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EXTREMISM AND ITS REPRESENTATIONS IN THE CONTEMPORARY IRAQI THEATRICAL TEXT

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ABSTRACT

Extremism is a dangerous phenomenon that threatens the promising societies, and threatens their security and stability, and it is one of the most important problems that Arab societies suffer from in the past and in the present, which has occupied many scholars and thinkers, as extremism has entered all areas of political, religious, intellectual, economic and social life and has become a threat to the security of society, and it is a disease It is contagious and spreads among international societies, and no country is without it, regardless of its different orientations.

INTRODUCTION

Extremism appears in various forms and forms, including what is a violation of the rules established by society, and the manifestation of intended hostility towards the values and standards adopted by societies. Extremism takes many forms, it may be political, religious, economic or social extremism.

Extremism has been linked to concepts that cannot be talked about without referring to them, such as fanaticism, terrorism, extremism, violence and hatred of others, so this phenomenon has become a preoccupation for people in all societies, because it has become a threat to their security and safety and threatens their lives. And researchers study it and pay attention to it as it threatens public life.

If we follow the theater through the glossary of its history, we will find that it confronts all the issues and phenomena that confront violence and extremism, with

its impact on people's lives and their problems. Society to stay away from the trends of extremism and terrorism.

Based on the foregoing, it has become imperative for Arab playwrights, especially Iraqis, as part of society, to take a strict stance in the face of extremism and work to reduce its psychological effects by emphasizing that the whole people stand against the phenomena of violence, terrorism and extremism, so the researcher sheds light on the study of extremism in The contemporary Iraqi theatrical text, which took effective and important roles in dealing with the phenomenon of extremism in all its political, religious, social and economic forms, wrote a number of Iraqi theatrical texts in which extremism was a fertile material. Contemporary Iraqi?

CHAPTER ONE

Conceptually Extremism

Extremism is one of the most important problems facing Arab and Western societies, especially Arabs, as it is a phenomenon that preoccupied many people and threatened their lives. By force, violence and control, extremism poses a threat and a danger to societies, as it is a violation of human rights and freedoms. It is "a current phenomenon, even if it goes back to the past, but its danger has become severe in light of globalization, and it has internal and external interactions, Arab, regional and international because extremism has become universal and it exists in multiple societies, and is not limited to a religion, a state, a nation, a people, a language or a culture." Or an identity, a geographical area, or something else, even if the reasons differ according to different circumstances and conditions, but it does not accept the other and does not recognize diversity and seeks to impose opinion by force, violence and domination" ⁽¹⁾. Extremism was not confined to a particular place without another. It included all Arab and Western societies and every society according to its customs, traditions and cultures and according to its social, cultural and political conditions, as it sought to impose its opinion and its rulings and reject what contradicts it. It has the linguistic meaning of extremism from transgressions to the limit of moderation, and the limit of moderation is relative, which varies from one society to another according to the pattern of values prevailing in each society. What one society considers extremism may be familiar in another society. The extent of moderation and extremism varies from time to time, so what was considered extremism in the past may not be so in the present" ⁽²⁾. Thus, extremism varies according to the society itself, where what we call extremism in our Arab society, for example, may be familiar in Western society, or what you call extremism at a certain time may become familiar in the future, that is, extremism is linked and changing with different societies and circumstances. Man exists because he is the product of political, economic, religious and psychological conditions, but it is not originally in the person's personality. Rather, it is the result that appears on his behavior as a product and an indicator of what is reflected on him since his childhood to the present day, and

extremism has become one of the most important problems surrounding the societies of the world ⁽³⁾. Extremism has been defined by many definitions, including: “It is taking one of the parties to the right or to the left by exaggeration or negligence, negatively or positively, avoiding mediation and extremism without exaggeration. Among the other definitions: “It is delinquency in thought and behavior to the far right, or the extreme left, and it arises from a contradiction in interests or values between parties who are aware and aware of what comes out of them with the desire of each of them to acquire a position that does not correspond, and may even collide with the desires of others, which leads to the use of violence that leads to the destruction of the civilized aspect of the human entity” ⁽⁵⁾. Extremism has used the concepts of force and violence and various means to impose opinion and dominance, where what the extremist says is correct and there is no error in it, and what the other says is the mistake that does not accept discussion. This is followed by his desertion and slander against him, and this may happen with some of their kinship ties and neighbours, which destroys relationships and breaks ties of kinship.” ⁽⁶⁾ The extremist takes a position characterized by definitiveness and hostility to everyone who disagrees with the opinion, and we find that extremism is closely linked to multiple concepts that cannot be talked about without mentioning them, namely terrorism, fanaticism, violence and extremism, where extremism is the basis for all these concepts, but each of these concepts carries different connotations and meanings. On the other, where we find that “terrorism transcends extremism, that is, it moves from thought to action, and all terrorism is physical or psychological violence, material or moral, but not all violence is terrorism, especially if it is in self-defense, and all terrorism is extremism and a person does not become a terrorist unless he an extremist, but not every extremist is a terrorist” ⁽⁷⁾. Violence does not have to be terrorism. In some cases, a person needs to defend himself. A terrorist is an extremist person, because he is not a terrorist, if he is not an extremist. But not every extremist is a terrorist. He may be extremist in thought and behavior, not in action. Absolutely voluntarily, but they are described by others and primarily by the governments of the countries they attack. States have never hesitated in branding their opponents who engage in acts of violence with this title, with the implicit meanings of the absence of humanity and criminality, and perhaps most importantly, the absence of political support real” ⁽⁸⁾. Terrorism is an act, while extremism begins with a thought and an opinion that may turn into an action, then extremism becomes terrorism. Another concept with which extremism is closely related is the concept of intolerance, which includes two elements, one positive and the other negative. The negative is his belief that those other categories are inferior to those to which they belong, and it may seem self-evident that these two elements are inseparable, since the belief of a group in its superiority automatically means that it looks at other groups if they are inferior to it” ⁽⁹⁾.

CHAPTER TWO

Extremism On the World Stage

Since the founding of the theater, it is a means and a tool for presenting ideas and visions, and a means and a tool for posing the problems that all societies suffer from. Throughout its long history, theater has known many manifestations of extremism and violence and has expressed them in various forms. The goal of the theater is to convey these phenomena to the people, enlighten them and search for a way to treat them. And the impact on people's lives, security and stability, the theater has faced extremism and dealt with it since ancient times.

When we trace the issue of extremism in the theater, starting with the Greek theatre, we find that the Greeks dealt with extremism in the texts of their plays and put it forward as an important phenomenon. Among those who dealt with extremism in their plays were the Greek Euripides (406 BC) in his play (*Media*) (431 BC). Euripides presented *Media* as an extremist character, condemning her for evil and extremism in her extremist actions that go beyond customs and traditions and what is customary. The mother is the epitome of love, affection, tenderness and sacrifice. *Medea* is an extremist character and a unique model in the Greek theater ⁽¹⁰⁾.

With this extremism in the play (*Media*) represented in the character (*Media*) through her extremist actions, she is extreme in her love and extreme in her hatred and in all her actions, and she has become a destructive tool for those who surround her. Her mind has thus turned into an instrument of destruction that must be exterminated. She has destroyed the lives of *Gloki*, *Creon*, and the two children, and ended *Jason* and her safety and security, but she will not put an end to her life. ⁽¹¹⁾.

As for the Elizabethan element, we find extremism embodied in the plays of the English writer (William Shakespeare) (1564-1616 AD). (Shakespeare) painted extremism and dealt with it in many of his plays. Which is based on family conflicts that talk about murder, death, violence and fate, so (Shakespeare) is considered the most playwright who dealt with extremism and painted its features in an amazing diversity. An extremist figure in that he is an Arab-Moroccan figure in Europe and the marginalization and extremism faced by the expatriate, especially the Arab, in addition to the fact that *Othello* is a black-skinned woman, and this is what made him subject to racism and rejection by the father of his beloved (*Desdemona*). The themes of the play overlapped between love and extremism Jealousy and betrayal. Shakespeare presented *Othello* as an extremist figure when he made him an Arab figure. The habit describes the Arabs as evil and extremist in their thoughts and behavior, especially those with dark skin, so (*Othello*) extremism appeared in his crazy actions and fatal jealousy that led him to kill his innocent lover. He chose an African lover who was a bedouin of instinct, to be a bouncy, violent feeling, a military profession, to be quick to believe and to

be deceived, complete, that is, at the beginning of the decline from the age of forty, to be more intense in adoration as is the character of his likes who are robbed by love after the end of youth, and to be also in the case in which he is accused Man himself loses most of the relationships spent by love, especially when the black-skinned is from the feelings of war, and the white is blessed by a people of immoral and luxuriant people.⁽¹²⁾

All these descriptions and reasons prepared (Othello) to be an extremist in his love, his love and his jealousy to offer for his love and his extreme jealousy his innocent and chaste lover as an offering to his extremism, just as the extremism of (Othello) returns to the racism and extremism he was subjected to because of the color of his skin and the injustice that this group is subjected to. Marginalization, bullying and racism, which is why Othello fell into the trap of Yago because of his extremism and his failure to see the truth.

As for the English writer (John Webster) (1578-1634 AD), he dealt with extremism in his plays, including the play (The White Devil) (1612 AD). Bracciano and Flamino blame Vittoria and Isabella's husband for killing his wife, and Vittoria is imprisoned for the murder of her husband, although there is no evidence against her.

We find in this play a lot of scenes of extremism and murder, where extremism is represented by several characters who have taken extremism, murder and deviation from norms and moral values as a way to obtain their desires, and among these extremist characters is Bracciano, who kills Vittoria's husband and agrees with her brother to kill his wife in order to get Vittoria for his old passion Its direction and there are many extremist characters in this play, "All the characters of this play may be deceitful people who smile as they seek to kill and sing as they wish to harmonize. When Bracciano swears to protect Vittoria, she realizes that he swears to carry out two murders, and when Flameno carries his lustful campaign against women we see him Bracciano encourages him to take his sister as his concubine.⁽¹³⁾

CHAPTER THREE

Analysis Of the Play (Shawarma)

The play (Shawarma) tells the story of killing, destruction, slaughter and escape from death, and all the killing and destruction that Iraqis were subjected to at the hands of the Islamic State in Iraq or what is known as (ISIS) under the slogan of religion. They have the worst representation, and women are subjected to rape, murder, and physical and psychological exploitation. They used all means of violence, killing and torture. The writer (Ammar Neama Jaber) used the period (2006) as a time period for his text of what took place in that era of killing, death and sedition in religion, where she represented (2006) The worst stage in Iraq, and the place (Baghdad) was used in particular because of the extremism it was

exposed to in the name of religion and in the name of God. The terrorist group is the one who slaughters one hundred people, and the play consists of the first assistant and the second assistant, and they are carrying out a terrorist operation. And the implementation of the ruling on slaughtering a group of people, where a long line is observed that includes many people of different ages, and we find that the first and second assistants arrange and organize the ranks of the people so that the emir slaughters them, and a dialogue takes place between the assistants of the emir, as they will have a share in the slaughter, so their booty is more than thirty people, so we find them They compete for slaughter in order to reach the hundred heads in order to become princes and issue orders, and the play also includes other people, including (Slaughtered 1), who races to slaughter as if he is happy with what will happen to him as he claims to be a university doctor, (And slaughtered 2) (And slaughtered 23) (and Slaughtered 13), where A series of dialogues begins between the emir and the massacred, each of them has a different story from the other, and so the events and questions follow between them until the first assistant sees the American Humvees coming towards them, so they ask his aides to slaughter the hostages before the American forces arrive, but he keeps asking questions on (Mazbouh 1 He argues with him in order to know his grandfather's age, or his place of residence, in order to kill him on the basis of that However, (Mazbouh 1) argues with him through long dialogues through which the Emir cannot learn anything from him, as it appears to us (Mazbouh 19), who was working in the nightclubs before they were closed and talking to the Emir, then the first assistant whispers in the Emir's ear that the American Hummers are about to Arriving at any moment, we have to kill them, but he insists that he knows the religion of (Professor Adel) (Slaughtered 1) from any sect. He says we do not arrest a university professor with a doctorate every day. Thus, the argument and dialogue continues between the emir, his assistants, and the hostages until he hears the sound of a gunshot. The arrival of the American Humvees, and the second assistant falls dead after being shot, and the first assistant is also killed, and (Mazbouh 1) is hit by a gunshot, and he falls dead. As for Prince Fayoli, he is on the run.

The play (Shawarma) is a play that deals with the reality of Iraqis and their suffering with the displacement, killing, destruction, rape and exploitation of men and women. It infiltrated the deepest human psyche and demands human rights and dignity in a place and the legality of its survival, education, preservation of its dignity, its origin and religion, and not violating the Islamic religion and distorting it the most heinous distortion. During the distinction between Sunnis and Shiites. The title of the play (Shawarma) may raise questions for the recipient. Shawarma is an Iraqi word known and common among Iraqis, who uses a knife or a stature to cut it and present it. The knife, despite what they have of modern and diverse weapons, is that its brutality, violence and extremism in killing innocent people to torture and kill them in the most horrific and most horrific way.

"First Assistant: In the class, you fellas....no jostling.... everyone will meet his share of the prince's stature."

Second Assistant: Any movement of any of you, I will empty this bullet in his head.

First Assistant: When will the Prince read the verdict? We may see the American (hummers) descend like the judiciary at any moment.

Second Assistant: He will not be late... The prince (of stature) has been sharpened well... and the text of the judgment will be read in his own way... and as you can see, here is the booty of more than thirty people today." ⁽¹⁴⁾.

Thus, we find that the extremists of ISIS were insisting on using them to kill people instead of killing them with weapons, knowing that killing with a knife is more severe and more violent and torture than other weapons.

The play (Shawarma) presents us with the extent of naivety and making the extremists affiliated with ISIS, as we see them as deaf and dumb who do not understand anything, as we find them competing for the honor of killing and slaughtering innocent people, because they are without brains or without thinking, and the researcher believes that the writer (Ammar Neama Jaber) has deliberately To show them in this way to show us the extent of the naivety of the extremists from ISIS and their lack of control over their affairs. They are tormented without thinking, no knowledge, and no logic other than carrying out orders, as if their minds have disappeared and become useless.

First assistant: (excitedly) I wonder if we will have a share in the slaughter of these people? ... I want to slaughter with the emir ... I want to complete the quorum of a hundred slaughtered people until they become an emir and I will be the one to issue orders ... I need ten heads. .. What if the prince divides the number by three ... I will get closer to reaching the quorum of a hundred ... And I will be, like all the heroes of the battles of conquest, distinguished an emir.

A second assistant: As for me, I still have a large number before me... but I also promise my glorified ancestors that I will always find... until I reach the quorum.". Thus, they race to reap the largest number of innocent lives, to reach the quorum of a hundred people, to become princes who issue orders, and as a result of their extremism and their belief that they are right, they liken themselves to the heroes of the conquest battles. Narrowness of thought, rudeness, mistrust of others, and the greatest admiration for themselves. They declare Muslims to be infidels based on their appearance, their places of residence, and the tone of their speech as well, so their blood is blasphemous.

The emir: (calling out loud) a court... to go down on the laws of the sacred law, and to implement the lost Sharia among these mobs, sons of the lowly... and after proving the infidelity and cooperation of these people with the occupier... by examining their forms and their place of residence... and their dialect Their words... We, the emir of the Karkh region, ruled over these, and all of them, without any exceptions mentioned... We sentenced to slaughter from the back...

Like any animal... Come on, I want to see you in line.... Everyone who reaches the turn is hand in hand. So filthy..."

It is noted here that the prince rules by slaughtering from the back of any animal, and in Sharia and Islam that slaughtering from the back is hated even for the animal because it is torture for it, so it is not permissible to slaughter it from the back. It denotes something that indicates their cruelty, brutality and disbelief.

The writer (Ammar Nima Jaber) shows the character of (Mathbouh 1) as a university doctor, but his characteristics and his style do not indicate his testimony and his position, so we find him flattering the prince, bowing his head with joy and flattery, unlike the usual university doctor, in whom we find all the strength, toughness, strong personality and distinguished style. Sometimes he finds him saying that he obtained his doctorate from the Sorbonne University and at other times that he obtained it from the University of Cambridge, then he comes back and says that he obtained a doctorate from both universities because his country did not recognize the Sorbonne University because of bad relations with France, so he traveled to Germany and obtained a doctorate again from University of Cambridge, then says that he also obtained it from Egypt, so we note that this character has passed after transformations dictated by the nature of the psychological and intellectual personality. It is the conflict that occurs between different characters or forces or What happens within the character itself.

CONCLUSION (RESULTS)

- 1- Extremism is one of the most important real problems that societies suffer from.
- 2- Extremism is a product of political, economic, religious and psychological conditions.
- 3- Extremism includes all fundamentalist trends, whether Islamic, Christian or Jewish.
- 4- The goal of extremism is politics. What unites all Islamic movements anywhere in the world? They are political movements, not religious currents, as some call them. Their actions and basic reactions do not go outside the political circle.
- 5- The play (Shawarma) dealt with the reality of Iraqis and their suffering and the extremism, slaughter, displacement, killing and destruction they were exposed to at the hands of ISIS.
- 6- The text showed us how naive and ignorant the extremists from ISIS are. They are like deaf and dumb people who do not understand and race to slaughter innocent people.
- 7- The text is distinguished in a way that makes it multiple readings and interpretations through coherent and overlapping theatrical events that dealt with extremist terrorist thought and its goal in sowing discord and sectarianism among the people of the same country.
- 8- The play aimed to show the deterioration of the educational process, teaching and study, which became a completely destructive process.

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