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The Cultural Roots of Abuse (Political, Social, Religious) in the Works of Iraqi Novelists Samira al-Mana and Latifa al-Dulaimi: A Case Study

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ABSTRACT: This study highlights the cultural roots of abuse and its manifestations in fictional texts, as abuse is linked to culture through a dialectical relationship: it is not merely a reflection of societal themes, but is embodied in a set of values, beliefs, traditions, and customs that produce systems of power which legitimize abuse, and endorses its continuation, transforming it from an individual act into an accepted practice as part of the collective consciousness. Violative practices are transmitted through the cultural system and reproduced across generations. Abuse in the cultural sphere does not necessarily mean direct oppression; rather, it takes various forms depending on the context in which it is situated and planned it is far more dangerous than that, as it strikes at the very core of societal structures, causing culture to lose its fundamental purpose and transform from a means of liberation into an instrument of power.

The study revealed that the cultural entrenchment of violation goes beyond being a mere event or direct act; it becomes a deep-rooted cultural pattern reproduced by social, political, and religious systems when values, customs, and discourses are co-opted to serve power and normalize hegemony, thus transforming culture from a space for human protection into a medium that grants abuse its legitimacy and enforceability. The study concluded by exposing the manifestations of abuse in the cultural sphere, highlighting the narrative's ability to deconstruct its structures and expose their falsity, and calling for the restoration of consciousness and the elimination of all manifestations of hegemony imposed by abuse.

The Cultural Entrenchment of Abuses (Political, Social, Religious)

The cultural entrenchment of abuse is an extremely serious matter especially when such abuses become legitimate and normal justifications within a cultural context. At that point, they are no longer viewed as forces that undermine the foundations of society, but rather become practices passed down within families, educational institutions, and all branches of the state, passing from one generation to the next through recurring and continuous patterns, The reason for this is the blind fusion of a society's cultural structures with forms of abuse and the use of various pretexts to justify them including religious, political, social, and moral ones. There is no clearer evidence of the gravity of the consequences of this fusion than what the author of A Dictionary of New Terminological Keys to Culture conveyed to us when he said: "I do not know how many times I have wished I had never heard this word," as he expresses his disappointment that its complexity defied ordinary analysis.[19]

The violation of culture employs subtle, indirect mechanisms to carry out its work; thus, the cultural sphere has reproduced, legitimized, and concealed it, turning it into a tool of control and protection deeply rooted in the collective consciousness, which accepts and grows accustomed to it. This is what Dr. Taher Labib emphasized when he said: "'Culture' is a false a priori; a word that appears to be fixed and definitive, yet in reality is a trap, a minefield, a betrayal." When society produces a specific cultural discourse such as blind obedience to rulers it simultaneously strips the people of their right to demand their rights, robs them of their free will, and oppresses them in various ways; or when it justifies violence against women under the pretext of protecting them in accordance with customs and traditions; or when it permits family abuse as a means of discipline; or when it permits, prohibits, and interprets religion in ways that serve hegemony, and violations are cloaked in the garb of sanctity, along with other abuses that are camouflaged through cultural discourse all of this confronts us with a societal dilemma that must be addressed, and we must imbue the concept of culture with substance in its true sense and ensure it plays an active role in the intellectual landscape of both the individual and society. [13]

Because violation is a complex phenomenon shaped by the interplay of multiple systems and fueled by the interaction of political, social, and religious authorities this study required an approach that roots out violation through three main pathways (political, social, religious); as these are the systems most influential in producing it and entrenching it within societal structures, The division is as follows:

First: Cultural - Political Rooting:

The relation between the cultural and the political is ambiguous, it's thorny, and, if it isn't managed properly, it has dire consequences because when culture is put under the political authority for the purposes of abusive practices, it loses its moral compass and gives the violation a symbolic cover for its legitimacy, thus it can be imposed with impunity. It thus strives to achieve this end in various ways. So, we have today Arab culture, and cultures in the Third World, at a crossroads. [2] It gives legitimacy to all kind of political abuse and it tries to cover its repressive aspects with nationalistic, moral and religious fronts.

In both world and Arab literature, the political issues and ideas have actively participated from the beginning of their appearance in literature since politics is the leading force of human progress in every society, it is the source of the basis of governance and the organization of state affairs as a result of knowing its role and influence in the lives of people. The novelists' responsibility is thus doubled when he writes about these issues, for, as a result of the role played by the state, the political novel, first and foremost, is a work of art, and the writer of such a novel, through his discourse, tries to convince the reader to agree with him and tries to attempt changing the reader's intellectual and ideological framework: to win him over to his side in the desired process of change. It is a hard challenge which needs mastery of both the form of art and the content of ideas, and it is natural that the political system in every country and society is a reflection of its culture, because both politics and novel are steeped in cultural frameworks.

In the novel The Umbilical Cord, Madiha accompanies a patient in London (whom she's helping as an interpreter) on a visit to one of his compatriots' homes. They go back and forth with each other, rejecting and accepting:

Let's go and visit him, he's kind of a suspicious guy.

- What is the reason for the visit?

To observe his lifestyle, who visits him and what he is thinking. We will go and see him, as if because we miss him. One of my patients was in London, and we called him by phone; he was very surprised, and said: Come and see me at my house; and so, we did, and, when we were at the dining table, I took the opportunity of a moment when no one else was in the room and whispered into the ear of the patient's companion:

"My friend, now is not a time for you to ask questions or investigate. Consider how they've welcomed us with their children and their wife and how good they've been to us; it would be wrong for us, my brother, to tell something against them, to expose their secrets, to spy on them; after having eaten their bread and their salt."

It's not to worry, I'm just trying to get some information on his life in London to write a report for the group.

But what if they don't appreciate his personality or he contradicts their opinions won't that be detrimental to him?

- What harm? There's no harm. He's in London, far away from them. That will be the outcome these days it will be put in his personal file, which is the report.

- And if he were to return home?

God is generous there indeed; I would say that God is with him. May He save him. [3]

Arabs used to say that life is less important than the sanctity of the home, so it was a sacred duty, and it is among the most important possessions of a person. Today, however, things have changed dramatically and with diminished social ties, eroded trust and the total absence of the culture of loyalty and honors the sanctity of the home has been undermined. This shows the political presence in the details of citizens' private lives, to the point of making social norms a means of control and a tool in the hands of the authorities to legitimate any violation, and exploiting social values like "shame" and "forbidden" to cover up the violation of the sanctity of homes, their secrets, hospitality, bread and salt, and friendship thereby turning these very values into symbols of solidarity with state surveillance and a reason for the citizens to be silent, to keep their heads down, under the pretext of maintaining national security.

The stories of violation, prohibition and intimidation are part of the authority's stories, and its violent imagination, and the best proof of this is that at Istanbul Airport, on her way from London to Iraq to meet her family after the occupation, she met three Iraqi women travelling from Iraq to China, who had been selected by the Wadi al-Rafidain Textile Company to go there for training. She enquired about their situation and their aspirations after the downfall of the previous regime, and one of them replied:

((The consequences of the deprivation the Iraqi people suffered over the past 35 years are now clearly evident, whether it was the orders to keep windows and doors shut, or the ban on using even a manual typewriter at home except for those in the inner circle not to mention the prohibition on fax machines, the Internet, cell phones, and foreign books, Woe, utter woe to anyone who owns a satellite TV to see the world their fate is imprisonment or a fine if they're shown mercy. All this censorship and obstruction has worked against the free evolution of individuals, cost society and added to its ignorance. Some of the current generations have become unable to write even a simple, error-free letter; young people have lost the desire for the gradual, rational intellectual development appropriate to the times, necessary to address contentious issues. However, Iraqis had always been thirsty for the arts and literature before the sanctions, censorship and prohibitions of the past. Then came prohibition and today takfir. It has not satisfied itself with their spiritual destruction but threw them back into the dark ages; they became old men and elders, thinking of nothing but of the afterlife on the day of death). [3]

The intersections between culture and politics have raised endless questions, to what extent, can the representatives of a nation stand on the shoulders of others to impose their repressive authority, and to what extent, is there a legitimacy for perpetrating forms of abuse within society, especially when these abuses were not merely passing but deliberate and systematic policies to isolate society and prevent it from opening up to the world, or depriving it of the most basic necessities of life, or excluding everything modern and different from it under the pretense that it does not conform to or harmonize with the culture of their society; thus, customs and traditions are used for political purposes, and so, abuse prevails and becomes a cultural constraint that permeates the cultural fabric of society, shaping it in accordance with principles of prohibition and isolation, and undermining its creative capacities to keep pace with development and progress, rather than serving as a framework of embracing all forms of art and science. It is quite sure that what is imposed upon it is protecting and not violating, and this is exactly what the authorities are demanding and looking for, a harmony between the violation and the culture of the age.

The novel is dialectically related to reality, since it had to be born of its movement and order, and then formed for its sake, it is the written reality. This is what we found in the novel of Burhan al-Katbi under the lips of Burhan's wife Delila, when she lost her way into the streets of Baghdad to look for Burhan after he lost his memory as a result of the war. In a telephone call to her friend, she says: ((I'm in a terrible state of terror. I've done a lot of foolish things while looking for him. At night, I went walking through empty, deserted streets and men would bother me and at one time, I was standing at the entrance of a dark alley looking for people and peering at their faces when three policemen grabbed me and brought me to the police station on charges of street prostitution. What kind of a horror and shame am I going through?? They called to my brother and he came and paid my bail to get me out. I went through hours of terror during which I wished I were dead when they began interrogating me and harassing me at the police station, and they didn't believe my story until my brother arrived… We were in another vice situation at the vice squad. The police lieutenant asked us, "Why didn't you report the man's disappearance to the party organization? The comrades should have been notified and they should have gone in search of him, to do their duty. How are we going to report it, when they've added our family name to their blacklist?!" Usually, we were called the traitors after Ghassan's

suicide, how could we communicate about the disappearance of the second man? We remained in a complicit silence between us [7])) Dalila was silent and I was silent.

Terrified and confused (Delila), suffers from a double grief: the loss of Burhan (a reassuring and safe figure for her) and a terror of society and the authorities, enhanced by the shock of sexual harassment. State policies have been characterized by protecting its citizens since time immemorial, but in some form, state policies become violators and restrictors of the rights of people directly accused without evidence, and state policies impose censorship under the pretext of security and morality. So, its security institutions turn into places for the subjugation of people, like what Dalila encountered when she was arrested for prostitution and for walking at night, as if these are shameful behaviors, and then brought to the police station. Not only is it a false charge, but it is also a defamation of dignity, an attack on honor, and a fostering of a culture of fear and censorship in society.

The state has strengthened its national propaganda, used culture to make moral and customs, legalized and granted official status of violation of the person. This institutional condemnation of Delila makes her tragedy even more troubling; not only is she being harassed, or even accused, but the pain of her situation has been turned into social shame showing us in this case how the abuse went many layers deep (psychological, political and social) and how pervasive and crafty the authority is in creating the abuse in society. The complicit silence of Dalila and others who are afraid of reporting Burhan's disappearance, because they are labeled on lists of shame and treason and placed on state lists, suggests that the society is being conditioned to accept abuse as normal and acceptable.

Second: Socio-Cultural Rooting:

The world today is asking an important and grave question which is coming to them in delicate societies which are in danger of being threatened by the political, social and cultural conflicts, which are threatening them, with regard to their stability in the world. What good is justice in a world where there is rampant violation, in which culture is exploited in the name of advice, to stop up corruption, to keep up security and to let the rules of silence, of obedience and of submission reign! Will all the world have an adequate answer to all it faces?! Where can there be any hope of salvation from everything that is against it and can allow what is forbidden? Or will it continue to spin in a vicious cycle, with its problems worsening and becoming more complex with each cycle?

All the above questions pose a conflicted social reality: culture is an individual's existential imprint and the human being is ever searching for his identity to define what place he has in this life: as it is a space open to objects, knowledge, sciences, religions, myths and superstitions, it has a boundless and never-ending carnivalesque character.

The novel The Oma Project by the author Lutfiya al-Dulaimi is a social, cultural, existential and political story, and the narrative that is built in the novel, and slowly revealed in it, explains to us the deep structure of the novel and the hidden references in it that oppose violation as a first declaration of the vision the novel is carrying, and does that the author Lutfiya al-Dulaimi has done carefully, and that the choice of the name was not random, but had been given a meaning, and is part of the codes that the novel brings to open and reveal for the reader to decipher.

This text's title is one of its most important companions, for it is the first threshold upon which the act of negotiation takes place, indicating either entry into its worlds or a retreat from them: from this perspective, we can infer that the author intended to refer to a specific place of reference, "Uma" being located northwest of the city of Ur. It was a Mesopotamian setting, it was this form she chose; what she meant was "the town of Al-Safiya," where she was born and raised, where she had to go through the ordeal of ISIS's invasion this is how it is supposed to be called their violation of the sanctity of its people, and the devastations they caused, as well as its crops. Therefore, she planned to have the title to convey a message of change, and to work towards the rejuvenation of the town and its protection from desertification and water shortages, to its restoration of its original glory, as well as its revival of the originality of its people through their natural ties to the Tigris and its abundance so that the village too could rise on the vision of a nourishing project and could construct a new society away from sectarianism, militias and foreign influence. The novelist has depicted for us the dire reality of the village of Al-Safiya and the hardships, killings, and displacement it faced at the hands of ISIS gangs.

At night, one of their attacks on the village, the orchard fences made from palm fronds and barbed wire were burned before dawn, the remaining killers, with their spoils and captives, black banners fluttering above their heads and turbans. Seven women were widowed that night, and nine girls and eight young men were abducted... A month after the attack, the leader of the gangs

hiding in the hill caves sent a negotiator: "We will exchange your daughters one girl for two water tanks of drinking water and twenty thousand dollars and one young man for four tanks of gasoline and oil and forty thousand dollars." The young men came back with horrible evidence of torture, and only six of the nine girls abducted came back; they were broken and terrified. Those who came back were further shattered as they were forced to witness how the three beautiful girls they had been sold to were put to auction by their fathers and the gang leader, who would receive money for the girls, refused them permission to leave their homes or to attend school. They were disrespected by their own fathers, brothers, and neighbors, who treated them as if they were humiliated house servants; the town was jubilant and fired guns, slaughtered sheep and feasted all night over their coming home [6].

Human values are reduced to a mere interest and negotiation, human beings are turned into interchangeable commodities, men are welcomed back into society with ululations, as if they were heroes of the resistance, cultural entrenchment has dominated the situation and families have indirectly violated their daughters, out of fear of shame and disgrace if they were to rehabilitate them, rather than accompanying them and relieving their suffering. It has been able to separate boys from girls for no good reason; both children died! So why is it that the female is being punished? As if it were her fault, and it is her duty to carry the family's honor merely because she is in such a vulnerable position. So, society has become complicit in perpetuating the abuse, not only from outside the family, but also has become a culture that dominates all of us, acted under the guise of social acceptance on the pretext of custom and the protection of a reputation. This is what has made societal culture the highest authority, which perpetrates abuse within the family and imposes it through social practices that lack logic and are accepted.

The realism that has been a hallmark of most of these novelists' works has not deterred them from taking risks and experimenting by exploring the various and the questioning of reality and its social, psychological and political centers, and its hidden complexities, through a critical outlook. So, the natural theme is transformed into a narrative theme and given meaning and layers of social and psychological meaning that lay behind it, and we have characters who embody psychological and symbolic distortions.

In The Eclipse of Burhan al-Katbi, the author tells us of the decaying circumstances of "Burhan," starting with the title, which brings us to the act of concealment and missing that while the presence of "Burhan" is visible, it is constantly exposed to the threat of existential eroding through the act of its absence. The word "eclipse" is a good metaphor, meaning that it means everything that removes the value and essence from a person without obliterating their physical body: it can be an astronomical occurrence when the light is obstructed by something outside of the person, and it has been borrowed narratively to mean something else the removal of a person's presence. Here, the violation extends beyond a physical level; it is intellectual, cultural, and existential, it is the oblivion and the loss that the intellectual suffers from, and which is especially felt by him thanks to poverty and the embargo, as it drove him to sell the library he inherited from his father and the statue of Sumerian king in the Second Gulf War; it is the stripping away of his intellectual and historical identity, as he remembers the things and people that are divided from him by the mists of poverty and the embargo. She says:

The days of his loss leaves a taste of sand in his mouth, he asks himself, "Who am I…" At that moment, he appears to have forgotten about it and goes down in a haze, gazing at the passersby, wondering why this young man is wearing dark glasses and a piece of cotton over one eye. He does not know that the one who is draped in his cloak is in agony in her lower back because she sold her eye lens to a rich man so that she could feed her young daughter and clothe her naked children because of oppression, nor does he know that there is a market for blood, kidneys, eyes, hearts, and souls))[7] because of the war.

The narrative language, so descriptive and filled with images, has become fused with the reality of Burhan's loss and the way his memory has faded and is now split at every moment in a society in a state of poverty and deprivation—even to the point of being divided and separated such that giving up a part of one's body is a legitimate means of survival. It is the most extreme violation because the human body is the housing of the soul and life, it has sanctity and inviolability, the Creator, Glorious and Exalted, has prohibited harm to the self, and this is a direct violation of the sanctity of the body. It's so sad that people have been socializing this as a practice for survival and have socially accepted it, to the extent of people walking the streets in public places in this state without any notion of the scale of the tragedy or what will happen in the future. These are token laws, that do not solve the problem, but instead represent a collective amnesia, and a social warp and woof in this trade in human organs. It is men, women and many others who are victims of the struggle to find a means of life, struggling to make the human body a social capital which allows them to survive and face hardships.

We know today that this is exactly what is happening in our societies: the predominance of materialism, the ostentatious display of power, the use of a language of avarice and greed, and the absence of professional integrity in most institutions.

Before becoming part of The Umbilical Cord, he had written the novel The Umbilical Cord, Madiha gave her other expatriates in London, who are educated and who believe they are involved in cultural and political debates, a dinner party in her own home. When asked what he thinks about how things should be improved in Iraq, their leader, Naji says: (I will mention 10 points, all of them are important and equal in importance:

First point: Our civilization is a river-based civilization, and you will see that everyone who has lived near rivers has ended up with a dictatorship.

Second point: When positions are filled here, it is solely for the sake of tradition, not for the sake of genuine practice; A doctor is not a doctor concerned with his knowledge and the practice of medicine, but rather seeks prestige, status, and material gain; an engineer is not a practicing engineer who pursues his profession with diligence and passion, but rather does so for money and personal benefit; and likewise, a teacher is not concerned with his students or the subject matter, and so on.

Third point: Religion has not been codified here; rather, religious culture is oral, and therefore religion has not been discussed as it has been in other faiths... He then continued to list the points he attributed to Iraq's backwardness, until he reached number seven, when a bold voice spoke up, a voice eager for a decisive solution:

- All right, brother, what should we do? We're in the midst of rapid change right now can you guide us before we "dam the river"?! As soon as he uttered the words "jump into the river" insisting on them with a reproachful tone and obvious sarcasm everyone perked up. They laughed openly and loudly, and a brotherly debate ensued. The Iraqi intellectual was silenced, stunned; he could find no answer to the previous question. He smiled at his own helplessness, forgiving his companions' impatience and lack of patience. One of those present raised his finger, wanting to speak.

- All right, brother, I'll give you a solution. What we want in Iraq is freedom, then freedom, then freedom[3]

The shift from professional values to values of material gain means that ethical violations have become entrenched within the social structure. This social entrenchment of such violations narrows the definition of a profession to one based on profit rather than a mission, even though all professions are, in essence, humanitarian missions. What has been mentioned is encapsulated in the phrase "money over mission," Thus, professional integrity is lost: politicians are preoccupied with stealing the people's money and violating their rights, lulling them with false promises; teachers trade on their knowledge; and doctors compromise their patients' health. and the engineer sacrifices his profession and loses credibility in his engineering projects for personal gain, along with many others in various professions and occupations. This has made financial greed the primary motivation for practicing one's profession, and the normalization of social corruption as a recurring behavior within the fabric of society, which accepts and justifies these actions under the pretext of harsh circumstances and the difficulty of achieving financial self-sufficiency. Amid all this, many professional values have been lost; integrity and trust have vanished; and moral consciousness has faded among generations and institutions.

As for the violation of the seriousness of dialogue, it has been exposed to us by the narrow-minded and rigid minds that reveal their true colors in even the simplest discussion; their reality has shown us a tendency to prefer immediate and quick fixes over deep-rooted solutions, which limits the acceptance of well-considered ideas that aim for renewal, and delays a review of what has contributed to the creation and persistence of crises: "If you have a gap in awareness or understanding with another person meaning that your awareness and understanding surpass theirs you will not be able to engage in dialogue with them, for you see clearly from above while they do not, and this renders dialogue impossible." [18], where a culture of unwillingness to listen and of mockery has taken root, and dialogue has turned into empty noise that has stripped it of its value, because they could not tolerate criticism or diversity; rather, they sought immediate solutions that lacked intellectual depth and reflected the superficiality of public consciousness, which has, unfortunately, lost its respect for civilized debate, For there is no benefit to be gained from freedom if awareness is restricted and values are violated.

Third: Cultural and Religious Roots:

This is one of the most dangerous elements of cultural entrenchment of abuse: It is hidden behind the authority of the sacred, deeply embedded in the cultural fabric of society and it is self-reproducible across generations it becomes an abuse with a

legitimate claim, making it difficult to confront and dismantle. Islam is not a pure creed, but a creed and practice, acts of worship and economic transactions in Islam are all complementary and form the practice of the Muslim [4].

But in recent times the notion of a culture, or the nature of the role it is supposed to play is not so clear, or undefined, that it can be easily interpreted. The values imposed on societies today and the values brought in from outside, are destroying young societies, since they are in a conflict with the traditional and deep-rooted values. It leads to a confusion of the society between the constant and changing values, expressed in many forms, purposes and ways to be violated [2].

When Iyas Al-Nadri asks him to write a poem about his new life in the fortress of Al-Masah (Al-Firdaus) to which people have come from around the world each of whom has a different story, Zakaria says that poetry has stopped being for him. He replied: " (Poetry? I left it behind, O Abu Muti' and never will I return to it . . . how many poems did I write in the village of "Adam"? How many were the number of books I published? My books are filled with the quest for love, the yearning for freedom and the longing of humanity for a life free from falsehood or oppression or from hunger. Where am I with my poetry, where is my poetry with me?

They beat me; they hunted me down; but they never ended my hunger, nor lessened my sufferings nor did their hands ever touch the life they desire to attain. As you already know, all my family and everybody else disliked my poetry, but I didn't like it. All of them called me a depraved poet, a rebel, a desecrator of what we love, what we honor and what we revere.

O God, have mercy on me, Iyas al-Nadri, for what I did! When I went to the fortress of Masahj that night with my dear husband, I burned my books, and scattered the ashes over my garden. The words were like embers burning the grass, and they melted in the dew of dawn, rose with the morning mist and fled far from the inhabitants of Adam's town. What is the reason behind your coming back, Abu Mutee? Why, open up the old wounds, leave merely scars?

Here I set my poems on fire and here I put them in my head)) [20]

The distortion of culture and the restriction of creativity are two sides of the same coin, since culture also culture is no longer a clear mirror of the identity of a society, but becomes an arena of conflict driven by interests and discourses of society, religion and politics; sometimes it is employed as a means of emancipation, sometimes as a means of domination: To transform the writing of poetry into a moral crime, desecrating the sacred under the cover of religion, is an abuse of customs and values. In his story this violation is being justified religiously by his village, who tried to dissuade him from being a poet, who went the extra mile and hunted him, who made him a rebel, declared his blood for grabs, made him wipe off his identity, destroy his intellectual inheritance himself so that this violation would always be recorded in the memory of his people. This sort of suppression of a poet, for religious reasons, has taught people how to act with violence and to divide the minds of man into two camps that of the saint and that of the sinner in societies where the suppression of the poet is regarded as legitimate and the moral and legal basis cannot be found.

Today's society acts and operates according to what it sees as being appropriate for itself and appraisable to its own advantage and the novelist's task is a spiritual one: to emancipate himself from this strange inherited impediment (very easy to hypnotize) the novelist's task ((Human consciousness has thus been given a strange inherited limitation very easy to hypnotize and the novelist's mission is a spiritual one: to emancipate himself from that limitation)) [16]). Many writers today have come out of this cocoon and have been able to observe the truth about their life, its contradictions, the narrow-mindedness of those of its own people who don't know what they want, and the distortion of facts and the misrepresentation of Islam as seen in the novel Who Doesn't Know What He Wants (Samira al-Mana'). The danger of such slogans used by extremist groups comes into the picture when context in which such slogans are used is not considered and only verses and hadiths from such context are quoted. Nuha says:

The world is upside down in the troubled Arab area where they are all taking turns slinging accusations at one another, attacking one another, and employing modern technology only to destroy, and murder their enemies, whom they hate so much that they have been told they can get to paradise quickly for the sake of virgin girls. They are backed by brainwashed women, they express their oppression including sexual repression in the brutal killing of their oppressors for revenge, oil pipelines are bombed, libraries burned and their own country is joyfully destroyed.

Lamia replied: "Otherwise, if there was no man out of his mind, I can't think of any other beings who would do these things, I wish that would clear up some of the conflicts, I wish that people would sing, not babble."

As we take a journey through the text, it is understood that the act of violation is part of grand narratives that combine the sacred with deviant ideological interpretations that make the meaning of faith, the life of others, fair game and paradise sensual imagery that becomes the "houris" and bombings highlight as a worship act in the ideology of murder. This is the ideal setting for the human being to be victim of easy killing, acts of violence become religious, without since any sense of guilt.

The legalization of murder in the name of religion debases the moral values, misrepresents the image of Islam and shows that Islam is a religion of bloodshed and killing, a religion whose moral compass is broken and redefined as a sacred duty that is meant to make a person sacrifice his right to live for the sake of salvation. Both the victim and the perpetrator are victims of an ideology they did not choose: the victim is denied his life, his right to a future, the flow of days; the perpetrator lives in some kind of sham, an ideology which, in fact, is legitimate, and reality is perceived according to it, and the concept of jihad is misunderstood, or it is limited to a very narrow context, and that it is a cause of never-ending violence. This kind of transgression, therefore, is a misfortune and a loss not only to the world, but to the next also, particularly if the transgressor deludes himself that he has done what is right, and that he has merited Paradise. Perhaps the greatest hazard is this: violence is ingrained in our culture, and when it is in the hands of a few and becomes a means of killing, revenge and burning of libraries is a barbaric act. Perhaps Lamia is right that singing is a better alternative than pulpits that teach bloodshed, killing, a culture of death; singing is a more humane alternative, it restores a balance between soul and life, it turns sorrow into joy when it meets something that is opposed to it, it expels the culture of death from religion, it dispels the temptation to violence, it makes the place of violence a place of melody.

Those are the dominant norms of society norms that are not religiously based, but are given credibility by the culture of society that it permeates, that it has an affinity for and that it keeps women under strict control, responsible for the honors of the family. Thus, the natural bond of relationship (love, affection, obedience) is substituted for the bond of relationship based on fear and punishment.

This was told to us in the dialogue between Fatima and Ra'd, who are cousins and have known each other since they resided in Iraq. They swelled each other's' spirits with talk of their lives and work in London until a wave of sadness and remembrance swept down upon Ra'd and he recalled his sister Munira and what had become of her. She was my sister, closest to me, I said. When we left the school, we took a chance, went to the capital to enquire the good conduct and no criminal record requirement of those who wanted a job in the government there. We had finished this when we started going down the stairs. She took the first step and when she stepped upon it, she rolled, a black spiral in front of me. She tightly held her abaya in her hands as it appeared to slide from her hands as she walked. But that was not enough to save her, silently she wrapped the abaya tightly around herself and we walked together, I rushed to her and spoke to her to ease her distress and the severity of her bruises and cuts, I also fell down the stairs many times, but it wasn't enough to save her. When we got on the bus, I was amazed she was crying and sobbing throughout the journey, the whole time. It was discovered she had feared that our families would be affected by her and would be upset due to her being in the sun without her abaya in the fall months. She knew that they were more interested in the abaya than her) [14].

The actual height of the religious principle that underlies the violation is the text, and the intersection of religion and custom at a skewed angle, where punishment is more holy than men. This is a seed that permeates the collective consciousness, and is reinforced by a mistaken approach to culture which equates the outer garment (the abaya) with religious symbol of familial authority, and its mistakes are unforgivable. The fact that it is a "religious obligation" to be punished for disobeying the law isn't as if it is a religious obligation, it's a moral obligation, and one which comes from fear of public opinion and the fear of the "scandal" of stigma and damage to the family's reputation. Therefore, the tears of Munira are the best evidence of the frailty and fragility of their religious perspective, which was centered on punishment the sacrifice of religion is not the punishment of the soul, but the sanctification, protection and preservation of the dignity of the soul. Her main concern was that her brother might not mention what had happened to her in front of her family, and forget about how painful it was and the bruises she had received the social norms that are sacred become the authoritarian mediator to protect against violation and not against it.

Nowadays, the complacent citizen lives in a world of his own and his interests are limited: to religion, to livelihood and to soccer. For the complacent citizen, religion is neither something that has to do with truth or justice, but is simply a matter of routine, and the satisfaction of the formalities, seldom to actual conduct those who unwaveringly lie, practice hypocrisy and bribery feel guilty only when they refrain from prayer [5]. One of them may even get angry at the countries that legalize same

sex marriage (on the grounds that it's not God's will) without protesting a single time, even when thousands of people are being unfairly imprisoned in his own country, and thousands of people are dying as a result of torture[5].

This is a religion which does not challenge authority but gives authority support, it gives support by being silent, it is a religion of silence, it is a religion of silence as faith and silence as wisdom, it's a religion of silence as obedience and silence. It views dissent as sedition, and dissenting from others as being against the herd; it cares about symbolic issues, and that's why it responded to Lamia's Afghan neighbor when she saw that she was walking down the street with her head down, away from the world. The Afghan woman had come as a refugee to the British government during the Taliban regime, where she was guaranteed housing, protection, free medical care, and the necessities for a dignified life, ((A silent dialogue ensued between them filled with commotion, clamor, and accusations whose deeper meaning was that the Afghan woman rebuked Lamia with horror and fury: "Where is your headscarf? What kind of head covering do you have? Why You withdrew from us, we are in an Islamic Revolution today, which You are fully aware of!?" How can it be that one is a Muslim but not wearing the Hijab? She soon moved away from her; it was the scandal that consumed her and she had no qualms about telling her husband and children about it at lunch. The husband ate his meat solemnly, grumbled, and expressed his dismay and, without his realizing it, he was enjoying the fashion of the Europeans. Both of them love to chat about their neighbor, the Arab, with a lot of enthusiasm and fervor, but mention neither the buildings, that have vanished from their capital, nor the fact that their country has turned into a lifeless corpse. Yet there is only one thing that they care about in the past, present and future to make women look like sacks. For some reason they're afraid of what might happen back home, so they don't pay any attention to the religion of the people who took them in and saved them, but they wear the headscarves of women as a badge of pride on display for all to see)) [3]

This conversation showed us a repressive practice which equates an individual's religious identity with the hijab, and this form of religious consciousness lacked the proper critical elements, since the Afghan woman does not ask out of curiosity, or because she wants to offer the advice, she is called upon to do by her Islamic faith, but because she wants to be held accountable, and to enforce physical and moral control based on religious criteria. This talk becomes a "tool of surveillance", it eradicates the individual, magnifies the group, evokes the discourse of religious awakening and allows the violation to settle within the family even at the dinner table; the husband, who with the help of others without any remorse, finds in backbiting and in the moral condemnation of his neighbor a means of psychological compensation for his lack of courage and refusal to question; for the devastation that has befallen his homeland goes beyond his comprehension, he interprets it as a divine trial in which he is silenced from questioning the true cause, from coming face to face with the authority that is destroying his country, and in which he finds a means of psychological compensation in the backbiting and the moral condemnation of his neighbor.

CONCLUSION:

In conclusion of this discussion, we see that violation in all its forms and in all its narrative manifestations is nothing but a ghost of a society that impose her power, unchecked and unrestricted, on the violated other who is the physical and symbolic space upon which the act of violation is projected in order to destroy the other, to impose patterns that are not reasonable, the reflection of various authorities (murder, rape, torture, exile, displacement, erasure of identity etc.) in all their forms of manifestation.

As we analyzed the texts and identified the types of violation along the three broad axes of cultural, political, and social, and religious entrenchment, all of them have challenged us with the complex cross of customary and cultural intersections that have rendered a composite legitimacy for violative practices.

This overlap has been a clear reminder to us that abuse is not just a "thing" that can be reduced to its outward expression; it has pillars that must be supported. Politics is a legitimate power that is used, abused and misused; it creates a climate of fear and terror, it instills fear and terror in a vulnerable society which takes it up, embraces it, and normalizes it in everyday routine usage; it creates the feeling of violation in everyday life, to preserve customs, traditions, reputation, and stability. It creates the most lethal mechanisms of normalization in doing so, turning customs into surveillance and networks of informants that make it acceptable to violate rules, as long as they serve the purpose of maintaining group cohesion. Then there is the religiosity, which endows all of this with legitimacy and a moral cover, and makes people who are religious ideologize religious ideas, which in turn legitimize many manifestations of abuse, through the ideologized interpretation of religious ideas, separating religion from its purposes and the complete context of religious laws and boundaries, and transforming the act of abuse into an act of

obedience. The final image of the violation, therefore, is complete, resting on three axes which all operate within a closed loop, enabling the violation to finally move beyond condemnation and accountability.

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