

The Harvest of Terror in Rajiv Joseph's *Bengal Tiger at the Baghdad Zoo*

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Abstract— In the aftermath of the American invasion of Iraq, Rajiv Joseph decided to unveil the cruelty practiced in Iraq through his play *Bengal Tiger at the Baghdad Zoo*. The message of the author is that terror is like a ghost that haunts its doer. The play, though humorous, is a sharp attack against all forms of brutality; it is a call for the lost humanity in a world of absurdity.

Keywords— American Invasion, Iraq, Terror, War.

INTRODUCTION

IN a time when the term 'terror' has become like a bastard threatening the whole globe, Rajiv Joseph has chosen to present, through his play *Bengal Tiger at the Baghdad Zoo*, the brutality of man living in the twenty first century. The play, set in the first days following the American invasion of Iraq in 2003, creates an atmosphere of terror resulting from man's irrationality, rapacity and ferocity. The play is meant to criticize the American disingenuous attack on Iraq as well as the ruthlessness of Saddam Hussein's regime.

America's purpose for launching this war as George W. Bush, president of the United States, had announced was determined by three main reasons: destroying Iraq's weapons of mass destruction, ending Saddam Hussein's support of terrorism, and freeing the Iraqi people (Cramer and Thrall, 1). Moreover, the attacks of September 11th were a good cause that the United States used to support their war on terror in Afghanistan and Iraq (Galbraith, 5). However, the core reason behind this invasion can be illustrated by America's desire to control Iraq's oil reserves (Hinnebusch, 212). Another reason is that during that period, the United States was considered as the most powerful nation. Through this war, it tried to preserve its hegemonic position, as scholar Slavoj Žižek considered that Iraq's invasion was "the urge to brutally assert and signal unconditional U.S. hegemony".

The night of Baghdad is the setting of the first scene of the play. At the Baghdad Zoo, two American soldiers and a Bengal tiger appear on the stage where the tiger stands like a person and speaks to the audience: "The lions escaped two days ago. Predictably, they got killed in about two hours. Everybody always gives lions so much credit. But I am bigger ..." (Joseph, 7). According to the law of the jungle, the lion represents a cruel king or ruler. He is the strongest and all animals are supposed to obey him. In the play, the lion who represents Saddam Hussein has escaped, and maybe he is killed. The war had been launched to kill Saddam, his sons and his men; therefore, Iraq was left, like this zoo, without a

leader. The tiger seems to envy the lion for his position; he got power too, but he has been imprisoned and silenced. In the play, the tiger is meant to speak of the struggle of man during the war where people live in a state of chaos and loss.

Tom and Kev, two American soldiers, were sent to Baghdad, as other soldiers, in a mission that aims to liberate the Iraqi people from the exploitation of their leader and his regime. Rajiv Joseph sarcastically criticizes this fake role of the American veterans through presenting the protagonists of his play as hollow and immoral. In the play, Tom and Kev are the guards of the Baghdad zoo where the Bengal tiger is present. They stand beside the tiger, without hearing his words, and they speak of their achievements.

To Kev, the war is dull, for his job at the zoo has forbidden him from killing any Iraqi citizen: "Not one Iraqi I get to kill" (Joseph, 11). According to him, heroism is built on bloodshed and terror, so as long as his hands are not stained with blood, his masculinity is in trouble, and heroism is not attained. He speaks of America's war in Vietnam where veterans were lucky not only for murdering Vietnamese people but also for seducing their women. Hence, he curses his bad luck for not being able to have a sexual relationship with an Iraqi woman too: "You know back in Vietnam, there was so many Vietnamese bitches all over the place, and everyone got a piece." (Joseph, 11) Through Kev, Rajiv Joseph wanted to show truth of the American veterans who not only lack morals and ethics but also lack rationality and reason. Kev, then, seems to be ridiculous, naïve, and lecherous.

Tom, on the other hand, tries to show Kev that he is his superior. He criticizes Kev's words saying: "No man...I got values" (Joseph, 11). He speaks of values, for he is an image of the American government that places values and morals on top of all its policy. Joseph wanted to prove for the public that this policy is just a fake one; Tom's hands are stained with the blood of Saddam Hussein's sons:

"Kev: You got to kill Saddam's kids, man. That's awesome.

Tom: Yeah, it was cool (Joseph, 11)."

This act of killing is not the only source of Tom's joy, for what makes him more delighted is that he had won 'a gold-plated gun', and a 'gold toilet seat' that were stolen from Saddam's castle by American veterans:

Tom: The toilet was gold. Sergeant dismantled the whole thing. I won the seat off him in poker.

Kev: You won a toilet seat?

Tom: Gold toilet seat. I won the gold toilet seat.

Kev: Where is it?

Tom: Somewhere safe. I buried it.

Kev: Where?

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Tom: Yeah, I'm gonna tell you, Kev. I'm gonna tell you. Somewhere safe. Between this gun and that toilet seat, I am set. Back home, I'll be sitting pretty. (Joseph, 10-11)

Tom says that he is set between that toilet seat and the gun; therefore, Tom is another example of another veteran who seems to have forgotten the aim behind his presence in Baghdad. His mission in Iraq becomes an adventure through which he could loot, but what astonishes his friend is that he has stolen a 'toilet seat'. Rajiv Joseph, then, makes fun of the American spoiled veterans who seek profit through their war; they would steal anything, even if it were useless. This ironic role of the Americans in Iraq is a message that the playwright wanted to send for the Americans who are misguided by their government and its media that try to hide its crimes and its true goals in Iraq. President Bush claimed that the American forces were sent to Iraq "to free its people and to defend the world from grave danger" (Bush, 2003); however, the play shows that the American army is the cause of danger in Iraq not vice versa.

The first scene of the play ends with Kev shooting the Tiger after it had bitten Tom's hand leaving him without a hand. This accident becomes a turning point in the play, for the tiger who is supposed to be dead now will turn into a ghost that will haunt the place. The Tiger, staring at his own dead body says:

"But I guess I was always going to die here. I guess that was my fate, from the start... So that's what you look like. You go your whole life never knowing how you look. And then there you are. You get hungry, you get stupid, you get shot and die. ..." (Joseph, 12)

The Tiger, though fierce, is weak, for he had lived his life imprisoned in a cage; i.e., silenced. The tiger had been left hungry, and hunger according to him led to his stupidity. Through the Tiger, Rajiv Joseph wants to draw an image from real life where the strong silence the weak through driving them into poverty and starvation. This strategy was applied by the U.S. policy in the countries they had invaded, as Iraq. In this case, survival becomes the first aim of the weak; hence, they would not ask for their rights or their freedom.

Musa, a new character, appears since the second scene of the play as an Iraqi translator working for the sake of the Americans. The presence of Musa in the play is essential since he represents a lost Iraqi generation. He, at first, appears to be lost between the formal American English as it appears in the dictionary and the casual American phrases used by the soldiers which Musa was not able to understand even after using the dictionary: "I speak English, but I don't understand casual American phrases. So, when I go with the soldiers, I listen for these phrases and I write them down so that I can better understand the way you speak" (Joseph, 14). The formal language might symbolize the apparent goals set by the Americans for the invasion of Iraq while the casual language which appears as a dirty language, symbolizes the dirty causes of the war. Musa's inability to understand the casual language is the same as his inability to understand the true causes behind the American invasion of Iraq.

A chaotic atmosphere overwhelms the third scene of the play where Musa, Kev, an Iraqi woman and an Iraqi man appear. It is apparent in this scene how the Iraqi couple has suffered from terror caused by the Americans. Kev attacks

their house and causes fear for the woman who wants him to get out of her house: "Get out of our house! Leave us alone! ...There's nothing here for you! Go away... We've done nothing wrong. Go away" (Joseph, 18). The woman has been attacked inside her home without doing any crime. The American invasion of Iraq has just increased the Iraqi crisis, and the freedom they claimed to spread is unattainable.

The debate between the woman and her husband continues as Kev continues to spoil the house, and Musa tries to do his job as a translator:

Man: Hathe shee-yreed? [What does he want?]

Woman: Ma a'roof, daykherboon ilbait. Yreedoon Yakthook wiyahoom! [I don't know, they're wrecking the house. They want to take you away!]

(Kev pushes the man.)

Kev: You speak fucking English, I said!

Musa: He doesn't speak English!

Kev: Fuck that, man. Tell him to kneel down. I'm gonna count from five! (Joseph, 19)

Kev wants from the man to use the English which is not his language; he, too, forces him to kneel down in order to demean him. This shows how the Americans want to deprive these people from all their rights, even the right of using one's mother language in his own country. This scene presents the injustice of the Americans toward the innocent Iraqi civilians. The American soldiers who pretend to help the Iraqi people turn to be the hand that kills, steals and spoils everything. If America is the land of democracy, why, then, it does not spread this democracy as it claims! Why do the Americans deprive others from their rights while they claim to spread peace? These actions contradict with what Bush has once announced about the role of his nation: "It is the policy of the United States to seek and support the growth of democratic movements and institutions in every nation and culture, with the ultimate goal of ending tyranny in our world" (Bush, 2005). However, the American nation has planted horror, fear, and terror in Iraq; it has spread tyranny in the world instead of ending it.

The woman then, as if surrendering, offers Kev everything she owns at her house. She seems to be familiar with such behavior; this means that the American veterans are used to treat the Iraqi people this way, and Kev is not a special case: "Take it, steal it, steal everything we have. Criminals, all of you, every one of you" (Joseph, 21). This woman is only an example of what the Iraqi people have suffered from during the American invasion. The innocent people are the victims of avarice, where the strong exploit the weak and usurp their wealth.

At this stage of the play, Rajiv Joseph turns to show that not only the Iraqi are suffering from terror, but also the Americans are suffering from the cruelty of their own nation, and the harvest of terror is seen through the psychological disorders, known as post-traumatic stress disorders, the American veterans have been suffering from. This is the case of most American soldiers who fought in the war in Iraq. One scholar, Rick Kelly, finds that: "These young people have been dispatched to a war that was based on a series of flagrant lies, and that violated numerous precepts of international law. They are now being ordered to intimidate and terrorize the Iraqi people". The play shows that the Iraqis are not suffering

alone, the American veterans have been turned into victims of their own nation; Kev is one of these veterans who, upon witnessing and practicing such terror, have experienced post-traumatic stress disorders. Therefore, Kev becomes haunted by the Tiger's ghost: "Bring it Tiger. I'm right here, ready, ... (he starts to cry) (Joseph, 23). As a soldier, Kev is supposed to be courageous and strong, but Kev turns to be frail and foolish. As he starts speaking with the ghost, the Iraqi woman realizes that Kev is facing mental disorders: "Nothing, you've got nothing, you're crazy, empty, soulless, fool, all of you, ruining our lives with your stupid, mindless game!" (Joseph, 24) The voice of this woman becomes the voice of truth, and her words carry a message to the audience through which they can be aware of what was truly taking place in Iraq. The war is compared to a game through which the soldiers are only a tool that is controlled by its owner. Therefore, they turn to be foolish and soulless because of participating in an illegal war.

Another scene takes place in a garden of topiary where plants are cut to look like animals. The topiary is ruined, burned, and skeletal; the garden represents Iraq which is burned and destroyed by the war. The Tiger, then, appears as a ghost wandering in this garden. Among death and destruction, the tiger speaks of death, of life, of hell, and of heaven. The war and the savagery of human beings have led to his pessimism and skepticism: "It's alarming, this life after death. The fact is, Tigers are atheists. All of us. Unbashed. Heaven and hell? Those are just metaphorical constructs that represent "hungry" and "not hungry"." (Joseph, 26) Through his imagination, Rajiv Joseph takes us to a journey into the afterlife. The cruelty of life led the Tiger not only to skepticism, but also to doubt. He reaches extreme pessimism as he considers that even the afterlife is full of sorrows. The Tiger is, thus, trapped, for even after death he couldn't find a solution to end his inner crises that was the result of terror and rapacity.

On the other hand, Kev is taken to a hospital to be treated from his mental illness. Tom, who was sent to the United States for the treatment of his hand, returns to Iraq and visits Kev at the hospital where both veterans turn to be disabled men, longing for their earlier life in their country:

Kev: How was America.

Tom: It was all right.

Kev: You get any Mickey D's?

Tom: Yeah, I got some. Right before I came back. (Joseph, 27)

In the United States, life is totally different from that in Iraq. People live in peace and do not know what is taking place in Iraq. Rajiv Joseph wants to show through this scene that it is not fair that the same nation that causes destruction of another nation seeks peace for its own land. America, thus, should stop its illegal acts in Iraq, for the Iraqi's, too, have the right to live peacefully. Tom and Kev miss the life in their country since their participation in war stole their dreams and spoiled their lives; they had to endure physical and psychological pain. They reveal for each other that they have turned to be disabled:

"(Tom sticks his prosthetic hand in Kev's face)

Tom: Look at this,..!

Kev: What? God, what's your problem?

Tom: I lost my hand! It's gone, do you get that,..?

Kev: Yeah, I know, I can see! I was there!

Tom: I was gonna home and work for my uncle. What am I supposed to do now? I lost my right hand!

Kev: Dude, that thing is top of the line. You're like RoboCop.

Tom: No I'm not. I'm stupid handicapped jerk..." (Joseph, 29)

Tom's crisis stems from his disability; he has been turned into a handicapped. Going home again becomes useless and fruitless for this injury has destroyed his life. The suffering of the American soldiers is one of the consequences of practicing terror, for planting terror in Iraq will definitely lead to an American crisis. It is said in the bible that: "whatsoever a man soweth, that he shall also reap" (Glatians, vi,7); therefore, America has been destroying its own peace and security by planting terror in Iraq.

Kev, too, is disabled, but his disability is the result of stress, fear, and mental trauma. This can be witnessed when he seeks Tom's help:

Kev: Yes, you are. You are, man. And I need you, okay? I'm so scared. He's everywhere, you know? Everywhere I look is that stupid fucking Tiger.

Tom: Well, that's your psych problem, Kev. Not mine. Now, I have some gold left that I have to get before I leave here, and if I don't get the gun back from you, I'm gonna kill you. Understand? (Joseph, 33)

It's clear how the Tiger's ghost has turned Kev into a frail and ill person; he becomes obsessed by the Tiger, and this a form of mental trauma which the soldiers suffer from as a result of feeling guilty. Kev, then, continues to struggle with the Tiger's ghost; as a result, his fear and psychological problems lead him to commit suicide.

Tom, on the other hand, has refused to assist his friend. He has insulted him and just asked about his golden gun; this weapon "is a potent symbol of both corrupting greed and the brutality it can engender" (Isherwood, 2011). Tom, then, represents the materialistic nature of human beings where selfishness dominates over mercy and tolerance. When materialism controls man, he becomes ready to kill his own brother and in this case his friend. Man, then, becomes instinctive, similar to animals. Therefore, Joseph presents the fierce Tiger to show that people themselves have got rid of their morals, conscience, and ethics; selfishness pushed them to behave as animals:

"Tiger: I just remembered something: Sixteen years ago, I killed two children. A little girl and a little boy. Sister and brother.... I was hungry. They were food....After all, lunch usually consists of the weak, the small, the stupid". (Joseph, 33-34)

The Tiger carries a message for the audience; the strong animals attack the weak to feed on and to become powerful. The image here is symbolic and metaphorical; the strong nations, too, attack the weak to usurp their wealth and to become more powerful. The Tiger is cruel by nature, but humans have turned to be similar to fierce animals because of their greed. Rajiv Joseph condemns nations that have substituted humanity by cruelty; in the twenty first century, powerful nations call for humanity but practice savagery, so the author wanted to unveil this truth by shedding light on what has been taking place in Iraq.

Moving to another scene of the play, Uday, Saddam Hussein's son, enters the stage carrying the served head of his brother, Qusay. Uday has been killed during the war, so what appears is his ghost. On the stage stands Musa; although Musa is working with the Americans, he has been the Uday's gardener before the war. The scene by itself is horrifying; terror again overwhelms the play, as if Rajiv Joseph is trying to say that terror leads to more terror not to peace. Therefore, what the Americans made in Iraq was increasing terror rather than spreading peace. As Uday proceeds, he speaks sometimes to the head of his brother and sometimes to Musa: "Look Qusay! It is Mansour. My trusted gardener. But he is not keeping the land any longer. He has a gun! ...It is my gold-plated semi-automatic pistol. Crafted in Riyadh!" (Joseph, 35) Uday condemns both Musa and the Americans, for Musa is a traitor and the Americans are thieves and liars. Musa has Uday's gold gun- the gun that he was shut by, so Musa has betrayed him. Uday confesses that through his lifetime, he practiced terror, and he tortured people: "Of course I fucking tortured people" (Joseph, 36). For this reason, Musa and many other Iraqi people wanted to run away from the cruelty of Saddam and his sons, so they found the Americans as their savior. However, such people fell into a trap since the Americans proved to be worse than Saddam; they too have exploited the Iraqis. Uday, then, confesses the whole truth:

"I am dead...The Americans got me. Me and Qusay. And then what do they do?...They come into my home and they steal everything I have, like common little thieves....And it is these hungry, greedy little Americans, who you work for. You work for them to kill us. To steal our oil" (Joseph, 36-37).

Through these words, the playwright wants to shed the light on one of the main reasons behind the American invasion of Iraq which is Iraq's oil. Moreover, he hints at an important point which is that the soldiers sent to Iraq were 'hungry'; in other words, they haven't been sent for a noble purpose, and their behavior in Iraq proves that they represent an American generation that lacks ethics, morals and education:

"Uday: Good! Yes! I am dead! And yet, here I am...roaming around Baghdad. Uday Hussein will not go away, Mansour. He is not simply shot down by a bunch of teenage Ronald McDonalds who think they are the hoi shit of 2003. Americans! Always thinking that when things die, they go away." (Joseph, 37)

Uday not only scorns the American soldiers, 'teenage Ronald MnDonalds', but also warns the Americans. The Americans, through practicing terror and causing death, believe that they are silencing weak nations. However, similar to the ghost that haunts the criminal, the Americans will be haunted by the ghost of their terror. The ghost of Uday symbolizes the hidden crises that the Americans are going to suffer from after this war.

Uday, then, moves to criticize and to condemn the Arab countries that support the Americans. He mentions the Saudis who have earlier supported Saddam's regime. This is apparent when he says: "this gun was a gift to me from a Saudi sheikh. I can't even remember his name. They're all faggots, the Saudis" (Joseph, 38). Rajiv Joseph intends to mention the Saudis for two purposes. First, Saudi Arabia is

considered to be the richest Arab country. By mentioning that the gun was a gift from a Saudi Sheikh, he is hinting at an important point which is that in some rich Arab countries, people live a life of luxury to the extent that they turn everything into gold, as their guns. This is shameful since many Arab countries, as Iraq, are suffering, and the Saudis do not offer them help. Second, Saudi Arabia is known for its good relations with The United States. This, too, is ironic since the Saudis are supposed to stand beside Iraq rather than supporting the Americans.

The scene ends with Uday moving to another point by mentioning one of his earlier crimes. He reminds Musa with a painful incident through which Musa had brought his sister, Hadis, to Uday, and the latter had seduced her: "you brought her to my garden! You brought your little sister virgin to ME! I take what is mine, boss. I take it. And you should have heard her..." (Joseph, 39). Another act of terror appears in the play, this time it shows how Musa has betrayed his own sister by offering her for Uday. Musa and Uday are sinful, and thus both have to suffer. As Rajiv Joseph wants to show that humans are can be easily tempted to sin, to crime, and to terror. This is one of the points that the play is questioning; are humans born evil? The answer of this question is debatable, for as it seems, Joseph shows the evil nature of humans and ignores the good nature. This might be because in Iraq, all he had witnessed was terror, or maybe, he believes that we live in an era where evil dominates and leaves no place for peace and mercy.

Another scene of the play takes place where the tiger appears alone. The Tiger's role has changed. He is no more a tyrant; he stands beside a little girl but doesn't kill or eat her: "I gave up eating children. She says why? And I say, I don't know; it's this philosophy I'm working out about sin and redemption...Think about it, if God's watching, why'd he snuff you out? Why are you standing here, alone, in a burning street with a dead tiger?" (Joseph, 40) Through the Tiger, Rajiv Joseph wants to show that the harvest of terror is loss and skepticism instead of redemption. The tiger is the existential voice that doubts everything, even the presence of God. It is the state when terror leads to skepticism and loss of faith.

Musa's sister, Hadia, appears in the eighth scene of the play as a teenage Iraqi girl wearing tight clothes and hijab headscarf. The same girl who was once seduced by Uday has turned to be a prostitute who serves the American soldiers. Hadia's presence as a prostitute is a kind of punishment for her brother who had driven her to prostitution. Musa should pay for his guilt; therefore, Hadia appears again to annoy him. He could not recognize her at first, but then he confesses that he was responsible for everything that happened to her:

Hadia: Musa...Musa

Musa: Hadia...

Hadia: Musa, when will you take me to your garden?

Musa: You're not my sister.

Hadia: Of course I am...of course I am your sister.

Musa: (filled with regret and sadness.) Hadia, I'm so sorry...I'm so... [Hadia, I'm sorry. I'm sorry. It is my fault. Everything is my fault.] (Joseph, 49)

Hadia, then, is the victim of her brother's stupidity; at first he brought her to serve Uday and then to serve Tom. Musa, as

a result, suffers from inner crises: "I am tired, do you understand? I'm tired of making the same mistake ...I always work for the wrong people. I always serve the tyrants. ..I'm tired of being made a fool." (Joseph, 56) Musa has lived his life lost among evil people, so he, too, has turned to be evil. He represents every Iraqi traitor who was ready to harm his people for his own sake. Rajiv Joseph wants to show that Musa has indirectly practiced terror; the results of his actions appear through his inner struggle and conflict. Whoever practices any form of terror is a terrorist, whether he is an American, Iraqi, or of any nationality. Joseph, then, is not only attacking the Americans, but all the humans who let their instinct dominate over their rationality.

All the characters in the play end up struggling because of their inner crises. The same scene presents Tom, Kev's ghost and the Tiger's ghost speaking of their psychological problems:

Kev: You feel incomplete without your hand. You feel like you're never going to be you again....

Tom: I didn't know you're gonna kill yourself! I'm sorry,...

Tiger: What kind of twisted bastard creates a predator and then punishes him for preying?

Tom: I wish I hadn't done that! But it's over now. I'm fucked up with guilt, what do you want me to do about it?

Tiger: I have to become something else. I renounce Tigerhood. I renounce myself.

Kev: We all have a psych problem now, Tommy. Me and the Tiger and You. (Joseph, 51)

Each character lives a life of struggle resulting from a feel of guilt. The Tiger renounces his own cruel nature; Kev confesses that he has an inner struggle, and Tom feels incomplete without his hand. The price of terror can be summoned here where the terrorist can never live a life of peace and harmony.

The play ends with a scene from the bombed Baghdad where everything seems to be collapsed. Baghdad becomes a city of ghosts, unreal. First, Kev appears wandering as if lost in the middle of a desert. He speaks in Arabic rather than English. As a ghost, Kev's character has changed; instead of being foolish, he now turns to be thoughtful: "The very fact that I'm learning all these things? I gotta figure there's something out there a little more important than just haunting Tommy. So, what happens now, God? What happens now that I'm intelligent and aware and sensitive to the universe?" (Joseph, 57) However, being thoughtful has driven Kev to skepticism rather than faith. Skepticism is one of the consequences of terror, and the war in Iraq has led some veterans to a state of loss and skepticism as is the state of Kev.

Musa, too, turns to be skeptic as a result of the terror he has witnessed during the war. At the end of the play, Musa rages against Tom who was still struggling to get his gold gun and toilet seat:

Musa: We need to leave.

Tom: We can leave when I get my toilet seat.

Musa: what toilet seat?...I follow you around like a dog, everywhere...the middle of the desert so you can have sex, so you can get a toilet seat so you can shit all over this place

Tom: It's a job Habib. Do your job. (Joseph, 60-61)

Tom has always been insolent with Musa; he despised him and treated him as though he were his slave. Therefore, Musa shoots him in his stomach as an act of rebellion. Tom, then, ends up dying in the middle of the desert; a place that he never thought would lead to his end: "No...no no no...I can't believe I'm going to die here. Out here in the middle of nowhere. I'm from Michigan..." (Joseph, 63) Tom collapsed and died in the desert; his fate is similar to that of many other American veterans. Tom's presence in Iraq has proved to be purposeless. He has shared in spreading terror in Iraq; therefore, he was punished by death. On the other hand, Musa, too, collapses after recognizing that he had become a murderer. Uday's ghost appears once again to haunt Musa and to punish him for all his crimes:

Musa: I'm not like you are...I'm not the kind of person who does this. It is not who I am.

Uday: I know what you mean. Accidents like that are happening to Uday all the time....Don't tell me you didn't like it!...When you realized the bullet hit, that it caused pain, you felt relief..." (Joseph, 66)

Uday insists that Musa has become just like him a murderer; Musa, then, becomes like the other characters in the play, Tom, Kev, and the Tiger, a terrorist.

Through this journey in Iraq, Rajiv Joseph unveils the ugly truth of what has been taking place in Iraq after the American invasion. He shows how human beings, when led by their rapacity and greed, become savage and fierce like animals. Humanity is the key; it is lost in Baghdad, but it is the only method which man can use to live peacefully. Kev, Tom, Uday, and Musa, have been suffering and struggling throughout the play because they misinterpreted the true meaning of humanity. They have practiced terror and the harvest of terror is definitely horrible. For this reason, Baghdad becomes haunted by ghosts, a scary land instead of being heavenly garden. Finally, Joseph's message is clear; it is a plea to the world to wake up and to support the Iraqi people who need peace not terror. The American government should not only stop this attack, but also be condemned for all the illegal acts that took place in Iraq after the invasion.

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