is borne out by the 'language' of recent social crises sparked off by histories of cultural difference. It creates the customary boundary for the colonizer and the colonized. It challenges any progress and development by imposing itself on the engagement of the minority.' (Ibid., p.3) He asserts that the colonized moves from the customary boundary to an international one. This new international boundary is a general, metaphoric culture that represents the perspectives of the voiceless and deprived minorities. It envisages the human community in a new way of communication. (Ibid., p.8) Bhabha differentiates between being and dwelling in the 'beyond where the former means to inhabit an intervening space, whereas the latter is to be part of the 'beyond', in which the colonized redescribe their cultures in such revisionary time. Bhabha also shows the ways to deal with the newness of this boundary or in-between space by echoing the hybrid and aesthetic works. These works are insurgent acts that encounter cultural differences. They renew the past as an innovative and interruptive form against the colonizers' ideologies. For Bhabha, they must not be nostalgic, for they are the essential requirements of the lives of the colonized, as he put it: 'Such art does not merely recall the past as social cause or aesthetic precedent; it renews the past, refiguring it as a contingent 'in-between' space, that innovates and interrupts the performance of the present. The 'past-present' becomes part of the necessity, not the nostalgia, of living.' (Ibid., p. 10) In this 'Beyond', the colonized prove their identities, cultural and moral values. They do so if they have the desire to throw away the colonizers' instrumental ideologies and narratives and to present their innovative invention in these hybrid cultures and literature. (Ibid., p.12)

Chapter Three: Bhabha's Conceptual Structure The theoretical framework of this paper stems from Bhabha's concepts and ideas that can for a literary perception of ambivalence in the selected scene of Baghdadi Bath. The division of this conceptual structure has three phases: Bhabha's Psychological Colonial Identities, Bhabha's Psychoanalytical Mode of Ambivalence, and Bhabha's Third Space.

3.1 Bhabha's Psychological Colonial Identities Homi K. Bhabha, a leading figure in postcolonial literature, changes the way intellectuals understand culture and identity in colonial literary texts. He points out that colonial texts do not have a simple binary relation between the colonizers and the colonized, but also engage in a complex, ambivalent psychological area where cultural memory and trauma blend into the readers' own identities, cultures, and histories. He explores the recurrent trauma of the present time by questioning the cultural aspects of barbarism and civilization and by unpacking how trauma and barbarism are mixed in the collective memory of both the colonizer and the colonized. (CUNY Graduate Center, 2016) In the light of Bhabha's postcolonial readings, the psychological identity of colonial discourse can be divided into: the traumatic image of the colonized, the colonizer's paradoxical identity, and the external ambivalence of tribal nationalism. The traumatic image of the colonized is dialectical in the past and the present of human history. Bhabha interrogates this traumatic heritage and how to dispose of or possess it from the cultural memory. This heritage works with the ambivalence that emerges internally and externally. The transmission of memory and trauma is embodied in contemporary art. He confirms the necessity of facing the challenge of colonial narratives of internal barbarism by ratifying art and cultural forms. (Ibid.) Bhabha's postcolonial perspective is influenced by Walter Benjamin's assertion about the colonial relation between barbarism and civilization. For Benjamin, the narrative of progress or civilization obscures the suffering and injustice in the barbaric side of the narrative. In 'On the Concept of History' Benjamin emphasizes this ambiguity by saying: 'There is no document of civilization which is not at the same time a document of barbarism. And just as such a document is not free of barbarism, barbarism also taints the manner in which it was transmitted from one owner to another.' (Benjamin, 1968, p 4) Thus, the colonizer's oppression, exploitation, and violence are intertwined with the tainted process of colonization through its narratives of violence and civilization. This process yields an ambivalent paradigm of trauma that transforms to reshape the experiences and understandings of the colonized. This internal paradigm becomes a cultural memory that challenges any attempts at human reconciliation. According to Bhabha, the responsibility of removing violence from the historical consciousness and of getting rid of ambivalent tension lies in creating a space of moral caution and in weaving literary analysis of colonial narratives. This transmits the ambivalent and traumatic memory to the striving global community intellectually. (UC Berkeley Events, 2008) For the colonizer's paradoxical identity, Bhabha considers postcolonial studies as an intellectual tool that reveals modern Western

contradictory ideologies, such as democratic ideals, accompanied by despotic colonialism. These ideologies are dynamic, for they continue reproducing themselves. He thinks that: 'Post-colonial studies is nothing other than thinking about the moment of enlightenment in relation to colonization, thinking about the construction of nation and civil society in the West while Western powers were involved in creating colonies in what we now call the global south.' (The Institute of Art and Ideas, 2019.) Bhabha takes John Stuart Mill's paradox as a good example for the idealistic and paradoxical in Western colonialism. In this Paradox, Mills says that he is democratic in his country, but he is a despotic man in the colonial land. According to Bhabha, the colonial narratives of democracy or global progress and the advancement of the colonized are interrelated, so they are the main subjects of postcolonial studies. (Ibid.) He introduces tribal nationalism as another psychological form of colonial domination over the colonized. The main element of this form is the colonizers, who represent the rights of the majority through their tyrannical colonial charisma. The second part of tribal nationalism is the colonized, who are the minorities. Tribal nationalism is the colonizer's claim that the colonized continually threaten democracy, global progress, and the civilization of the majority. Consequently, the colonizers find pretexts to fulfill their imperial ambition and ideologies. Bhabha defines tribal nationalism as follows: Tribal nationalism is defined as a phenomenon where dominant groups, often led by charismatic strongmen, claim victimhood and demand reclaiming their nation by vilifying minorities and outsiders'. (Ibid.)

2.3 Bhabha's Psychoanalytical Mode of Ambivalence To identify the effects of the colonial discourse, Bhabha makes use of Freudian and Lacanian modes of analysis. His psychoanalytic methods give deep insights into the ambivalent space and colonial stereotypes. This ambivalent space is hidden interchangeably in colonial discourse. (Alireza Farah Bakhsh, et. al., 2017, 861)

2.3.1 Bhabha's Freudian mode

Sigmund Freud says that 'The uncanny that we find in fiction -in creative writing, imaginative literature, actually deserves to be considered separately.' (Freud, Translated 2003, p.16) This uncanny in literature distinguishes the repressed and remounted through its essential changes. The results of the uncanny things in literary works are attained even if they were 'absent in real life'. (Ibid., pp 155-165). In the light of The literal meaning of the word 'uncanny', as strange and difficult to explain and its synonym is the word 'weird' (Oxford Learner's Dictionaries, def.1), the colonial texts depend on the uncanny as the literary device so that they create weird feeling that is difficult to explain so they can achieve their privilege their colonial and imperial ideologies.

This feeling of uneasiness and ambiguity lies in the ambivalence of the colonizers and the colonized due to the colonial discourse, which is the basic principle for their binary oppositions. Bhabha suggests that the uncanny forces transform the representations of the colonial discourse to blend texts of hybridity. In such a way, the colonizer's power fades away because of the emergence of new forms of hybridity in the ambivalent spaces, as he adds, 'If the appearance of the English book is read as a production of colonial hybridity, then it no longer simply commands authority.' (Bhabha, op.cit., p.15) The unhomely side of the ambivalence is about the feeling of alienation or displacement for the individual's identity and cultures when they encounter colonial regions. The familiar place of individuals becomes unfamiliar because of colonial discourse as stated by Bhabha 'To live in the unhomely world, to find its ambivalences and ambiguities enacted in the house of fiction, or its sundering and splitting performed in the work of art, is also to affirm a profound desire for social solidarity: ' (Bhabha, 1994, op cit.p.27) The individual's ambivalent identity is a result of mixing foreign and familiar feelings within the colonial space, which has the traumatic experiences of the colonization. Thus, uncanny and unhomely are significant features of the ambivalence in the postcolonial era.

2.3.1 Bhabha's Lacanian mode Bhabha's second method is a Lacanian mode in which Lacan clarifies the ambivalent and intersubjective structures through examining the role of language within these structures, Bhabha unfolds that 'Lacan's location of the signifier of desire, on the cusp of language and the law, allows the elaboration of a form of social representation that is alive to the ambivalent structure of subjectivity and sociality. (Bhabha, 1994, op.cit, p.46) The unconsciousness of the individual is an important aspect of language, in which they realize their own experiences and identity. Lacan scrutinizes the ways that shape intersubjectivity of individuals' displacement in his formulation: the unconscious is the Other's discourse'. (Lacan, 2006, p.16)

Bhabha applies the Lacanian model to explain the ambivalent and hybrid space, which creates new forms of identity in the third space. This space is found in the imagery, symbolic order, and reality of a colonial literary text, which is a conflictual site of an individual's displacement or alienation. The imagery in the colonial texts reflects a transformative 'discrete image' that includes the colonizers' narcissistic and aggressive representation, which is the strategy of stereotyping the colonial domination. This imagery of colonial narrative creates alienated

and displaced forms of feelings. He stresses the idea of examining the imagery at the heart of a stereotypical text. (Ibid., p.11) After the imagery, colonial ideologies require a social site to establish their power and culture. To create such a place, the symbolic order of literature is a suitable colonial tool to portray the Eurocentric identity socially and logically. Bhabha says 'What remains to be examined, however, is the construction of the signifier of 'skin/race' in those regimes of visibility and discursivity – fetishistic, scopic, Imaginary – within which I have located the stereotypes. It is only on that basis that we can construct its 'knowledge-value' which will, I hope, enable us to see the place of fantasy in the exercise of colonial power.' (Bhabha, op.cit., pp., 11-12) In this traumatic process, the internal feeling of displacement moves to the external reality, which becomes another social stereotype of colonial discourse or literary works, where the signifier and the signified are built to reinforce the internal and social identity of the colonized. Because of this ambivalence, the hybrid identity becomes historical and iterative knowledge of colonial discourses. (Ibid.p.19) In this hybrid space, Bhabha confirms that postcolonial narratives not only describe the traditional binary opposition in colonialism, but they also make sense of enunciative practices in disjunct and transitional periods of modernism. He tries to downgrade the subjective identity of culture in the sake for the intersubjective ones in this Third Space. This is so because the forward of modernity, which removes the colonial binarism with each moment of its progress (Bhabha 36-37), as noted by Bhabha: 'Where these temporalities touch contingently, their spatial boundaries metonymically overlapping, at that moment their margins are lagged, sutured, by the indeterminate articulation of the 'disjunctive' present. *Time-lag keeps alive the making of the past.* (ibid. .p.38) '

3-3 Bhabha's Third Space Bhabha's postcolonial view is that individuals grasp the colonial stereotypes that take them into ambivalent and hybrid spaces, and then move into the international third space. Sumit Chakrabarti, an Indian professor of postcolonialism at Presidency University, asserts that Bhabha uses his theoretical method to place the colonized, who live in the area of uncertainty of binary stereotypes of opposition, in the dynamics of ambivalent space (Ibid.p.20). Thus, Bhabha wants people in the third world and first world not to be inside this colonial paradigm, but they have to engage with the vision of cultural diversity in all directions of colonial representations in literature, politics, history, etc.. Bhabha emphasizes that the colonizers and the colonized have to identify the Third space, and to reach beyond the conflictual tensions. He suggests two ways: the first is to recognize the space, and the second is to enunciate its nature of colonial ideologies. Not dependent on multicultural understandings, this theoretical solution is based on their willingness to conceive a hybrid culture as an international culture. (Abou-Agag, 2021, p.28) Postcolonial literary works could not focus on Bhabha's concepts, Third space, and the 'Boynd' in the decolonial period, because colonial language enriches itself with depiction of its domination and exploitation in discursive methods. This does not give the postcolonial authors a chance to express their own identity and culture without affiliating themselves with the Western imperial and colonial heritage. (Ibid.p.40)

Chapter Four: Application of Bhabha's Mode of Reading In this section, Bhabha's mode of reading is applied to the selected scene of the Baghdadi Bath. This mode focuses on characters' identities, ambivalent spaces, and the third space in the scene. Symmetrically, the mode relates each stage to the readers' consciousness, identity, and culture. Before going further deep into the analysis, a brief overview of the selected scene book 'English for Iraq'. At the beginning, Hameed and Majeed, two bus drivers, talk about their attitudes toward women and the American invasion in Baghdadi Bath. In this talk, Majeed mocks his two wives and explains the American phrase 'Thank you' rudely. Majeed, a dominant brother, supports American occupation in a 'subservient' way, whereas Hameed, his younger brother, 'hates their presence'. (Johnston & Farrel, 2013, p.16) Then, they carry the corpse of the rich Iraqi candidate in their car for the sake of the money. On the perilous road, the rich candidate died because of an explosion. They drive on the extremely dangerous road, which is full of stealing, execution, and hostage taking. For the first time, they are about to pass an American checkpoint. In the scene, they discuss the difficulty of carrying the dead body without being noticed by the 'female American soldier'. (Ibid., p.16) The extracted scene of Bagdadi Bath opens with the dialogue between Hameed and Majeed. Hameed begins his prayer by greeting booby traps, murders, ambulances, and corpses. He orders his brother to throw the corpse away because the American soldier is about to check the car meticulously. He curses Majeed because Majeed refuses to throw the dead man out and asks him to calm down. After that, the buses move and Hameed's anxiety increases, but Majeed insists on moving through the checkpoint to win the deal with the family of the dead candidate. The two brothers are victimized in the end of the play. (Ibid., pp 16-17)

4.1 Characters Identities The author of the scene, its readers are the colonized, who are looking for their own identity and culture in a chaotic time of Iraq. The first step of the mode is to identify the characters from a

postcolonial perspective. These characters are either the colonized or the colonizers. Hameed and Majeed are the colonized, who present the traumatic images in Iraq's history.

Attempting to get the money, they expose their cultural memory, which is internalized due to the bloody events in the country. Similarly, the readers and the author of the scene share this colonial and traumatic memory. The colonized find themselves in an inferior step of a colonial ladder in the story. They have a barbaric nature because they think only about money while conveying the corpse with cold blood. In addition, their curses and prayers prove them to be uncivilized people who live in a cave. Also, Majeed and Hameed have different positions regarding the existence of colonizers on their land. Majeed, who has a strong personality and wisdom, supports the American occupation. On the contrary, Hameed is a confused weak person who does not like American landholding. At the end of the play, Hameed and Majeed are victims in the context of the scene, but they have cruel hearts throughout the dialogue. Majeed's two wives are the absent characters or colonized, who are under the domination of their husband, the colonizers, and the harsh reality of Iraq. They have weak personalities because Majeed makes fun of them in the Baghdadi Bath. On the superior part of the colonial ladder, Americans are the colonizers, who stand on the dangerous route firmly to protect the Iraqis' lives. They are the only way for Iraqis to live in peace. They have strong personalities. The American soldier is a strict woman whom Majeed and Hameed are worried about her appearance at the checkpoint. The authors, from a commercial English company, which published the book 'English for Iraq' are regarded as the colonizers. Because they have colonial backgrounds, they weave characters' identities for the colonized and the colonizers. They blur the civilization with the barbarism. Consequently, there are ambivalent forms of identity for the colonized. The colonizers have a paradoxical identity in the scene. They are strong peacemakers, who bring the security to Iraqi, but at the same time, they are difficult to deal with their colonial culture. Hameed is confused and hatred their presence and Majeed considers the existence of the colonizers' the only way of getting out of trouble. Another paradoxical colonizer is the extracted scene itself. Though its purpose is to express a historical event for Iraqi students during the invasion, but it turns to outline the binary structure where he inferiority of the colonized encounters the colonizers' superiority. Another traumatic form of Identity is tribal nationalism. The colonized are barbaric community who have no hope but a horrific future. Their roads are full of dead people and robbers. The next tribal community is the colonizers, who tries to protect people from their barbaric language and actions. This community represent the majority, who want to prevail democracy and global advancement. This community have charismatic characters who sacrifice themselves for the prevalence of justice, democracy and progress. Thus, the identity of the tribal nationalism is built within the scene to work with the dualistic structure of colonial narrative and discourse.

4.2 The Ambivalent Space

After identifying the types of identities within the scene, the analysis moves to deal with ambivalent space that comes as a result from the cultural conflict between the colonized and the colonizers. The author describes the ambivalent space as mediate the brutal circumstances of Iraq. They say 'It is a thoughtful of every day horror of surviving in a war zone' (Ibid., p115) From the scene and its context, the author uses the Freudian uncanny device to elaborate the disturbing picture of Iraq. Through this technique, the colonized express their weird feelings of colonial events. In this way, the ambivalent space appears as discomfort and difficult space. This space is Hameed and Majeed's weakness and confusion. It is also the comparative place between the Iraqi wives' perplexities and the confidence of the American woman soldier. Freud's 'unhomely' is shown in the dialogue and the events in the play. Hameed gives prayer 'Good morning, explosions. Good morning booby traps. Good morning murderers and ambulances. Good morning corpses on the pavement' (Ibid., p.16) This device helps the canny ambiguity of the colonized. It burdens the feeling of the characters' foreignness and displacement from their original country and culture. Secondly, this device makes the character experience the loss of national heritage because this site is unsuitable and unfamiliar for their desires for a bright future. In this way, the unhomely highly creates a sense of obscuring present and past in Iraqis' traumatic memory. This Ambivalent space leads to a kind of cultural negotiation. This is clear from Hameed's and Majeed's opinions about the occupation. Likewise, the colonizers introduce their superior culture of colonial discourse. Now There is a need to find a space, where new forms of identity are constituted culturally. Bhabha's Lacanian mode of reading looks on consciousness as a very significant side of the literary language. His approach delves in the realm of the consciousness through imagery and symbolic order inside the events of the colonial narratives. The selected scene displays the colonized as savage, barbaric, cold blood, hard-heart, wicked and murderous people. These traits are woven in the images of characters' speech and action. For instance, Hameed tells the readers: 'In my bus, I'm

carrying an Iraqi billionaire and a candidate for the new elections whose head was exploded in an explosion on the borders'(Ibid.) This horrific image lies in the deep memory of the colonized . It is unbelievable to adapt such scene for the students in the class. Keeping in mind is that the scene is adapted in the climax of sectarian period. Another outrageous image is when Hameed asks Majeed to throw the corpse from their vehicle and says ' Let it be food for dogs'.(Ibid.) Conversely , the image of the American woman soldier examines everything 'meticulously '.This image explains that the colonizers are not only careful but also meticulous in their colonial work ,which means they have a tremendous precision and they avoid the mistakes.So, This image shows the colonizers' completeness and perfection. Such images are essential devices in the colonial narrative of the scene. These images are internalized in the consciousness of the characters and the reader. Moreover, Their function is to stereotype the images inside the cultural and national memory for the colonized .Finally , they play a vital role in the binary system of the colonial discourse. The symbolic order is a highly key device in the dialogue and the context of the scene. The scene is full of metaphoric symbols that implant in the consciousness of the colonized. The first example is the ' Steam house', which stands for the blurriness of culture between Iraqi present and future. Next The 'corpse' of the rich man represents the death and hopelessness of the colonized. Despite the dogs symbolize the loyalty, companionship and protect, but they are located to depict barbaric and wicked side of the colonized. Last but not least Hameed describes himself as ' a gasping dog', which refers the internal struggle and distress and impending death for the colonized. Finally, the bus moves towards the American checkpoint is symbol for the new life that result from the confrontation with the colonial culture and ideologies.

4-3 Third Space The colonial area of the scene is hugely ambivalent between the colonizers and the colonized. It is intrinsically subjective in characterizing the colonized and the colonized. For example, Hameed talks about the brutal events from his subjective point of view, which is different from the subjective narratives of the colonizers. Furthermore, the ambivalence is an inevitable outcome of the colonial actions, themes and characters because of harshness of the conflict within the dialogue or the scene. Automatically, these effects enter the process of fixation in the cultural memory of the colonized and the colonizers.Lastly , The psychological aspect of colonial shape this ambivalent space,This aspect is a narcissistic and aggressive mind of the colonizers.The American woman soldier , for example , stands on the road as the only colonial bridge of Iraq's identity .The scene attempts to stabilize this ambivalent space of conflictual identities. Ambivalent space is not just about the fixation of the identity but also it is about new form of hybrid space. This hidden hybridity of the culture is some unavoidable with the events within the story .It shakes the pole of the binary structure of colonial narratives all over the scene of Baghdadi Bath. In This hybrid space, the characters and read tries to define themselves .Thus, third space is the podium of voicing hybrid cultures for

Conclusion

Through his postcolonial concepts, Bhabha opens the door for the reader's understanding of in-between identity and culture, for his theoretical tools enable them to realize the binary system of postcolonial from within. In doing so, the structure of Eurocentric narratives is edified and deconstructed by obscuring the boundaries of the ambivalent space between the colonizers and the colonized. (Haagen, 2015, p.383)The imagery and symbolic order take the colonized and the colonizers to the ambivalent reality. This reality leads to a hybrid form of culture and identity because it has the implicit trauma in the collective memory for the colonizers and the colonized. Consequently, the new identities required the third space at some point of the future. This space is interactive space. Based on third space, the different cultures that fortified in the ambivalent space within the scene of Baghdadi Bath, has to transmit into the diverse cultures, which is one of the main objectives of human being. The traumatic characters, events, images, and symbols of the scene affect the readers' psychological states in the academic field. And because of this , the suitable text considers the third space as a backbone for the selected scene of any literary texts Bhabha's postcolonial mode of reading is one pf the very crucial approaches. It enables us to adapt a meticulous investigation , which helps to deconstruct the colonial narratives as this in the selected scene of Baghdadi Bath. It is also a great pillar of transformation from the closeness of different cultures to the international openness or Third space for cultural diversity .Ultimately, such mode of reading is not merely identifies the colonial identity and its ambivalent space , but also participates in the process of the construction of Iraqi students' national and international culture , literature and history on wider hybrid world of Bhabha's Third Space.

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