

الرواية التشكيلية في الروايات الامريكية والعراقية: دراسة لرواية عداء الطائرة الورقية لخالـد حسيـني ورواية بابا سارتر لـعلي بدر

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**Bildungsroman in American and Iraqi Fiction: A Study in Khaled
Hosseini's The Kite Runner and Ali Bader's Papa Sartre**

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المستخلص

تتركز رواية عداة الطائرة الورقية (٢٠٠٣) للكاتب خالد حسيني على تطور شخصية الكاتب بعد ما قضى وقت من عمره في امريك. تدور احداث الرواية حول شخصية مضطربة لمراهق غيور يمر بتجارب تعمل على تغير شخصية بطل الرواية، امير بينما كان يعيش في افغانستان. توضح الرواية تطور الجانب الروحي للشخصية الرئيسية. تسرد الرواية احداث مثل البحث عن انقاذ النفس والرجوع الى الانسانية. تهدف الدراسة على تحليل وتقييم لرواية بابا سارتر (٢٠٠١) للكاتب علي بدر الذي يتتبع قصة حياة فيلسوف وجودي عراقي يمثل المفكرين الزائفين اثناء فترة الستينات خلال فترة دراسته في فرنسا للحصول على شهادة الدكتوراه. يحاول سارتر مدينة الصدرية جاهداً تقليد كلام وطريقة تعامل وحصول على وجه مشابه لجون بول سارتر الفرنسي. بالتالي، تهدف الورقة البحثية على تحليل تطور وتشكل شخصية البطل في كلتا الروايتين. على مدار دراسة رواية عداة الطائرة الورقية، بالامكان القول انه البطل اكتسب نضوج نفسي وعاطفي من خلال قيم الولاء والمسؤولية ومعنى الماضي في حياته. سفر امير الى امريكا ساعده في التخلص من الاخطاء التي اقترفها اثناء فترة طفولته لاقرب واعز اصدقاء لدى امير. في ما يخص رواية بابا سارتر لعلي بدر، يصادف القارئ بشخصية سارتر مدينة الصدرية الذي يقع ضحية عالم الفسوق والشهوانية ويتنقل من حضن امرأة الى اخرى. سارتر يعيش حياه غير مكترث بالآخرين. يبذر جميع مايملكه من مال على مسالة تافه. في الوقت ذاته يقدم نفسه على انه سارتر العرب، سارتر الشرق الاوسط. سارتر يكذب عادة وجميع اصدقاءه يدركون قصة حياته الزائفة.

الكلمات افتتاحية: الرواية التشكيلية، نضوج وتطور الشخصيات، الفلسفة الزائفة، وسارتر مدينة الصدرية.

Abstract

Khaled Hosseini wrote The Kite Runner (2003) concentrating on an Afghani developing writer who had his living in the America. It is a fiction work revolving around a disturbed young, jealous boy and the experiences that Amir is shot through, which in a sense alter his nature of personality while living in Afghanistan. This novel demonstrates spiritual growth of the main character. It is about a quest of saving and returning to humanity. This study tries to analyze and evaluate Ali Bader's Papa Sartre (2001) who follows the life story of an Iraqi existential philosopher who stands for the sham intellectuals of 1960s after failed attempt to study in France to get a Doctorate in Philosophy. The Sartre of al-Sadriya tries to mimic Jean-Paul Sartre in his manner of speech, stature, dressing clothes, and even one-eyed face! Thus, the goal of this term paper is to exam and analyze how the protagonist's character, in both novels, developed and formed. Throughout the novel, The Kite Runner, it can be assumed that the protagonist has obtained spiritual and emotional maturity through the concept of loyalty, past, responsibility, and traveling to America believing these are the factors that help the protagonist to relieve himself of his wrongs he committed in his childhood. As far as Ali Bader's Papa Sartre is concerned, readers are met with an anti-hero, The Sartre of al-Sadriya who falls into a world of sensuality and moves from the lab of one woman into another. He spends his money on trivial matters. He presents himself as the philosopher of Arabs, Sartre of Middle East. He lies and he and his friends credit the fake story.

Keywords: Bildungsroman, character's development and maturity, the fake philosophy, Al-Sadriya philosopher.

1.1. Introduction

There are elements of autobiography embodied in the novel, *The Kite Runner* (2003). The horrific world of Kabul before Soviet invasion in which Amir grows up in the world akin to that writer's own memories of childhood. Indeed, the novelist has stated earlier that portraying this world was one of the basic inspirations behind writing the novel.

The Kite Runner (2003) is the tale of Amir, a Pashtun kid, who was experienced childhood in pre-Soviet Kabul. He barely battles to acquire the endorsement of his affluent, manly dad, Baba, who can't comprehend his child's conduct and appears to incline toward Amir's closest companion Hassan, the child of Baba's worker. Hassan is Hazara, and the ethnic pressures in Afghanistan make him the objective of the neighborhood menace and bullying. During a pivotal kite-battling competition, Amir sells out Hassan, an occasion that in the end prompts their detachment; and this partition becomes lasting when Baba and Amir escape Soviet-controlled Afghanistan and move to California. A long time later, having become an effective author, Amir gets a summons from Baba's old companion, Rahim Khan, driving Amir to go up against his past and endeavor to present appropriate amendments. It was a call that would bring and recover the Amir's awareness back to his country.

Extra personal elements associated with the novel incorporate the personality of Hassan, who is a consolidated figure dependent on a neighborhood Hazara kid, Moussa, who was explicitly mishandled, and a Hazara worker of Hosseini's family named Hossein Khan, whom the novelist educated him to peruse while living in Tehran. Baba's refusal to acknowledge the constant government assistance state in America, and began working in corner store; it is much the same as the responsibility of Hosseini's dad, who intentionally eliminated his family from government assistance when he acquired a work in America. Hosseini and his dad sold merchandise at the neighborhood local market, encircled by other Afghan displaced people, as do Amir and Baba (Hamilton 189).

J.A. Cudden defines the term Bildungsroman (formation novel) nearly similar to Erziehungsroman – which means an "upbringing" or "education" novel. It was broadly utilized by German pundits; it alludes to a novel which is a record of the young advancement of a hero. It portrays the cycles by which development is accomplished through the different ups and downs of life. Novels in English that might be categorized under this umbrella are Defoe's "Moll Flanders" (1722),

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Fielding's "Tom Jones" (1749), Jane Austen's "Emma" (1816), Dickens' "David Copperfield" (1849–50), and Joyce's "A Portrait of the Artist as a Young Man" (1916) D.H. Lawrence's "Sons and Lovers" (1913) (page, 75).

Bildungsroman as a term is the closely attached to certain fictions that focus upon the education or development of a main character. In German language, "bildungs" has to do with formation, and "roman" denotes novel. Readers often find themselves entangled in the character's personal enrichment as s/he takes journey from youth to psychological or emotional maturity. This kind of maturity follows a certain pattern: a sensitive or conflicting protagonist leaves his home and takes a journey, undergoes phases of conflict and struggles, he is tested through hardships and crises, and finally finds place to exercise his talent that might take the form returning his homeland to show how mature and talent he is. Some novelists shape the life of protagonist more complicated when the protagonist's struggle turns to be inside of the character and outside the character. Therefore, protagonist starts suffering psychologically as well as physically (Galens 1).

If the last definition is taken into consideration, we can infer that the Amir, the main character in the novel suffers psychologically as well as physically. It is clear, psychologically, when he disappoints his best friend, Hassan and did not stand up for him when he was raped. To add insult to injury, Amir sets Hassan up when he told Baba that Hassan stole money and the watch, believing that taking Hassan out of sight, he might get rid of the sense of guilt but on contrary, he suffers much than before. Physically speaking, many incidents throughout the novel that left permanent scars on Amir as in the kite-fighting incident in his childhood, being beaten more than once by Assef that turns Assef into a horror figure.

Journey and search for the meaning of life are main components of bildungsroman novel. The experiences of life during the journey can provide a suitable land for protagonist to examine, meditate, reflect and ponder over the inner self, the meaning of life and universal values. In simple words, facing the complexities of the adult life ignite the protagonist to learn about others, about life, about himself that would put the protagonist on route of maturity and self-awareness (Galens 5).

The Kite Runner is a bildungsroman of spiritual maturity in which the connections between the parent and his child assume a material part in molding the enthusiastic and profound cycle of development of the characters. *The Kite Runner* is a novel in which the existence of the hero is uncovered from youth. Amir as he grows up and having battles and aggravations intellectually, he gets into Afghanistan back as a developed writer and reclaimed man.

Tony Sims, an American critic, reveals “the beauty and agony of a tormented nation as it tells the story of an improbable friendship between two boys from opposite ends of society.” The story follows the line of a private depiction of a family and fellowship, salvation and disloyalty that require a commonsense worry to draw in and edify us. The novelist reflects on Afghanistan culture with warmth and commonality about Afghanistan folk. The novel tackles the notion of love, honor, guilt, fear, and redemption experienced by the central character Amir throughout his life maturing. Attentive readers can discover profound development of the protagonist by following his encounters. Amir escapes in view of weakness and desire during his youth. Subsequently he needs to experience the ill effects of long haul mental torment. At long last, he gets self-salvation by saving Hassan's child, and finishes his development.

Kabul, Afghan is the setting of the novel and where the actions take place. Amir and his bosom friend Hassan, the son of a servant, were like dear brothers and close friends. The story is described through the perspective of a youthful Afghani grown-up whose name is Amir. Throughout the novel, perusers follow him up as he is going through his days as an eminent kid in Afghanistan when the country actually delighted in transitory harmony and peace, to settling down in America when the Russian militaries dominated. He is back to Afghanistan again to make up for himself of his transgression. Hassan is “the all- sacrificing Christ-figure, the one who, even in death, calls Amir to redemption.” (Lucichardt 68). Their relationship is akin to Cain and Abel in which Hassan is killed indirectly but it was out of jealous on the side of Amir. He always helped and protected Amir. Amir's dad did not show an excessive amount of care to Amir. Thus, Amir was confounded and he was credulous to the point that he figured he could change this by continually attempting to please his dad (Lucichardt 68).

1.2. Khaled Hosseini: the Man and Novelist

Hosseini was born on March 4, 1965, Afghanistan, Afghan-born American writer who was famous for his zealous portrayals of Afghanistan, most notably in *The Kite Runner* (2003). He is postmodern writer who reflects the concept of identity between two cultures. He was brought up in Kabul, and his mother was a secondary-school teacher. In 1976, along with his family, they moved to Paris, where his father worked at the Afghan embassy. During the Soviet invasion of Afghanistan in 1979, they found going back to their home was not possible, and they travelled to California, having been achieved political asylum by the United States. The novelist attended Santa Clara University, where he studied biology, and in 1989, he began attending medical school at the University of California, San Diego. He entered private practice as an internist in 1996, three years after receiving his medical degree (Polythrones 124).

In 1973, the nation of Afghanistan went into a time of disturbances, when the country leader was dethroned, and it was not obvious what coming future look like. Three years lapsed; the writer's father was designated to the Afghan embassy in France, so the family was always restless and unstable. Further turmoil hit Afghanistan in 1978 in the form of a Marxist coup that led to the overthrow of the president. In a time marked by violence and massacre, the novelist's father feared that his family members' lives were at risk (Bloom 7).

The narrator of the novel is Amir, the supposedly future writer who lives in California in the current day yet who raised during the 1970s in Kabul, the separated child of a well off family. The protagonist's story rotates around his youth fellowship with Hassan, the family servant son, and its subsequent deterioration. *The Kite Runner* was praised and received a wide acclaim for its powerful storytelling, and the novel gained wide popularity through readers' praise. It was eventually published in more than one language and prevailed globally; the novel was adapted for its being famous worldwide in 2007. The thrilling derive of success turned the novelist to writing full-time in 2004. The spotlight that his fiction received and the continuing Afghan refugee crisis led to an assignment of Hosseini as a goodwill ambassador for the UN High Commissioner for Refugees in 2006 (Hamilton 190).

"A Thousand Splendid Suns" (2007), was Hosseini's second novel. It was based by his observations of women wearing veils during a 2003 visit to Afghanistan. The book depicts the paradigm shifts in the political

and social climate of Afghanistan through the relationship between two women, Mariam and Laila, the first and second wives of an insulting husband. *"And the Mountains Echoed"* (2013) concerns a brother and sister separated when the latter is given up for adoption due to the straitened circumstances of family. The novel chronicles the decades following the siblings' divergence in 1950s Afghanistan. He later settled non-benefit association, which gives compassionate assistance to the Afghanistan people (Kennedy 125).

SECTION TWO

2.1. The Kite Runner as a Bildungsroman Novel

In *The Kite Runner*, sin and redemption are so pivotal in light of the fact that sin is so adverse. Amir opens the story by disclosing to us not about how precisely he trespassed, but rather about wrongdoing's perseverance of his act. The writer utilizes construction to underline the topics of wrongdoing and recovery. Since Amir recounts the story, everything considered, each memory, even the ecstatic ones of his youth before the assault. As Amir retells the story of his life, he weighs each event against his sin, his betrayal of Hassan. The tale is presented by Amir, a developing, fruitful narrator making his fundamental living in America who gets a ring call from his father's old friend, Rahim Khan. He is reclaimed to his memories of being a little individual of 12 year's old, living in Afghanistan. The storyline follows the protagonist in his pre-adulthood, as he grows up with his specialist and dear companion, Hassan and the things they did together as children. The most clear mental change in the protagonist could almost certainly be perceived in the distinction in his character's work from being a kid into being created. In the beginning of the novel, he is a child who is in need of the consideration and the assurance of his dad (Saraswat 173).

The Kite Runner essentially spins around three significant stages in Amir's day to day existence: his youth in Kabul, the protagonist's life and his dad's first years as settlers in 1980s California, and Amir's 2001 re-visitation of Taliban-controlled Afghanistan. Each of these periods uncovers an alternate stage in Amir's self-appreciation development and maturity against the foundation of a creating public history and family union. In his childhood, Amir is continually attempting to discover approaches to dazzle and be seen, recognized by his dad. He is likewise persuaded that his dad would shield from hurt. At the point when cornered by Assef, the town maniac, there isn't anything that the

protagonist needs to observe more than to “look up and see Baba coming up the hill” (Hosseini 40). That formative constitution of bildungsroman structure is that the hero's re-visitations of his home to rehearse his ability. Amir gets back home and embodies the father figure for Sohrab, a sign of maturity and responsibility, and this image contrasts drastically with the image of coward and betrayed boy. The reminder of Rahim Khan to Amir that there is a way “to be good again”, ensures Amir’s mission in the novel, reflects not just an individual problem, but also it shows the moral obligation towards Amir in particular and humanity in general (Jefferess 395).

As we abide at how the protagonist's character changes ethically, the major significant attribute of his change is his paradigm shift in outlook from the condition of a faithless companion to a rescuer. One can observe a paradigm shift in his attitude towards the end of the novel. At the point when he was a youngster, Amir double-crossed Hassan by acting ignorant and careless when he saw Assef assaulting him. Regardless, when he grows up, he shields Sohrab from being expressly mauled by Assef. He leaves the States wittingly, jeopardizing his life by getting back to Afghanistan. In doing as such, he procures the admiration of his kindred Afghans, as in the driver by the name of Farid and his sibling, Wahid. In spite of the fact that Farid at first doesn't care for Amir, he before long gets used to him when he discovers the motivation behind the protagonist's re-visitation of Afghanistan. Farid and Wahid supplement Amir by praising him: “You are an honorable man, Amir agha. A true Afghan” (Hosseini 238):

For me, America was a place to bury my memories. For Baba, a place to mourn his. “Maybe we should go back to Peshawar,” I said, watching the ice float in my glass of water. We’d spent six months in Peshawar waiting for the INS to issue our visas (Kite Runner 129).

One of stepping stones that pave the way for Amir's change is the traveling to America, a place to discover and confront his true self. Amir’s telling and retelling his own past, is an endeavor to show how he couldn't fail to remember the past and raise his consciousness to confront his past. Consequently, America goes about as a representative spot. He trusted his relocation would assist him with recuperating the agony in his spirit.

The protagonist advanced in his molding setting among his general public as he grows up. The task confronting the novelist is the way the writer weaves humanity threads into the storyline in which he places the human situation at the center of his novel to appear to be widespread recognized. Although the protagonist shares a close relationship with Hassan, he confesses “I have never thought of Hassan and me as friends either” (Hosseini 25). In his vantage point, “I was a Pashtun and he was Hazara, I was a Sunni and he was Shi’a, and nothing was ever going to change that” (Hosseini 25). In his more youthful days, the protagonist keeps battling with himself as to these twofold standards of his and Hassan's. In spite of the fact that he leans towards Hassan beyond all doubt, he actually feels coxed and tested when Hassan is by all accounts violating him. At the point in time when the protagonist composes a story, Hassan addresses the fabric of the story, the protagonist gets rankled and disturbed and contemplates “What does he know, the illiterate Hazara?” (Hosseini 34). He additionally shows that when the protagonist's father's companions accompanied their youngsters, he prohibits Hassan getting into the play. The protagonist's conceptualizations about Hassan being a Hazara worker likewise slips into his psyche when he sees Hassan being assaulted for declining to surrender the kite to Assef. In his mindset, the protagonist needs to satisfy his father in any means even it is meant to let his friend pay the penance (Hosseini 41):

That was a long time ago, but it’s wrong what they say about the past, I’ve learned, about how you can bury it. Because the past claws its way out. Looking back now, I realize I have been peeking into that deserted alley for the last twenty-six years (Kite Runner 1).

The sense of responsibility and transcendence overwhelmed the protagonist when starts reflecting upon Sohrab as a way to redeem his guilt. He takes him as a son and he turns to be a father figure for him. We no longer see that jealous and unresponsive boy. His point of view regarding the separation of Pashtun and Hazara alters totally when the protagonist discovers Hassan is his relative or to be more precise his half-brother. Heading down to Afghanistan to safeguard Sohrab separated the obstruction of being distinctive as a Pashtun and Hazara. Afghans are notorious for falsifying preferences by publicly lying and privately being

truthful about their persuasions based on sectarianism, religious and political bigotry. The novelist begins this occasionally agonizing mending measure by opening the discussion into the most squeezing social infections tormenting Afghans: ethnic-strict relations, the division of the advantaged and unprivileged, the twofold standard for people, and the deception of those concealing their transgressions under the shroud of strict exemplary nature on sectarianism, strict and political bias (Bloom 62).

The Kite Runner isn't just a simple Bildungsroman, however a Bildungsroman of development and maturity regarding emotionality, genuineness, and even instruction. The principal character develops in his feelings as much as he develops intellectually in the novel. The line of development measure doesn't come to pass all of abrupt, however; over a course of numerous years, from his unadulterated adolescence to his upset, disturbed adulthood. Amir sees that life is a lot simpler in the event that one doesn't need to confront reality and be helped to remember one's pattern of untruths, disloyalties and mysteries. He wishes Rahim Khan had "let me live on in my oblivion" (198). The writer comprehends the delight to live on in absent-mindedness and to keep the past covered, however it is shallow and accursing, only an existence of pretending.

Rui Yuping argues that the protagonist's self-development and self-awareness streamline the following pattern: the sense of naivety, confusion, loss at home; experimenting with writing and being insightful, and lastly an awareness of self and responsibility. Guilt permeates through what he has done, transforming into a light sleeper and continually trusting that someone would know about what he did, yet failing to be sufficiently valiant to tell anybody. The protagonist is conscious and mutters to himself: "I watched Hassan get raped" (Hosseini 86). He hoped that "someone would wake up and hear, so I wouldn't have to live with this lie anymore. But no one woke up and in the silence that followed, I understood the nature of my new curse: I was going to get away with it" (Hosseini 86). He has another opportunity of telling his sinful life when he is with Rahim Khan, but once again, his bravery failed him. "For a moment, I almost did tell him. Almost told him everything, but then what would he think of me? He'd hate me, and rightfully" (Hosseini 99).

Readers witness the drastic change in Amir's characterization in the novel focusing on his growth from a self-centered child to a selfless

adult. Permitting Hassan to be raped, Amir is not any jubilant. On the contrary, his sin is unforgivable, and he realizes his selfishness, costing his happiness rather than increasing it. Therefore, Amir hushes up his blame without informing anybody, not even his spouse. As time slips, he has the option to conceal his blame, however he never views himself as pardoned (Jefferess 392).

Asked by Rahim Khan to save Hassan's son, it paves the way for Amir make up for his sordid past with his old friend. Amir is exceptionally hesitant to do as such. He has concealed his blame and consuming an extravagance time on earth in United States of America with a spouse and a steady vocation (Carlson 92). As opposed to the challenging receptiveness in this novel, the novelist satirizes the pretension of his culture, which is best depicted the presumptuous, westernized Afghans who never were actually important for Afghanistan and are just returning currently to make dollars. The cabbie who takes Amir to Kabul blames him for being a traveler in Afghanistan since he and his family lived stand-offish from the genuine Afghanistan (Bloom 58).

Adhering to his words, Amir is determined to get back to Afghanistan to rescue Sohrab. He has an obligation towards his friend's son "I would not leave Afghanistan without finding Sohrab" (Hosseini 255). The novel's material turns dull when the novelist portrays the enduring of his country under the oppression of the Taliban, whom Amir experiences when he at last gets back, expecting to help Hassan and his family. The last third of the book is brimming with frequenting pictures: a man, desperate to feed his children, trying to sell his artificial leg in the market; adulterous couple battered to the point of death in an arena during the halftime of a football coordinate; a rouged little youngster constrained into prostitution. The novel gets its popularity due to the humanistic aspect and approaches of Afghani society before and after invasion.

Amir's annoyance at long faints away when he sees how Baba probably felt the true sense of agony. He comes to a realization that his sins stick to him as his shadow for every one of those years, not having the option to come clean and frank with Amir, not having the option to guarantee Hassan as his own. "Baba and I were more alike than I'd ever known. We had both betrayed the people who would have given their lives for us" (Hosseini 226). Gaining knowledge and courage, the

protagonist internalizes that Khan, his father's friend, had summoned him to Afghanistan to repent for correcting his committed wrongdoings. He finds that he has excused Baba in the wake of rescuing Sohrab from Afghanistan and moving to America. Around evening time, the protagonist reckons: "I wondered if that was how forgiveness budded, not with the fanfare of epiphany, but with the pain gathering its things, packing up, and slipping away unannounced in the middle of the night" (Hosseini 359).

In Kabul, Amir had a place with high society. Nearly everybody indicated regard for him. He needn't face the pressing factor from the rest of the world. Furthermore, he had a dedicated worker who consistently helped and secured him. He was an expert who could get nearly all that he needed. After the war, he and his dad needed to run away to America. All that he encountered in America accelerated his growing up. With various economic wellbeing, he had entirely unexpected encounters in two nations. It assisted Amir with understanding diverse social qualities among various classes, races, and more significant, humankind (Juan Du 93).

SECTION THREE

3.1. Ali Bader: Brief Biography

Iraqi novelist **Ali Bader** was born in Baghdad in 1964. He studied philosophy and French literature at Baghdad University before working as a journalist for a number of newspapers and magazines. In addition, he is the author of different kinds of genres; poetry, novel, and essays. He writes from travel writing and works of criticism to works of fiction. He has won a number prizes for his novels, many of which have been translated into other languages. His novels include *Papa Sartre*, awarded the State Prize for Literature in Baghdad in 2002, and *a Sunken Writer* (2005) and *Running after the Wolves* (2007) and *The Tobacco Guard* (2008). Two of his novels have been long listed for The International Prize for Arabic Fiction: *The Tobacco Guard* (2009) and *Kings of Sands* (2010). He currently lives in Amman, Jordan.

3.2. Papa Sartre: As a Bildungsroman Novel

The focal point of the novel, *Papa Sartre* (2001) is the 1960s generation, which the novelist looks to investigate and remark the adverse consequence of their social impact actually felt by the current age today. Specifically, the novel features the hardships of the pseudo-learned people of sixties Baghdad in parody mould. It likewise

remembers depictions of Iraq's rich and powerful families for their decay. For this work, he was granted the State Prize for Writing in Baghdad in 2002, and the Tunisian Abu Al-Qassem Al-Shabi Grant. Following its basic recognition in the Bedouin world, it was translated into English (Madigan 1).

Papa Sartre is not an easy novel, at first reading, it might appear to be a mock-biography, or perhaps a cultural study of Baghdad in the 1960s, but the novel genre is more complex than this. At its core, Papa Sartre is an ontological and epistemological detective story, a meditation upon identity, knowledge, and authority. Who are we? The author asks. And how can we be certain? Therefore, the novel is multilayered novel that can be tackled from different perspectives. One of them is that as a bildungsroman novel (Madigan 1).

Papa Sartre is a sarcastically-toned satirical novel that unfolds in modern Iraq and focuses on the story of Abd al-Rahman, an Iraqi flâneur from an aristocratic family who is fond of Sartre and existentialism. Abd al-Rahman travels to Paris to pursue his philosophy degree but fails to attain it due to his laziness and lack of intelligence. He returns to his town in Iraq with his French wife Germaine, who used to work in Paris as a domestic worker, but he passes her off to be Sartre's cousin.

The unnamed narrator relates the entire life of "the Sartre of al-Sadriya," through a biographer is supposed to write the Abd al-Rahman's biography. Since bildungsroman novel is a novel of formation focuses upon the education or development of a main character, Abd al-Rahman who failed in his study and had misunderstanding of Sartre and existentialism:

He compared his reflection to Sartre's photograph hanging on the wall and was overwhelmed with sadness. What if I were one-eyed? The two of us would have looked alike! Abd al-Rahman had shaved his mustache and styled his hair like Sartre's (Papa Sartre 27).

Bader tries to set Abd al-Rahman as an example of sham intellectuals of 1950s in Iraq. He points out how Abd al-Rahman's psychology is retarded and how superficial he is. He yearns to look similar to Sartre to the extent, he begins to hate Jaseb, a fish-seller who looks like Sartre because he is one-eyed. Abd al-Rahman's eyes become a defect, a hindrance preventing his full transformation into an Iraqi copy of Sartre:

The sight of Jaseb tortured him, and he quarreled with him whenever he saw him. He swore at him, threatened him, and at the top of his lungs shouted at him, “By God, if it were not for that one eye of yours arguing in your favor, I would have smashed your head with my shoe (Papa Sartre 29).

Abd al-Rahman, the fake philosopher upon returning to Iraq, he believes that he is true representative of Sartre and had great knowledge. He begins to popularize this idea of existentialism, dresses jacket and talks like a philosopher, and attends the cultural and social settings among his friends. He presents himself as an Iraqi philosopher. It is a propaganda and his friends in reality, know his fakery because some of them are fake like Sartre of Baghdad (McManus 133):

Abbas Philosophy and Salman became the most important intellectuals of the sixties. Abbas came to Baghdad from Kirkuk, after a career in the petroleum industry. At that time, he used to call “Kaka Sartre.” Salman came from al-Shatra, with a small sum of money, to study at Baghdad University (Papa Sartre 30).

Abd al-Rahman starts to popularize his own version of existentialism and nausea that is based on luxurious lifestyle, entertainment, women, sexual entertainment, nightclubs and carnal pleasures. People surrounding him pretend to be loyal followers as long as he throws cash on them. Papa Sartre is a scathing ironic criticism of Arab intellectuals of the 1960s and beyond who claimed to introduce Western philosophy to the Arab world while being idly rich, exploitative, self-serving opportunists:

It was the sight of the Negro dancer from Basra that inspired in Abd al- Rahman the idea of a national existentialist movement. Her feminine, uninhibited dancing, the way she jumped up on the stage and revealed her brown body shining under the light, her thick lips and ivory white teeth, and her fishy smell—all this inflamed Abd al- Rahman’s imagination (Papa Sartre 38).

Bader is smart enough to include a bildungsroman of one character like the philosopher, but the biographer can be included within the umbrella of this genre. Readers are following the biographer's early attempts in collecting information, documents, images, and interviews.

He is narrating the story of Abd al-Rahman and biographer's story. This is a great contribution, rarely matched and difficult to master. It is also meta-fiction novel, in a sense the novelist implicitly shows the process of writing a biography, which is a cycle of questions, and interviews that never resolve themselves: Who was Abd al-Rahman? What did his life mean? How can I discover the truth about him?

For best knowledge of the researcher, the novel is about the entanglement of the two; the philosopher and the biographer. It can be inferred that the biographer resembles the philosopher, a symbolic manifestation of how writers can identify with, and at times loses himself in their subjects. These confusion and resemblance are apt because biography often reveals more about the writer than about the subject. In *Papa Sartre*, the biographer himself discovers a related truth; the interviewees tell their own story, not Abd al-Rahman's. To elaborate this point of resemblance between the biographer and Abd al-Rahman is that both of them are losing morality and ethics of writing on the part of the biographer, and perpetrate falsehood and fakery. It can be proved textually when the biographer first met Hanna Yusif and Nunu Behar:

I hadn't met Hanna Yusif or Nunu Behar before, but I realized that those two had intentions that went beyond commissioning the mere writing of the biography in other words, something in the story that went beyond the biography itself. It was one of those things that one ignores for various reasons, and my reason was my desperate need for money. I was so destitute I couldn't hesitate or object. I had to act quickly and think later. I admit mine was not a very moral attitude, but I had never been obsessively moral (Papa Sartre 11).

Bader's criticism goes beyond the main character, and includes even the biographer. Those intellectuals who present themselves as leaders, thinkers, and philosophers are all revolving in the same sham boat of knowledge. Those writers and biographers and their likes want to beautify what is already ugly side of humanity.

Bader presents a different kind of bildungsroman novel in which readers follow up the fall of the philosopher rather than the rise of the protagonist. This degeneration would set the entire tone of the novel, degeneration in moral, social and cultural sense. Al-Sadriya philosopher engages in series of sexual escapades starting in nightclubs in France,

moving into Rujina the domestic worker in at the philosopher's house and ending with Nadia. Bader sets not a hero with moral values to be followed or imitated, but an anti-hero, a misfit and loser who trying hardly to be exact replica of the French philosopher, Jean-Paul Sartre.

The writer pays a great deal of emphasis on the moral degradation on the Al-Sadriya philosopher, this was a hallmark that can be noticed through many women that the philosopher meet in his life. There is a great deal of obscenity in this regard and one example might suffice is the Rujina:

The first woman to awaken his sexual instincts was Rujina the maid. She was cleaning the marble stairs one morning. He stood in front of her and raised his arms for her to carry him. She squeezed his head between her breasts, where he smelled her natural sexuality... (Papa Sartre 103).

Rujina's presence in the novel can be summarized by her overwhelming sexual seductiveness. She is an example of the over sexual female domestic worker who brings chaos of the family and degrade the moral. Libidinal drive seems to be the only motive that determines her personality and options. She destroys her own family because of her sexual relationship with a gangster. She then lives with Saadun as a lusty mistress, yet she keeps seducing the rest of the adult, and non-adult, males in the family including Abd al-Rahman himself and his father. Her sexuality is associated with animalistic carnalism. Abd al-Rahman's mother caught red-handed twice sleeping with her. Rujina has slept with Abd al-Rahman's father on the same bed (Aldhamen 121).

Out of Abd al-Rahman's setting and places that he visits, Bader tries to delineate the philosopher's image. Bader implicitly insinuates that not only the intellectuals are deteriorating, but Baghdad as a capital is degenerating. This is apparent in his description:

The market was humid and stuffy, the ground was muddy, and water seeped from the badly paved street. The restaurant was located at one end of the market, a small place with a low ceiling, painted a cheap white and with a dirty glass façade. We inquired about Abbas Philosophy and Salman. They didn't look like philosophers at all, more like fruit merchants. They were middle-aged men with huge bellies that hit the edge of the table whenever they moved (Papa Sartre 20).

Baghdad is depicted as crowded, dirty, unhealthy environment, as labyrinthine and convoluted as the biographer's quest for knowledge. Bader, at his best, tries to evoke the sense of place as degenerating physically and in other places when he mentions the nightclubs degenerate morally. That is because Bader is not describing a hero of true caliber or philosophy that might save or start a revolution in the scholarship circles. He does not romanticize the places that the biographer visits and tries to be objective.

Abd al-Rahman's father introduced his son to the prime minister of Iraq, Nouri al-Said, and proposes to be the cabinet's philosopher. The philosopher tries to deceive not only the society, but his family too. Bader shows how the upper classes that the philosopher is one of them are flattering:

What's more alarming is the fact that his son returned from Paris worse off than he was before he went. As soon as I heard the young man speak I became convinced that, without a doubt, he was crazy. If he is not crazy then I am crazy. By God, I wonder how these riffraff became aristocrats! (Papa Sartre 35).

Abd al-Rahman is vague figure, and among those friends who seem to have known him for a long time, there's much disagreement. Biographer does seem sure about the facts that he is collecting. The facts are oblique and contradictory. As the biographer begins his research, he doesn't acquire knowledge so much as images, assumptions, gossip, self-serving stories, half-truths, and outright lies. Bader enlarges the circle of falsehood to include the biographer who knows from the outset that what he is doing totally fabrication:

You must know that truth and bogus facts are not necessarily a contradiction in your kind of work. Anyway, you're not being paid to write a true story. I'll write about his greatness and his commonness at the same time, I explained. Write whatever you want, and make this donkey greater than Sartre himself (Papa Sartre 10).

What makes an Iraqi fiction of bildungsroman different in this novel is that, readers are met with different perspectives regarding Abd al-Rahman. There are sections narrated from the perspective of unnamed narrator, and there are sections explained from the biographer's viewpoint and there are viewpoints made by the

philosopher's friends. Collectively, these images, descriptions, and biographies help to constitute the full frame of Al-Sadriya philosopher.

This multiplicity of voices and perspectives are postmodern technique and Bader was successful to great extent on this regard. Because of this multiplicity of perspectives create a sort of confusion for the biographer. Like the philosopher's journey, the biographer's journey was not an easy mission. It is an uneasy combination of crooked alleyways and wide green avenues; the reader occasionally finds something important, but he also stumbles into dead-ends. The biographer's journey might be likened to a journey of a detective who follows and searches for evidence in a crime scene. That is why the biographer finds something, through his journey, which contradicts the stories of philosopher's death. From the beginning of this project, the biographer has been coerced into writing a certain ending for the death of Abd al-Rahman. In a conversation between Sadeq Zadeh and the biographer, Zadeh insists to be offered different endings and biographer should adopt the ending that Zadeh selects:

In reality, there are things that do not concern you as you write. I won't prevent you from writing the truth, not at all. I won't ask you to write things that are not mentioned in the documents. The problem, however, is with the philosopher's death. People don't agree on the circumstances of his death. There are many versions. All I want is to choose one of the various endings and ask you to adopt it. I don't want to do what Hanna is doing, which is to involve you. All I want is for you to present me with all the plausible endings, and I'll choose the one I want (Papa Sartre 25).

By hard working and minute search through documents and interviews the biographer made, he comes across a different story than the one he was provided with. Zadeh explains that the philosopher commits a suicide. Abd al-Rahman was not able to stand for successive failures of his philosophy and troubled relationship with family. He killed himself. That was the prevalent story. The biographer comes through a different version of death that involves a conspiracy:

I had to verify a second theory: the Trotskyite conspiracy. It was suggested as the Khaddouri family

sat in their garden, near the fountain one afternoon, together with Edmond and Elain, drinking tea and eating cookies. "Let's kill him (Papa Sartre 142).

The biographer follows up the conspiracy and finds that Germaine, the philosopher's wife has cheated him with his friend, Ismail. They had sexual affair, and they were happy as if living in a far land away from troubles of life. There was Siraj al-Din Mosque near the house and based on Germaine's demand, Ismail went to the Mosque to get apples and he was caught:

Ismail suggested, "Maybe you were watching a porn flick, imam?" The guard didn't like Ismail's rudeness. He told him to take off his pants, leaving him totally naked, and tied him to a tree. Meanwhile the imam had climbed the minaret and invited the inhabitants of al-Sadriya to come and see the adulterer. All this took place as Germaine, covered only with a sheet, watched, helpless and mortified, from her roof (Papa Sartre 144).

The outrageous scandal went viral and Abd al-Rahman was not able to face reality and liaison of his wife with his bosom friend. His life deteriorates much more than expected. He died a week after the scandalous incident. All the perpetrators were vanished; Ismail disappeared; Edmond immigrated to Australia and Germaine returned to Paris:

You wrote the biography of the philosopher because we paid you to do so, but who asked you to write about Ismail Hadoub? What obscene person induced you to do it? Tell me! I defended myself, "No one told me to do it, but I found that Ismail was important for understanding the personality of the philosopher, believe me." Nunu Behar tried to calm him down. "Leave him, Ismail. Let him be." Until this second I had not realized that Sadeq was Ismail Hadoub. I hadn't written about him to expose him, and if he had told me the truth I would have embellished his image (Papa Sartre 149).

Sadeq Zadeh is the master falsifier and best fabricator who falsifies the truth through writing a biography project. He keeps changing his identities and name wherever it is possible. It turns out Ismail is Zadeq

Zadeh who betrays his friend, Abd al-Rahman. Following up the character of Al-Sadriya philosopher is like one goes into a maze with convoluted roads and a high degree of ramifications that need to be collected to have the final frame of the story. Bader was successful in this regard, in which he is not only describing a character's development, but also he was giving his readers pictures of cultural and social aspects of Baghdad. It is by this virtue of moving and surveying into streets of Baghdad like al-Rashid Street, Haydar Khana, al-Harj market...etc creates a sense of Flânerie.

CONCLUSIONS

Amir has suffered agony during his childhood and harbored the sense of guilt. He develops a sense of transformation through understanding his haunting past, a father figure for Hassan's son, and lastly a breadwinner for a family. Based on Amir's mental changes, a reader can see this cycle simultaneously molded his self-improvement personality. Amir's character growth enables him to enter the spirit of transcendence in which he rises above the self-ego and social distinction. He forgets his status and considers himself in the same level with Hassan overcoming his fear at last. Signs of his maturity are evident in changing his role from a mere childish boy into a responsible father figure for Hassan's son.

Ali Bader's *Papa Sartre*, readers are met with different perspectives to portray Al-Sadriya philosopher including his death. The difference between the two novels is that the former; readers follow the innocence of a child who is corrupted by the societal and religious matters, but later Amir corrects his wrongdoings. The latter novel, Bader draws upon the corruption of the mind through false imitation, sham intellectuals, fabricated biographies and even false philosophy.

Another point to be noticed is that in Bader's *Papa Sartre*, readers follow up the falling image of the character rather than rising character. Al-Sadriya philosopher engages in amoral and bohemian life where he spends his money on sexual affairs. He envelops himself with a cocoon of lies. One of the conclusions reached at is that Bader pays heavy attention to the place description. The places work like a camera, in some chapters, portraying the cultural aspects of Baghdad. Bader leads his readers into alleys, food style, uniforms, hotels, buildings, antique shops, famous street and souk like al-Rashid Street, Haydar Khana, and al-Harj market. This is the beauty of Ali Bader's *Papa Sartre* that we did not find such role of place description in Khaled Hosseini's *The Kite Runner*.

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