

Cultural Violence in Khidhr and Tashari Novels

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Abstract

The present study tackles the definition of cultural violence, which results in the exclusion of the other in imposing an idea or action on an individual or group, which causes a violation and ignorance of the personality of the other, and the transformation of the symbiotic relationship between power and society into an authoritarian relationship. The present study is divided into two sections. Section one tackles the (Khidhr and The Olive Era) novel In seeing it on the marginalized class, and how they face the violence of the ruling authority. Section two tackles the (Tashari) novel. It sheds light on the educated class, mixing in its narration of the marginalized class of servants and simple people. The writer in narration rose to the upper classes of the President of France, the Pope, and others, and how the educated class of the Christian doctor faced violence from 1958 to the present day. The present study is concluded with a conclusion that summarizes its most important findings.

Keywords: Violence, Cultural Violence, Khidhr, Tashari, Novel.

Introduction

Days may inspire you to live inside Iraq for a period of time, but you do not feel that desired satisfaction in yourself because of the different aspirations of the people. Each group of them want to create an empire for itself and banish the others. Unfortunately, none of them can build even walls for that clumsy imaginary empire as it does not exist even in heaven to be a reality on earth.

When someone tells me to do something that I don't want to do, am I the one who initiated violence by rejecting the matter or is it the other who started the violence with me because I did not do what he wanted...? That was the first sin committed by human beings when Cain asked his brother Abel not to do and violence was from the beginning of man. There is a cycle of human violence extending to the depths of human history. It is legitimized by belief in a cause, and reinforced by anger and intolerance for that belief. Thus, it can be said that violence with its many temporal accumulations across human generations from individual behavior to a social mental system that directs the individual in his daily dealings that transformed That mental system refers to conflict or violence within a person with himself. Anthropology defines violence as harmful or destructive speech or action carried out by an individual or group against other individuals or groups. Patterns of violence include the myth of the hero, the dynamics of exploiting the killer/victim, and duality of the body Reason, the cowboy myth, the myth of competitive individualism, the theory of innate violence, the myth of male aggression, the military-industrial complex, technological determinism (especially destructive technology), the subjugation of women, the myth of rationality over emotion and creativity, and the elitist myth of the human race.

The Croatian novelist Dubravka likens war, which is the most violent form of human lethality, to a delicious cake that everyone wants a piece of, including politicians, criminals, market speculators, profiteers, murderers, sadists, masochists, believers, philanthropists,

historians, philosophers, and journalists. The social mental pattern of violence flows due to the length of its practice in time on societies, so it digs in the imagination of the educated or writer dark images that make him a prisoner of a psychological complex that is deeply expressed in his novelistic discourse.

Cultural violence is a term that expresses the imposition of the vision of a party, group, or authority on a diverse society, which is considered a violation, transgression, denial, and disregard for the personality of the other and the requirements of his life, which leads to anger in the other, which is based on violent authoritarian behavior practiced by followers of authority and promoters of their culture. It increases conflict between parties. It works to silence the voices and transform the symbiotic relationship between the authority and society into an authoritarian and usurped one. Instead, any authority must seek to find a balanced integrated human relationship with its citizens.

Cultural violence is related to the concept of structural violence. It is defined as any aspect of culture that can be used to legitimize violence in its direct or constructive form because cultural violence that is based on a culture does not mean killing or obstruction, such as direct violence or structural violence of one or both of the parties. It is worth mentioning that cultural violence is not specific to some individuals' direct and indirect violence, but it is practiced by the higher authorities. Among the results of current globalization is the formation of weak states, in which the ruling authorities prefer those who support them with corruption, ignoring law, and preferring private interests over public interests, which creates an atmosphere of violence of all kinds (Al-Dulaimi, 2015).

The term cultural violence is one of the dangerous terms that affect the true image of culture and impose a state of unconsciousness that manifests its repercussions when its goals are achieved, which are represented in many issues that marginalize the intellectual's belief in particular, as in the novel of (Khidhr Qad and the Olive Age). Brutal power and its violent force marginalize the mentality of intellectuals in particular. Terrorist groups dominate after the absence of an unjust or just authority. The intellectual will be marginalized and exiled or killed, as in Tashari novel. So, the legitimate and illegitimate cultural authorities practice violence against the intellectual, which leads to suffocation represented in setting red lines, some of which lead to destruction, limiting the creativity of the intellectual, and confiscating his speech or creativity which leads to undermining the confidence of the intellectual, which would destroy his competence and his thought, or to emigrate outside the homeland.

Section One

Cultural Violence in The Novel of Khidhr and Olive Age

Cultural violence, when imagined in the night's fantasies, makes one feel something of fear or dread for people who lived during the Saddam period, including me. Honesty does not come with the death of the tyrant in your mental system. Your writing does not satisfy his followers after him or does not satisfy a certain group that has no limits, which is always crowded with violence, killing, and displacement of all human beings.

The text of the novel (Khidhr and the Olive Age), through a sober language emblazoned with some popular vocabulary, was able to interpret the violence of reality in a sarcastic manner that is far from direct declarative as it diversifies in its narration techniques at the level of employing irony, especially in dealing with the fantasy dream of Khidhr in liberating Palestine or eliminating the Saddam regime. It is one of the most important mechanisms for producing meaning in it, as well as in presenting events in a way of anticipation, retrieval, or deletion.

The first cultural violence in the novel (*Khidhr and the Olive Age*) is that it was not published during the days of the Saddam regime. Cultural violence appears right from the beginning when the author says; (The regime is conducting imprisoning for Shias, Kurds, and Communists. So, how can I survive when I am a communist, a Kurd, and a Shiite?). The cultural violence begins on belief or doctrine (Shiite), nationalism (Kurdish), and thought (Communist). It is Omid who committed all the crimes and imprisoned for them. Under torture in the General Security, he admitted that Khidhr did them. The hero's suffering begins with the first physical violence he sees in his life because of his cultural ideology for a period of (103) days in the Public Security Directorate, accused of communism, Dawa Party, and pro-Kurds. If one of the three charges is proven, it is sufficient for him to be executed. The strange thing about these charges is that Russian communism are Saddam's friends. So, why should his supporters be executed. The Dawa Party is an Islamic religious party. Saddam is a religious Islamic man. Kurds have been given autonomy by Saddam. So, why does he arrest them? These are questions that were like puzzles before (*Khidhr*). These charges make one be arrested secretly without knowing his whereabouts. Security men arrest him in front of Al-Abbas Ibn Al-Ahnaf library near Al-Rafidain cinema in Al-Thawra city at 6.00 pm. The time of his disappearance is night, as well as his release. After that, Khidhr left the civilian life and joined the life of murder and death (military) as guns, bombs, and death await him during the Iran-Iraq war. He is suffocated with the ugliest suit in the history of creation since The mulberry leaf and even the astronauts' suit. He wore it so that he would not be struck by the symbolic language of violence by the (Baathist) referring to the obliteration and crushing of the human soul in the language of burial of the living, as violence was going on in all the streets, cities, countryside, and marshes of Iraq. Even beards must be shaved. He decided to leave that hell that framed the funeral violence of human beings by escaping outside Iraq; (I will return, my father, to the military... Here is the moment of the end of the first life with a funeral of farewell that is interspersed with tears of parting for his father and mother who disappeared between the farewell acts (I will return... to the military, I will join forever, you will not see me).

The reason for this is the culture of militarism that was spread by the Saddam regime that represented the war in its most cruel manifestation to human beings.

Khidhr wakes up after a long sleep, not in the land of the public security prisons, but in the meteorological unit in Mosul, near Hammam Al-Aleel, explaining the reason for his resorting to that hell in the military saying; (I joined to escape abroad). But, (Khidhr) feels that the military uniform is occupying his body, as if it is an occupier and he is a usurped land, so he declares his liberation from that violent occupier (the suit) while he is on the top of Qandil Mount saying; (I took off my hat and threw it from the top). Khidhr left the land of violence and killing after he took off his hat, which is a black hat placed over the head of the Iraqi soldier. He is now outside the geography of the olive age, (then Iran will be a major station for self-reunification)))) to come under the violence of the hermit age (the seal) wrapped in turbans of fear for religion from every Iraqi refugee To Iran. Khidhr was placed in the Iranian camp of Karaj, where there are many Iraqi refugees.

There is a popular Iraqi proverb that applies to (Khidhr): "He safe and not." Iran is not a good place to live in for all Iraqi refugees. Why did they come to Iran, then? So, Khidhr's reverence for Iran turned into desecration after he witnessed those calamities in Karaj camp and the Iraqis' severed legs, thefts, etc., and the imprisonment for years and years until they knocked on the cell door and said, I want confession. Karaj camp is the largest place in the world for people to frame. The birth of the second life of Khidhr begins with a violence of the camp (I decided to flee to Afghanistan with four refugees). But, their fifth guide stole their

money and fled. It is violence of Traveling where there is no security and safety, as if he has returned with his fantasies to Iraq. So, you should beware of everything so that misfortunes do not come to you.

The violence is repeated on the character of the hero Khidhr in a way that reflects the falsehood of the other refugee towards him this time (My friends clung to me preventing me... from returning to Iraq). It is the first Gulf War where everyone benefits from the war, The advocates of democracy and freedom turned Baghdad with their missiles empty and desolate. After the end of the war, I returned to bring down Bahadham, so I entered Iraq from the city of Al-Amarah. My task was to write on the walls the president's spitting up." This phrase means the death of violence and murder in all its forms. It represents a clear rejection of the policy of The leader and his party. The president regains his strength by bombing the houses of Omara after he bombed all the provinces of Iraq. The war begins with its violence and cruelty to compel the other or kill him, so he (Khidhr) woke up by breaking five of his chest ribs from the force of kicking his bats. So, he stood to watch the latest forms of violence. The bloodshed in the culture of the olive age is everywhere, schools turned into camps or arenas for mass death. So, the olive suit threw him into the death car, where it turned them into a pit of the earth. The narration of the novel reaches its end where (Salama) Khidhr's beloved sees the car that overturned those bodies in the pit. The violence of war and human cultural genocide ended by burying them alive under the dirt.

Section Two

Cultural Violence In Tashari Novel

Tashari means purify yourself like a gunshot that scatters in all directions. It is the title of death and division.

Cultural violence begins right from the beginning of the novel; (As soon as the Iraqis hear the death anthem on the radio saying Allah Akbar than the aggressors... blood, blood, blood, they scream war has broken out instead of life. When they hear the statement Allah Akbar Allah Akbar, there is no room for doubt that gallows are erected and blood flows.

Dr. Wardia lived for eighty years. When the third war broke out in Iraq, she decided to immigrate to Canada in the first place, where her daughter Henda was as she knew that there was no end for these wars.

Dr. Wardia belongs to a Mosul family consisting of a father, a mother, two sons, Suleiman and Younus, and three sisters, Kamala, Julie, and Wardia. She descended to the capital Baghdad in search of knowledge and her older brother's study in the university. Then, she spread on the map of royal Iraq. When the royal Iraq left and the republican Iraq came, Christians lost their jobs in the military state. They also lost their political, social, and cultural positions. They were relegated to remote islands. They moved their dead from cemeteries in Baghdad to Khan Bani Saad. So, five-star buildings or hotels were established over the exhumed tombs.

The doctor and other Iraqis used to see violence in all its forms after every revolution or coup. The new revolution imposed cultural violence on her by forcing her to enroll in a feminist organization. She became the head of the organization against her will in the city of Diwaniyah, despite her strong rejection of it, but she agreed under the pressure of power.

Wardiya lived in a country in which Jews, Christians, and Muslims coexisted in peace.

Her Jewish friend Umm Yaqoub gave her an amulet for her new car. Christians participate with Shia in Hussein's processions, but the ideas of the Saddam Baath Party with their cultural violence changed the map of the Iraqi society. So, Jews were accused of treason and espionage and were therefore immigrated. The three battles took place in Iraq during the Saddam era. So, life became unbearable in it and many immigrants fled outside Iraq. The regime imposed a fine after the nineties, so that the Iraqi does not travel until he pays the travel tax set at four hundred thousand dinars. The ideas of the Iraqis turned to that the good Iraqi is the good immigrant.

The doctor tried to travel to Canada three times, but she failed, and she was not allowed. Events developed in Iraq after the first Gulf War. The war merchants and the beneficiaries of them in all their forms, the Mujahid, the merchant, the martyr, the religious and others began to weave their threads. As soon as it was completed, Iraq was occupied by the Americans, so it settled in the country. Chaos and murder for every intellectual and kidnapping for blood money, and if the Saddam regime had not been arrogant with its cultural ideological violence, and allowed the Pope of the Vatican to enter Iraq to Ur region, where the Prophet Abraham was born, the war would not have happened. So, everything changed in Iraq. The violence of death became the dominant event every morning and night. The doctor hung on her kitchen wall a paper on which the names of the dead of her colleagues were recorded, those she knew and those she did not know. Pilots, engineers, doctors, university professors, ... etc. were killed.

The cultural violence in the novel reaches such an extent that Dr. Wardia decides to emigrate from Iraq, her beloved, whom she adored despite bitterness. She did not emigrate because of the Pope's retreat from going to Ur. However, the violence that afflicts Iraq has turned into despair within human life. That deadly despair rushes towards disgust that suffocates everyone, for it is the same disgust that prompted Yasmine to accept a husband who proposed to her by correspondence, who got engaged to her by her brother by phone. Because of that accompanying disgust fearing for life, the doctor chose to emigrate to France. She abandoned her clinic in Baghdad Al-Jadeeda and secretly collected her things. She took everything she could carry, including letters, photos, phone numbers, home bond, and the death certificate of Gorgas. She is the guest of the President of France because she hates the status of a refugee or persecuted.

After she received a good official reception from the French President, the Pope, and the ambassadors, the violence that the Saddam regime inflicted in the head of every Iraqi did not leave her. The doctor asked them to bring her an atlas of maps to search for the location of Yemen where Buraq was, Haiti where Buraq traveled again, Dubai where Jasmine, Toronto the place of residence of her, France where she lives, and Iraq and how far away it is from France. All of this she felt and saw in her heart in Paris, the capital of France, where the small apartment and simple means of living for all the refugees are available.

Conclusion

1. Both texts were written to assess a previous stage in the history of Iraq that was the subject of criticism by many thinkers and politicians. It is the period from 1958 AD to the present day, which was characterized by the abundance of revolutions, coups, and internal and external wars. Millions of people of all races, ages, and nationalities were killed.
2. The first novel (*Khidhr and the Olive Age*) focused in its vision and narration on the marginalized class of the people of dusty cities, such as the city of (Al-Thawra), the neighborhood of (Al-Tanak) and (Al-Ahwar), and how they face the violence of the ruling authority.

3. As for the second novel (Tashari), the writer's camera excelled in shedding light on the educated class of doctors, engineers, and pilots, mixing in her narration the marginalized class of servants and simple people.
4. In her narration, the writer has risen to the upper classes of the President of France, the Pope, and others and how that educated class represented by the Christian doctor faced violence since the first coup and to this day in foreign countries.
5. As for Tashari novel, its violence focused most of its narrative film on the educated Christian community, but what is remarkable is that the writer of Tashari novel declared those who came with violence when their ideas changed.
6. That cultural violence continues until one accepts the other.

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