

Employing the historical incident in the Iraqi theater discourse

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Abstract

The researcher divided the research into four chapters, the first chapter was concerned with (the methodological framework), which included the research problem focused on the following question: (How were historical incident employed in the Iraqi theatrical discourse? While the importance of the research was manifested as it sheds light on the theme of historical incident as one of the main topics In the structure of theatrical discourse, and the goal of the research was determined in identifying the employment of historical incident in the discourse of the Iraqi theater.

As for the limits of the research, the spatial limit was limited to the Iraqi theatrical performances in Baghdad and Babylon, and the time limit for the period from (2010-2019), and the objective limit included the study of the historical incident in the Iraqi theater discourse (Ghalib Al-Amidi as a model) and the first chapter concluded by defining the basic terms contained in the title of the research. As for the second chapter (theoretical framework and previous studies), it included three sections. The first topic dealt with the concept of the incident and its historical origin, while the second topic was concerned with a study: the historical incident in the international theatrical performance, and the third topic included: cognitive and theatrical references for writer and director Ghaleb Al-Amidi, The second chapter concluded with previous studies and the indicators that resulted from the theoretical framework.

As for the third chapter (research procedures), it included the research community, its samples, research method, its tool, and a number of models of theatrical performances were selected with the intention of identifying the employment of historical incident theatrical performances, while the fourth chapter dealt with (results and conclusions) reached by the researcher, The most important of them are:

1. The historical incident, with its symbols, in the play (makhrum 'am mahtum), formed a fertile ground in the fabric of the dramatic construction of events.
2. What was included in the theatrical discourse of the show (makhrum 'am mahtum) of contemporary intellectual and political loads that are consistent with the injustice and abuse that man is subjected to.
3. The historical incident in the theatrical performance discourse included lessons and human and cognitive values.
4. The historical incident and their epic, dramatic construction depicted divine and human events and symbols, becoming an example for other nations to follow.

This chapter also included recommendations and suggestions, then proven sources, references and supplements, and concluded the research with a summary of the research in English.

Keywords: historical realism, theater discourse, criticism.

INTRODUCTION

Research problem:

Art is man's discovery of himself and the discovery of the universe around him, and at the same time it is sympathy for a subject with a self, which depends on a conscious and aware aesthetic creation. The theatrical art in particular is the most influential arts because it is the art of physical presence, and the art of confrontation, although it is a container that contains all arts with enumeration of their forms, states and elements, it remains carrying through the human journey from inception to the present the element of innovation and discovery at the level of text or presentation in order to influence and build Society. Every theatrical discourse carries in its composition elements that agree in its internal and external structure with the foundations of the formation of its artistic doctrine, and the relationship between theater and historical incident is one of the main elements that formed an effective presence in the dramatic construction of events over the evidence of theatrical heritage. Theatrical writers and poets in the literatures of ancient civilizations sought to formulate from historical events, legends, epics, folk tales and historical personalities works that left their mark on the human and theatrical heritage.

With the multiplicity of trends and theatrical currents and the continuity of its modernity in the study of historical incident in the theatrical discourse and their intellectual philosophical and aesthetic propositions vary, the historical incident have an active presence in the theatrical discourse and as carrying ideas and themes, which made them a dominant theme in building personalities, events and dramatic situations through the use of evidence of history as a source that did not drains to create theatrical ideas and themes and put them in a

dramatic form that is embodied in theatrical discourse.

In light of this and within the scope of theatrical literature, we find that many Iraqi playwrights have studied historical incident in their theatrical discourse, and the researcher has found that the theatrical discourse of writer and director Ghaleb Al-Amidi has employed this concept in most of his works, and through his use of historical events, personalities, civilized symbols, and historical situations and evidence. In addition, there is a dialectical overlap (literary and philosophical) in the study of the theme of historical incident in his works.

Until it became a common denominator or a bridge linking the employment of events. As the researcher found that Ghaleb Al-Amidi dealt with historical incident as a part of the human heritage, as well as trying to overcome mistakes that occurred in the past and not allow them to be repeated in the present, as well as reminding them is to warn the new generation that your history is honorable, so do not make your present humiliated, so the researcher, after reviewing the effects of Theatrical artist Ghaleb Al-Amidi finds it useful to study this subject in his theatrical speech, and based on the foregoing, the problem of the current research is focused on the following question:

How did Ghaleb Al-Amidi employ historical incident in the Iraqi theatrical discourse?

The Importance of the Research:

The importance of the research is reflected in the following:

1. Shedding light on the theme of historical incident as one of the main themes of Ghaleb Al-Amidi's theatrical speech.
2. The idea of historical incident in the theatrical discourse invites us to know the

events with the extension of their historical depth and is considered an incentive to study their effects, contradictions and results.

3. It benefits researchers and scholars in this field, especially students of colleges and institutes of fine arts, and the theatrical library is going to be supplemented with a new study.

Research Objective: The current research aims to:

Definition of Ghaleb Al-Amidi's employment of historical facts in the Iraqi theater discourse.

Theoretical framework

The first topic: the concept of the incident and its historical origin

Nations and peoples were known through their history, and through the incident that are full of development, prosperity and victories, and the upholding of the edifice of their civilization and the strength in their existence and their relationship among nations. History is a witness to the era, with what it documents of situations, incidents, legislation and symbols, behind which people, groups, or the entire nation may stand, whether positive or negative, and the achievements man has made for himself and those around him.

History is the only evidence that does not accept any doubt about the advancement of nations and the transcendence of human thought, and what confirms the influence of some nations on other nations and their imitation of what they achieved in all areas of life, especially the artistic and literary field.

The concept of the historical incident means the incident or group of incidents in human societies in the past that deserves to be kept in memory, as it represents the occurrence of something from a past action or event related to man and his conditions, and man had an active role in making history and producing its events, and these facts cannot be understood unless we surround all the times and circumstances of those facts and link history to life and to live life as it is in its time, circumstances and environment,

History is not about abstract events or a record that contains these events and facts, but rather it is about the bounties and dynamic experiences of people who lived in a past time with their demands, needs and hopes that still affect us today, just as our needs and hopes will affect our children and grandchildren.

With the development of human thought and its constant struggle with the phenomena of nature, and with what obstructs him from earning livelihoods, the events of history came to express this desire, and its hero was and still the man as he makes his history.

Accordingly, the concept of the historical event or incident ((that it is the human event in its temporal and spatial framework and which constitutes the subject of history, because history studies man through historical situations, as it studies historical situations through man)).

The historical incident carried dramatic and epic dimensions with their human, intellectual and literary content, and were an inexhaustible source used by historians, thinkers and playwrights to shed light on the merits of these incident, their links and objective dimensions, and their relationship to the making of human history, ((The incident are not isolated from each other, But between them there are objective connections, and choosing a topic from history is a free choice, but within this chosen topic there are facts and their connections, and no one will be able to change them. The historical truth is not relative and it is not impossible to obtain, and the fabric of history is similar to what we call (plot), which is a mixture that includes a highly humane character and a very little scientific character.

The historical incident differed according to the nature of the circumstance or the situation for which man sought.

Every incident has its own peculiarity, whether it is social or political, or the meanings of historical heroism that man-made, ((The human event or incident is also characterized as a social with meaning that does not repeat, it is humane, because history is what happened to man, the example of earthquakes and their

impact on man, and social, meaning the human being is of social value, so every historical event or fact carries with it his social identity.

the historical hero, his success and failure are linked to society, and the hero who puts the one who puts history is the hero who made history)).

History, with all its various and varied events, did not stop at recording accidents and news of kings and nations, but is considered a reference for all human and pure sciences, and there is no science does not had its historical references, history ((of the human sciences plays an important role in our lives throughout the ages, as well as Naturalism sciences depends mainly on the science of history, as there is no science in existence that does not have a history. History is a linked and coherent series. It is not possible to drop a period of history. History is of various types, including Islamic, ancient, medieval, modern, and contemporary))

History is one of the main factors and motives for learning writing and spreading it among all nations to record their past and the course of their news ((history is a record of ancient ages and its preserver of its news, and it is as old as man's conversion to the writing industry)).

What prompted man to do this is that historical events and facts were transmitted orally and from one narrator to another, thus losing part of their credibility, ((Before any recording of past events began in ancient civilizations... the oldest of which was the Mesopotamian civilization and the Nile Valley civilization, at the beginning of the third century BC, the oral narrative was the means adopted for transmitting news and historical events)).

The second topic: the historical incident in the international theatrical text

History had, and still is, an unparalleled presence in the imagination and sentiments of poets and theater writers since the early beginnings of the theatrical texts blogs. That the historical facts occupied a lot of writers in what they dealt with in their texts of events, battles and personalities from the past.

This incidents Contributed in the fabric of the dramatic construction of theatrical texts, where the writers found what they wanted in communicating many ideas and concepts through the history of nations, and using the past and linking it to the present with what it bears of worries and suffering, and they made historical incident a material to communicate their ideas in a way that serves all humanity, and thus "art benefits" From the historical material in presenting different ideas and topics, as history and art have a close relationship, as well, history makes use of artistic methods and images in dealing with historical events and facts and using them publicly by expressing the concerns and needs of man in society and linking the present with the past to form a continuous link towards the future, that art It is not for the sake of a small, closed group of the privileged few, but for the sake of the whole nation.

One of the most prominent poets who embodied historical incident in their theatrical works is the poet (William Shakespeare), who presented many historical plays, which he presented at a time when the English began a series of marine adventures, so Shakespeare felt a sense of national pride and proceeded to write historical plays, which they are defined by the backgrounds of the great Elizabethan era. From the days of King John until Henry VIII, the father of Elizabeth, Shakespeare relied in his historical material on a book written by (Holnished) and provided it with historical facts, but (Shakespeare), thanks to his poetic talent, transformed that dry matter into wonderful poetry in his plays.

These historical plays portrayed, with their facts, a series of struggles that push the level of epics rush. In each play, it enters a world that is not limited to recounting the facts in an organized theatrical style, but rather it gave these plays a national dimension through which the past is judged by its depicting to the Wars of the Roses in a profound theatrical way, he informs us of the devastation of the civil wars against the defeated English people, The oppressed, the deprived of his rights and his breath being held captive, "there was no room for their entertainment but to watch the

processions of kings and princes go and come and watch the execution of the guilty, whether they were thieves or traitors.”

In light of the foregoing, the researcher believes that the theater on his hands has taken a new approach that reflects Shakespeare's ability to address his theatrical issues. On the different theatrical styles that he studied, the concept of historical reality dominated as a basic theme for the dramatic construction of events and the behavior of characters according to their impact on the conflict, and the repercussions this concept approved on the level of Shakespeare's personal structure and its adoption of this trend and on the level of theatrical structure that was reflected through his writings.

Neoclassicism returned the theater to its ancient history, where its works were derived from the tragedies and tragedies of the Greeks and Romans, and added to these works the human and moral qualities. The historical facts in modern classics came with their dramatic events as a moral message derived from the influence of Christianity, which did not evoke pity and terror and did not purify souls from emotions, but rather evoked noble and lofty emotions, and gave moral sermons, and harnessed art and literature to serve morals and society.

One of the most important French writers in the field of neoclassical doctrine is (Racine), where (Racine) presented the play (Andromach), a tragedy that he organized in 1667 AD, which represented a historical incident in which the Trojan War was depicted, which was between the Greeks and the Trojans. The play (Andromach) depicts the greatness, and the sacrifice, in which each hero strives to rise above his destiny. There is the greatness of the conflicting interests: the greatness and sacrifice of Pyrrhus, who defends the widows and the orphans, And there is the honor of the faithful widow of Hector

Even after death and always ready for self-sacrifice, love is stronger than death, as the play depicts Gaza and the subordination of

(Orest) and his submission to the most arbitrary desires of his son (Minelas).

The romantic artist is required to search for artistic forms suitable for expressing facts and major events, which he found in nature, discarding the rules of ancient and modern classics, and searching for artistic forms, ideas and new discoveries that clarify the secrets of the universe and its contents.

Christoph Friedrich Schiller is considered one of the theater writers who appeared from the days of Shakespeare and Racine. He began his literary life, under the influence of the "Storm and Crawl" movement, a movement that was replete with various ideas from the Middle Ages and from imagination, and filled with various feelings from established despair to The raging passion, his theatrical works took a lot of facts and historical events, and (Schiller) chose to compose a number of plays, including (The Virgin of Orléans) about the life story of the martyr "Joan of Arc" in 1801 AD.

What distinguishes (Shiller) in his theatrical production, is his dealing with symbols, personalities and historical facts that were characterized by heroism, sacrifice and aspiration towards freedom and liberation, and gave them dramatic emotional dimensions and feelings filled with the spirit of rebellion and philosophical orientations. He took in making the play from several sources, for example, he started choosing his themes from decisive historical moments or acute crises, so he took from French history (The Girl of Orleans), and from Swiss history (William Tell), and from the English (Maria Stewart), but he could not reach to Shakespeare's section because he was inserting his philosophical views and intellectual tendencies with outstanding clarity.

Bertolt Brecht is considered one of the most important and prominent theater theorists in the twentieth century, as a new and different approach to the Aristotelian theater, and that his theater is one of the important revolutions in the history of the world theater that overturned the theater entity in terms of form and content.

Brecht looks at historical facts as class struggles and nothing else, and therefore we see Brecht does not separate between past events and future events of history, and that the past and the present are linked to a materialistic dialectical image, and that "his present history is part of the process of alienation , On the stage in order to awaken awareness of the present in the viewer, and that the alienation here expresses the development of the events of society that are produced by the abnormal events of the past".

Brecht portrayed in his historical reality play (Galileo Galilei) the challenge of man and his scientific ability to discover the mysteries of the universe.

So Brecht, by addressing Galileo's scientific discovery, takes from the play a message to spread science and knowledge and educate people, and on the other hand challenges the Vatican's religious authority by placing barriers to man's scientific ability,

Despite Galileo's retreat from his scientific achievements, Brecht's goal in writing this play is the duality of the central character.

This play was written in the midst of the growing fear of atomic war, and Galileo's portrayal as a common man with responsibilities connected to real life, Brecht chose this topic because, despite Galileo's scientific discoveries, it was difficult to ignore the fact that he erred in his seemingly flawed retreat by threatening torture and death by the Inquisition."

Indications resulting from the theoretical framework

1. The historical incident is the mirror, the record, or the comprehensive book that presents us with colors of events, arts of ideas, and types of works and monuments.
2. The historical incident carried dramatic and epic dimensions with their human, intellectual and literary content.
3. The historical incident constituted an inexhaustible source that historians, thinkers

and playwrights used to shed light on the facts of the past, its links and objective dimensions.

4. The playwright must take into account the consistency of truth with historical incident, and he may also change the psychological motives of the characters in order to reach artistic honesty.

5. The historical incident differed according to the nature of the circumstance or the situation for which man sought. Each fact has its own specificity and dimensions, whether it is social, political, religious, psychological, or natural.

Sample Analysis:

Sample: No.

The name of the play: makhrum 'am mahtum

Presentation year: 2014 AD

Place of presentation: Directorate of School Activities - Babel

Written and directed by: Ghaleb Al-Amidi

The theatrical performance relied on a vision compatible with the theatrical text and with dramatic treatments through the conflict of theatrical personalities and their impact on the dramatic construction of events and theatrical performance space. From the very beginning of the theatrical performance, the director of the show was successful in making the recipient face a theater free of the curtain, and this direction is very intentional by the director to overlap the events of the play with its characters and dimensions with the motive of the recipient, and the show begins with music that suggests an ancient atmosphere to create the general atmosphere of the theatrical show, Accompanied by gestural movements, suggestions and rhythmic dances by one of the actors, and overlapping with this music rhythmic beats similar to (the Husseini playing) in order to invoke the inspiration of historical facts by the recipient, starting from the general theatrical atmosphere, so the actor moves to wake up the group of actors sleeping in a deep slumber, and the director has used the cloth White refers to the shroud.

With the movement of the actors after waking them from their sleep, the decoration that came in the form of (cubes) is rearranged, distributed throughout the stage, and then three stands surrounded by all the actors are formed in preparation for receiving what will happen.

The director prepares the recipient for an event, and this event is embodied in dialogues of the symbols of historical facts:

- Voice (1)/ He who saw everything, sings his remembrance, O my country.
- Voice (2)/ Evil is ancient in the universe, evil wants whoever is in the universe.
- Voice (3)/ I wonder how traitors can betray.

The director's vision began with the historical reality by forming the throne of Gilgamesh from (the cubes) and invoking the hymns of (Al-Hallaj) and the poetry of (Al-Sayyab) as a main entrance to the events that go towards the group of actors who represent the current time. With the escalation of loud music, the group of actors begins a process (demolition and construction) to cut the decoration (cubes) and this process indicates a state of loss and loss of belonging, and this is reinforced by the dramatic recording and the struggle of the characters that represent the current time, for the purpose of proving the existence of each of them, until this conflict reaches to the fight and the screaming between those who believe in their screams as proof of their existence and those who do not know, they also do not exist. These questions reflect the state of loss, lack of national affiliation, and the priority of personal interest at the expense of the public interest, the interest of the country that has suffered the scourge of wars, destruction and exposure to division, and begins with a plan for the division of events. Dramatic dialogue posed by one of the characters.

- Man (6) / What kind of death will you die?

The space of the actor or the scenography made the plot of the play fragment about what the characters do by their actions and thoughts form the construction of the events of the play, so the conflict and dramatic debate rages on, so one of the moderate personalities in his human

and theatrical presence begins to present the types of death

(makhrum am mahtum). The actors begin to manipulate the cubes by drawing a picture of death, so the cubes turn into graves and pieces of cloth into shrouds, so the martyr is summoned and in a funeral procession to complete the meaning of death (makhrum).

According to the directing treatment, the expressive image in its dramatic dimensions does not want the homeland to be its fate like this, that is, for its death to be (makhruman)

Music played an important role in creating the theatrical atmosphere and nodding the image, especially the sad playing of the flute that accompanied the music. In order to complete the state of loss and indifference experienced by those with special interests, the performance of the actors turns into rhythmic and expressive movements, such as a cannibal dance. The characters of the second dramatic dimension are benefiting at the expense of the public benefit, and by their actions they do not differ from cannibals, and for the purpose of acquiring the horizon of the recipient was surprised by (Stop cadre) Characters stop moving with moderate character and other character dialogue:

- Man (6)/ Gentlemen: They tried to kill him several times, and failed because every time he rises again like a phoenix from the ashes.
- Man (3) / Take off your shoes, you are in the Holy Valley.

Here is a clear indication and the strangeness of events that Iraq has been subjected on several occasions to persecution and foreign domination that tried to usurp its resources, but Iraq, after every control or occupation, returns stronger than it was before, and Iraq is a holy shrine for all revolutionaries over the years that deserves to be honored with its sanctity.

From this point of view, the events of the dramatic play flow towards entering the conflict in a new dramatic way by evoking the symbols of the historical fact, and to create a dramatic duality that balances the conflict between the characters. With the entry of the

character (Gilgamesh) A man (6), the moderate character, examines the character of (Gilgamesh), and with the entry of the character (Gilgamesh) into the theatrical events, the group begins to form (The Walls of Uruk) with a song and expressive movements. The director of the theatrical performance was able to manipulate the (cubes) through the process of construction and demolition, and the formation of several images and scenes of theatrical aesthetic dimensions that contributed to enhancing the dimensions of the dramatic events, It came in the form of chairs, bracelets, court, tiles, and successive pictorial construction in harmony with the rhythm of the theatrical performance.

And as soon as (Gilgamesh) entered the course of events and in a dialogue in which (Enkidu) glorifies him and his companion, showing his grief over his death and his treachery and how he will make the people of (Uruk) cry over (Enkidu), Gilgamesh, who sought immortality and searched for the herb of life, in entering the course of events seeks immortality in A different kind in the impact that a person leaves on his actions, and this is what becomes clear from his dialogues with the people of the present time:

- Man (2)/ Is Enkidu's death inevitable or persecuted (makhrum am mahtum)
- Man (4)/ Ask whoever came up with this.
- Everyone/ tell us brother.. Enkidu's death is (makhrum am mahtum)?

Gilgamesh / The conspiracy is the one who killed Enkidu.

Man (5) / Do you believe in conspiracy theory?

The events are moving towards the dramatic debate between a group of personalities from the present time, and the character of the historical fact represented by (Gilgamesh), and this direction is a conflict between the two dramatic dimensions. The beginning, the middle and the end of the theatrical performance, as Gilgamesh exposes all the conspirators in his reference to the killing of (Enkidu) that the conspiracy killed him, which is a symbolization of what is happening now of

the liquidation of national symbols, and here the historical incident is a witness to the era and the events it includes, Enkidu, the honest, loyal and courageous, agreed to pay the price for his courageous stances by defending Gilgamesh, and by turning to the exodus of visions that involve alienation of events, as if history is repeating itself, and with the testimony of the national symbols of history.

Results:

1. The author and director of the text chose some historical figures and symbols (Gilgamesh, Al-Hallaj, Al-Sayyab) and considered them as an example to follow for death (the inevitable) (mahtum) , which is the death that God appreciates.
2. The second party in the conflict is the one who wants Iraq to die a (makhrum) death, such as death in the event of partition or occupation, and be killed by enemies, traitors and occupiers.
3. The historical incident in the play (makhrum am mahtum) exposes all the conspirators in Gilgamesh's reference to the killing of (Enkidu), that the conspiracy killed him, and it symbolizes what is happening now of the liquidation of national symbols.
4. The historical incident with its symbols formed a fertile ground in the fabric of the dramatic construction of events.
5. What was included in the theatrical discourse of the show (makhrum am mahtum) of contemporary intellectual and political loads that are consistent with the injustice and abuse that man is subjected to.

Conclusions:

1. The historical incident represents a set of vital and dynamic experiences of people who lived in the past with their demands, needs and hopes, which still affect us today.
2. The historical incident and their epic, dramatic construction depicted divine and

human events and symbols, becoming an example for other nations to emulate.

3. What history has reported about facts that have become pillars upon which the individual relies in his life to learn about the experiences of others, their symbols, events and historical personalities that will help him to link the past with the present.

4. The historical incident in the Iraqi theater discourse included lessons, as well as human and cognitive values.

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