

# The Authority Persecution in Shakir Khusbak's theatrical texts

<sup>1</sup> Jamal Ghazi Hussein Al-Sultani

## **Abstract**

*The centralization of the concept "Authority Persecution" as the idea of the individual who is able to control his various actions and express his thoughts and aspirations freely. This concept "Authority Persecution" comes as a result of the individual's sense that he is restricted in all respects by the ruler or the person who is controlling him. So, through this study, the researcher tried to find out this concept in Shakir Khusbak 's theatrical texts, whose texts formed a clear impact on the Iraqi theatrical text to this day.*

*The researcher presented the basis for this study, which is entitled (**The Authority Persecution in Shakir Khusbak's theatrical texts**), which consisted of four chapters, the first chapter of which was concerned with the methodological framework of the research containing the research problem in the following question (What is the **Authority Persecution in Shakir Khusbak 's theatrical texts**)? The importance and need for this study was evident as it examines the manner in which the Iraqi playwright deals with his employment of dramatic treatment of the Persecution of the Authority, relying on scientific and literary facts and evidence.*

*As for the goal of the research was to identify the persecution (oppression) of the authority in Shakir Khusbak 's theatrical texts. As for the limits of the research, it was in time for the period from 1962 to 2007 and the place is in Iraq, which is the home of Shakir Khusbak . While objectively, it was (a study of the Persecution of the authority in Shakir Khusbak 's theatrical texts). This chapter was concluded by defining the necessary terms in the title of the research.*

*As for the second chapter, it contains the theoretical framework and the indicators that resulted from this framework, including two topics. The first one, deals with the study of the environmental and social reality of the writer Shakir Khusbak and his position about it.*

*The third chapter, it included the procedural framework of the research, as the research community included (16) theatrical text by the author, which was determined by a theatrical text intended to suit the research community, taking into consideration the researcher's temporal and spatial limits for the research. Explaining the reasons for choosing this sample. The research tool was the same indicators that the researcher extracted from his theoretical framework for research by analyzing the sample and using the (analytical descriptive) research method.*

*As for the fourth chapter, the researcher presented his most important findings, which he reached after the analysis, building on them his recent conclusions in this chapter, after that, his most important suggestions and recommendations for the research. Then, the researcher mentioned the research sources and references.*

*Key words: Persecution, Authority, Freedom, Justice, Equality*

---

## **Chapter One: Methodological Framework:**

### **The Problem of the research**

The playwright was preoccupied with his personal concerns with the concerns of his countrymen and what they were suffering with him in terms of injustice, persecution and oppression by the successive dictatorial authorities that ruled his homeland. Therefore, it became clear to the writer to convey this suffering through the writings that were present in his scribe, putting everything with him and his feelings and senses, making his theatrical texts a tool to respond to all these cruel and destructive attacks on the people, demolishing the homeland, obliterating their national identity and suppressing their personal freedom in Expressing different opinions and ideas.

---

<sup>1</sup> The Open Educational College in the Iraqi Ministry of Education. [jmailj111@gmail.com](mailto:jmailj111@gmail.com)

Theater is the mirror of society and reflects everything that society suffers, whether positive or negative attitudes. Shakir Khusbak, who is the source of the researcher's study in this research, was one of the most important playwrights who reflected that suffering and persecution which represented by the ruling authority at that time and its repressive apparatus. Therefore, in his study it became necessary for the researcher to clarify how did Shakir Khusbak express in his theatrical writings about that persecution, did he feel the persecution of that tyrannical authority? According to his point of view, did he suffer from it? Therefore, the researcher finds that this important topic the necessity to stand up and learn about that oppression of authority in the plays of Shakir Khusbak.

Based on the above, the problem of this research lies in the following question: **(What is persecution of authority in Shakir Khusbak's texts)**

**The Importance of the research and the need for it:**

The importance of the research in studying the persecution of the authority is reflected in the play. Hence the need for it in that as it is looking at how the Iraqi playwright deals with employing and dealing with the dramatic "persecution of authority", relying on scientific and literary facts and evidences.

In addition, it will be benefit for the researchers and students in the field of theater in the Faculties of Fine Arts, Institutes of Fine Arts, Faculties of Arts, and the jurisdiction of literary and theatrical criticism, that it is complementary to studies as an important missing link in this important field.

**The Goal of the research**

**The research is aiming to: (Knowing the persecution of authority in Shakir Khusbak theatrical texts)**

**The Research limits:**

**Temporal limits:** From 1962 to 2007

**Spatial limits:** Iraq

**Objective Limits:** Studying the Persecution of Authority in Shakir Khusbak's Theatrical Texts

**Defining terms:**

Linguistically persecution means: in the Arabic language means (oppression, he was attacked, harmed and persecuted because of the sect or religion) <sup>(1)</sup>.

**Procedural definitions of the persecution of authority for the researcher:** It is (the higher feeling of the greatest individual with restricting all of his freedoms to express his opinions and other practices by the supreme, i.e. the ruler).

**Chapter Two ---- Theoretical Framework**

**Real Reality of The Writer (Shakir Khusbak) (\*)**

Due to the literary peculiarity of the writer, as he had studied bachelors, masters and doctorates in geography, but he was fond of writing literature in general and theater in particular, so it was imperative for the researcher to stand on several axes as important stations that effectively contributed to the writer's literary life. The researcher will stop at each of these axes, as they are considered important stages that the writer went through in his life.

**The First Axis (Hilla City):**

Hilla is a city built at the end of the fifth century AH. It was built by (Sadaqah bin Mansour) in the year 495 AH in a place called Al-Jameen. As there is a narration that says that Saif al-Dawla built the land of al-Hillah, which was Agama in 493 AH / 1099 AD, and laid the foundation for the role and the gates and descended them in the year 495 AH / 1101 AD and dug the trench in 498 AH / 1104 AD, then laid the wall for it in 500 AH / 1106 AD <sup>(2)</sup>, as it is located on the Euphrates River, that it has historical significance because it is located near the historic city of Babylon, a distance of five miles <sup>(3)</sup>, the city of Hilla was named (Al-Faiha), (Al-Saifiya), (Al-Maziadya) and (Zorat Babel) <sup>(4)</sup>. In the seventh and eighth Hijri centuries Hilla became, the direction "Qibla" of the viewing, so many people sought knowledge there, as the scholarly works increased in various fields, the reason for creating such a renaissance was due to the good seeds and delicious fruits which provided by their founders, then what their environment created with the qualities it enjoyed from participating in the slides, inspiring souls, and cultivating talents. In addition to its safety from Hulagu and his followers, so it become stable and turn to a quiet life, a life of knowledge and authorship <sup>(5)</sup> eventually, there were men in that era, the most famous of whom were (Najib al-Din Muhammad Ibn al-Nama), Ibn Sa'd al-Din Ibn Muhammad Ibn Tawoos, Badr al-Din, Jamal al-Din, Najm al-Din Abu Al-Qasim Jaafar bin Saeed Al-Hilli (Al-Muhaqiq Al-Hilli) and the scholar (Allama) Al-Hilli Jamal Al-Din Abu Mansur Al-Hasani bin Yusuf bin Al-Mutahar <sup>(6)</sup>, Hilla witnessed in the late of the eighteenth century a modern intellectual renaissance in all linguistic, literary and religious sciences, that this did not come from nothing, but rather from historical origins, since the Abbasid era, Hilla was the second city that was full of scholars after Baghdad, which was considered the Kaaba of science at that time. People used to come to Hillah from all directions to study science and literature, as 700 scholars grew up armored with correct knowledge <sup>(7)</sup>.

Here the researcher would like to emphasize on the role that the city of (Hilla) played in the literary life of the writer as he said: (Hilla's Public Library played an important role in my life as it provided me with an inexhaustible source of books) <sup>(8)</sup>, also he began to say (I was a student in primary school and I had a great passion for the public library and loved it with great love) <sup>(9)</sup>, that I was (I patiently awaited the end of the school day as it was ending in the afternoon to fly to the public library) .. and (Imagine that little child had been tied to the school trip for long hours, tying himself back to the library chair) <sup>(10)</sup>, he says (I was rushing to the library, what love can outweigh this love? How much trouble has this love cost me)

<sup>(11)</sup>, so we can see the strong influence of the city of Hilla with its public library from a clear influence on the writer's life since his childhood.

#### **The Second Axis (The Effect of His Uncle(Al-Basir))**

In the second axis, the researcher deals with the brother of the writer's mother Khusbak , who is a well-known figure in the city of Hilla and Iraq in general as well, in order for the researcher to distance himself from the biography of this writer (Al-Basir) also from his personal life, the researcher focused on this axis on the extent of the influence of the insight in Shakir Khusbak 's literary life.

"Al-Hilli" the well-known poet and writer (Muhammad Mahdi Al-Basir) played an important role in the Shakir Khusbak literary life, who says (in my mother's family since the beginning of this century, a famous poet emerged who is Dr. Muhammad Mahdi Al-Basir who was named as **the poet of the twentieth revolution in Iraq**) <sup>(12)</sup> also he went on to say (Is it not surprising then that I dream when I was a young child in the fourth grade of primary school to be a famous poet? "As the first of all my tryings to write poems the poem about sunset) <sup>(13)</sup>. He also says (It seemed to me that as soon as the excitement was aroused, it would produce the poetry of a genius, so I went up to the roof of the house contemplating the sunset to ask my crony and it was a truly wonderful sunset) <sup>(14)</sup>, here, he describes his first attempt at poetry, saying (But my pen refused to write on paper except for distorted phrases and scattered words that are not from poetry in anything) <sup>(15)</sup>. Here, the researcher sees a clear impact of Al-Basir in the awakening of the poetic (Khusbak ) poetry and his attempt to imitate his uncle (his mother's brother), because of he was young, a beginner, not aware of poetry and its verses, his first attempts failed, but the main reason remained clear in that is (Al-Basir).

#### **The Third Axis / Ali Jawad Al-Taher (\*\*)**

(Al-Taher), who was specialized in Arabic language in Hilla, played a role in the literary life of (Khusbak ), as he confirms this and confirms it in his saying (The issue of the Arabic language has remained one of my weaknesses, as it seems that I was not convinced of it, that it will later be the confirmation of my friend and patron of my literary activity at the beginning of my literary life, Dr. Ali Jawad Al-Taher) <sup>(16)</sup>.

As this is what the researcher wanted to clarify, he does not need a detailed explanation because the writer (Khusbak ) admits by his tongue and mentions Dr. Al-Tahir and the distinguished role that he played in his life, that (Khusbak ) confirmed the researcher's opinion when he was asked a question (In what way did it affect you) <sup>(17)</sup>? Khusbak replied, saying: (By caring for me while I was in those early years, by embracing my literature and constantly encouraging me, while I was in my first steps on the path of literature, by his tireless attempts to draw my attention to what was decided in terms of defects) <sup>(18)</sup>. He also went on to say (Ali Jawad Al-Tahir saw this as a duty of his duties, he did not see himself preferring in his care for me and interest in my literature, as it seems to him that I possessed an early literary talent, so it became necessary for him to sponsor it) <sup>(19)</sup>, confirming from the researcher about the above, Muhammad Sharara says in an important article after Khusbak translation for Chekhov's book, saying: (Professor Shakir was very successful in his analysis of Chekhov's spirituality and in a study of his time in shedding light on his stories, also he was successful in choosing the most stories that he translated, but the thing which regrettably is the abundance of Arabic errors in the book, whether they are spelling or grammatical) <sup>(20)</sup> Therefore, it was necessary for the researcher to mention what (Al-Taher) affected his literary career.

#### **The Fourth Axis / Chekhov**

Here, the researcher would like to point out in this axis by moving away from the definition of (Chekhov) and his biography because of the big size in the world stage, because the research topic is far from this, as well as because he is an internationally known figure, but it must be mentioned by the researcher to show its impact on the Khusbak's theoretical personality.

Shakir Khusbak translated an important book for Chekhov on the occasion of the fiftieth anniversary of his death as documented in the book published by Khusbak in 1954 A.D. <sup>(21)</sup> It is worth noting here that the life of Khusbak is somewhat similar to that of Chekhov <sup>(22)</sup> as (Principles of realism in theatrical art of Chekhov are close and similar to these principles that he laid the foundations for in his prose, his stories and short stories, however, the general difference characteristic of Chekhov, the playwright, lies in that he started from the wide socio-psychological sites.) <sup>(23)</sup> Khusbak by regarding this realism says (I am one of the believers that no matter how many doctrines, tendencies, narrative techniques, that we return again to the realist doctrine because it is the true expression of Human life) <sup>(24)</sup>, as (We may admire fictional works with a style at some point in time, also they may become popular, well known and widespread by readers, but soon they disappear permanently from the world of literature such as historical monuments) <sup>(25)</sup>, adding also the same topic (While the works of realist doctrine achieve lasting success, as we read at the present time with the enjoyment of the literature of Emile Zola, Fleunero Daksh, Balzac and others, despite long years of literature, that it is assumed according to some points that their methods have become violent compared to modern technologies) <sup>(26)</sup>. This is what was confirmed by Khusbak with the influence of Chekhov in his writings by saying (As for my later professor was Antoine Chekhov) <sup>(27)</sup>. Therefore (his characters remind me of those Chekhovi or Dostoevsky personalities in their hopes, sufferings and darkness) <sup>(28)</sup>. Here the researcher touched a great similarity even in their common views on the doctrine of realism.

#### **The Fifth Axis, Cairo, Writers and Egyptians**

The city of Cairo in the Arab State of Egypt and its distinguished literature had an effective and influential role in the literary life of Shakir Khusbak in general and especially the theatrical life, because he had traveled to Cairo to complete his studies according to what was mentioned in his biography.

The researcher has found, in many sources, in the words of the writer Shakir Khusbak, that he praises and describes a lot the well-known Egyptian writer (Mahmoud Taymour), as, he is not the subject of the research, Khusbak says (Whoever loved people to my heart and who left a clear imprint in my literature at that early stage, which is the great storyteller of the late (Mahmoud Taymour) <sup>(29)</sup> he confirmed this by saying (I regard Taymour as my first teacher in the short story) <sup>(30)</sup> as from the intensity of his admiration for Mahmoud Taymour's literature with his apparent influence over it, he said describing that literature ... that he created for us a literature derived from the core and reality of Egyptian society to serve that society, that when you see that literature you feel that it is full of life and emotions, it is the emotions of the Egyptian people of all classes <sup>(31)</sup>, he went on to describe Taymour's literature as he expressed everything that his people feel in the most sincere expression as we have all of his writings that we can review them if we want a literary work so that we see Egyptian life that the source society have reflected it in the best way, also if we studied Taymour's literary works, we would see that they are nothing but pure pictures of Egypt by an artist <sup>(32)</sup>, confirming from the researcher on the previous impact of Cairo and Egyptian writers on the writer, he says (Often the great writers sent their books, headed by Mahmoud Taymour, Naguib Mahfouz, Abdel Hamid Judah Al-Sahar and other writers, as I claim that I gained good fame among Arab readers at that time) <sup>(33)</sup>.

### **The Second Chapter / The Second Topic Shakir Khusbak and the Authority**

The researcher found that the authority in all parts of the world has affected many literary products of all genders and types, especially the theater. (The writer's superior ability to choose the heroes of his stories indicates a great awareness and greater sense of the suffering of the people) <sup>(34)</sup>, sometimes it is as a tool for suppressing the people, creating suffering, oppression and fear, or sometimes it is with the people, creating an appropriate atmosphere from which mature and integrated literary productions emerge that please the recipient, with the regard to Shakir Khusbak, (The writer's superior ability to choose the heroes of his stories indicates a great awareness and greater sense of the people's suffering) <sup>(34)</sup> Shakir Khusbak (chooses his characters accurately and knows how to penetrate the depths of their hearts, truthfully revealing what is going on inside their souls in front of the repercussions of what is happening today on the land of Iraq) <sup>(35)</sup> as (Since the direct beginnings of Dr. Shakir Khusbak, i.e. since 1948 AD no one has succeeded like him in depicting the suffering which afflicting the people of Iraq, which he foretold in his first writings) <sup>(36)</sup> Likewise, if we study his writings, we will (get to know the characters of his stories and novels, whether they are still steadfast or those that have collapsed under the brutality of torture, oppression and need) <sup>(37)</sup>, here the researcher has focused a lot on these quotes about Khusbak, so it is very clear that Shakir Khusbak tried to clarify what he was suffering and felt in terms of persecution by the authority and the ruler .. as in what he wrote, he wanted (to clarify to us the issue of his country is a totalitarian issue and not the issue of Iraq alone .. that is, it is the issue of all peoples when it is permitted by tyrants) <sup>(38)</sup>, here he means by tyrants, i.e. the ruler and the authority. Here, too, the researcher stands at an important point, which is the authority, the ruler, and your own sense of that. In one of his plays entitled *The Strangers (al-Gurabaa)* (This play is interspersed with the sounds of the demonstrations that were filling the streets of Baghdad in protest against the brutal and oppressive authority) <sup>(39)</sup> Here, we clearly find Khusbak's ideas in his plays as he symbolizes the ruling authority and its suppression of the people as he thinks and what he was suffering at that time, in another play by him entitled *Al-Qathya* (the issue)(the discussion that took place between its hero (Sadiq), with the attempts of his cousin (Rashid) to lure him to work in the newspapers of the authority is an honest expression of the intellectual's battle and his struggle for the sake of the honest word <sup>(40)</sup>, Khusbak also continues his plays with that sense and feeling the oppression of power for him and the people. In the play *Absentee (al-ga'ib)* he talked about (The mother and wife waiting for the dear who was lost in the war and did not return. How many a great mother and how many wives did she wait for the return of the (absent) from the war which devoured their lives as a ghoulish with all its destruction, want and misery)) <sup>(41)</sup>, here, the war symbolizes the tyrannical ruler and the authority that led the people to this war, which it is clear evidence from the researcher to the sense of clear persecution by the authority for the people. On this subject, Professor Sami Abdel-Hamid touched on one of his articles on the theatrical script, saying ((When Eugene O'Neill) in his play *al-qird katheef al-Sha'r*(The Thick-haired Monkey) is exposed to the suffering of its hero (Yang), so he intended humanity as a whole, when you are exposed to injustice and oppression, also when (Berthold Brecht) is exposed in his play (*Arturway*) to the dictator Hitler, as he intended to denounce all brutal, fanatical authorities) <sup>(42)</sup> that Sami Abdul Hamid's words clearly expressing what he meant by Khusbak in his plays against the authority.

The researcher found a great similarity between the style of Khusbak and his sense of oppression of the authority with the global theater which is called the theater of the (oppressed), which is an indefinable global theater, as Osteopual (a pioneer of the theater of the persecuted or oppressed on earth) <sup>(43)</sup>, in 1974 he published his first book (*The Theater of the Oppressed*), in which he showed that the theater was a tool for the control of the ruling class and for educating the public to submit.) <sup>(44)</sup>, the theater of the oppressed aims to (raise the level of socially vulnerable segments in order to keep them away with their problems and their social status so that they can be developed for the better) <sup>(45)</sup>, here on (the hero must be

persecuted by an individualized persecutor if the obstacle is an abstract force such as society or the power of the state) <sup>(46)</sup>, Confirming by the researcher regarding the ruler and the authority with the ideas of Shakir Khusbak, he says (My friend, there is no hope anymore for the vulnerable to be freed from the families of their tyrannical sultans) <sup>(47)</sup>.

**The Indicators Those Emerging From The Framework:**

- 1- Society and the environment have a great influence on the maturity of Shakir Khusbak 's literary talent.
- 2- Arab writers in particular and the world in general had their active stance in the development of his literary theatrical discourse.
- 3- Shakir Khusbak 's revelation of the historical or social symbol and working to bring it down in the present.
- 4- Shakir Khusbak characters are realistic.
- 5- Khusbak 's writings bore his absolute affiliation with the homeland and not revoking his identity.
- 6- Shakir Khusbak 's sense and feelings were clear in his writings.
- 7- That Khusbak 's writings are clear in his defense of freedom, justice and equality.
- 8- His sense of the ruler's injustice and persecution was clearly reflected in his writings.

**Chapter Three / Methodological Framework**

**The research procedures**

**1) The research community**

The research community includes (16) theatrical texts from the influence of the playwright (Shakir Khusbak )

| N. | The name of the literary text     | Year of publishing | N. | The name of the literary text                                     | Year of publishing |
|----|-----------------------------------|--------------------|----|---|--------------------|
| 1  | Matrimonial house(Bait al-Zawjia) | 1962               | 10 | Waiting for Godo(Fi intidar godo)                                 | 1996               |
| 2  | Strangers(al-gurabaa)             | 1965               | 11 | Stuntman(Bahlawan)  | 1997               |
| 3  | The dictator(al-dictator)         | 1995               | 12 | Spider(Ankaboot)  | 1998               |
| 4  | Chuckling(Qahqaha)                | 1996               | 13 | Absentee(al-Ga'ib)  | 1999               |
| 5  | Thing(al-Sha'ia)                  | 1996               | 14 | The man who lost his pronunciation(al-Rajil althi faqad al-nutoq) | 2003               |
| 6  | the case(al-Qathia)               | 1996               | 15 | The preacher(al-Waiz)   | 2007               |
| 7  | The wall(al-Jidar)                | 1996               | 16 | where is the truth(ayina al-Hakika)                               | 2007               |
| 8  | The legacy(al-Tarica)             | 1996               |    |   |                    |
| 9  | The disappointed(al-Makhtholoon)  | 1996               |    |   |                    |

**2)The Research Sample**

The researcher intentionally selected the research sample, which is the play The Dictator (al-Dictator), from among the theatrical texts for the original society for the research. The reason for choosing this sample alone was according to the following justifications:

- 1- They are available in text format and are located in the period in which the original community is restricted to research.
- 2- The high potential for achieving the study objective.
- 3- The researcher reads the printed and published theatrical texts of the playwright (Shakir Khusbak ) and tried to limit the text that contains the writer's sense of persecution by the ruling authority, more clearly than the rest of the other theater texts of society.

**3) The research tool**

The researcher relied on the indicators resulting from the theoretical framework as a main tool for analyzing the research samples.

**4) The Research Methodology**

The researcher has used the descriptive (analytical) method, due to its relevance to the nature of this study and its ability to achieve the goal of this study.

**5) Sample Analysis: The Dictator Play:**

**The idea of the play:** The idea of the play centers around the expectations and names of the writer Shakir Khusbak about the fall of the tyrant rule and the dictatorial power in his country and the advent of an ideal government and authority as if he was predicting a change in the system of government in his country as he puts rulers who ruled in previous historical periods, returning them to this time like Napoleon Bonaparte of France and Hammurabi the old king who is Known in the history of ancient Iraq, as he showed what the people suffered from the ravages of the rule of authoritarian rulers and the darkness of their people, making the images of these kings and ancient presidents in an ideal way other than their true

images because his feelings and sense wished to be so judged by these characters who sit on the chair that he created in this play, considering it as a symbol of the ruling authority and the tyrannical dictator.

**The Analysis:**

Shakir Khusbak begins his theatrical text by showing the chair as if it symbolizes the authority or the ruler, that is, the king or the president, he is a tyrant in his view, inflaming the descriptions of whoever sits on this seat on the ruling chair as in the following dialogue <sup>(48)</sup>:

**Men's Choir: How great is your authority, Chair!**

**The Feminist Choir: How insidious are you!**

**The male choir: In you are the hopes of the people.**

**The Women's Choir: From you spring its tragedies.**

**Male Choir: Rulers sit above you.**

**The Feminist Choir: So the power powers them**

**Male Choir: Good desires are impossible in their hearts.**

**The Feminist Choir: To the Demons of Marada.**

**Collegiate Choir: Life becomes earthly hell.**

As for the following dialogue <sup>(49)</sup>:

**The president is surrounded by his comrades. He occupies the luxurious chair and was surrounded by his comrades.**

**The President: Victory has finally come for the people and the era of the tyrant is over.**

**First Comrade: The people have paid dearly for this victory, so let us help them with their victory.**

**Comrade Two: The struggle of our party culminated in a brilliant victory.**

**First Comrade: It is a really great day.**

**The President: (to the first comrade smiling) Even during our fun times this obsession did not leave us.**

**The second comrade: (laughing) Congratulations for this victory then.**

**The third comrade: Congratulations to our party too, comrades.**

**The President: Our party is part of the people, that it makes us happy, also had it not been for the sacrifices made by the people, our party would not have succeeded in overthrowing the dictatorial regime. I hope this truth is fresh in the minds of each of us ...**

We notice clearly in the dialogue from the above that the writer Khusbak speaks in the language of his characters, expressing his feelings and sense about what is wandering within him of wishes and dreams about the fall of the ruler with the tyranny authority, the coming of a ruler and a new authority that feels the suffering, injustice and tyranny of power for some people and compensated for all the suffering they have gone through. As for the following dialogue <sup>(50)</sup>:

**The first comrade: ((to the president) this is the correct saying, comrade.**

**We must assure the people that we are up to their good expectations.**

**The President: We will take swift measures to erase the excesses and injustices of the dictatorship.**

**First Comrade: And what grievances and transgressions! The dictatorial regime did not leave a life facility without leaving its destructive imprint on it.**

We clearly notice Khusbak, who confirms in the language of the new president's personality that the oppressive regime of the former people was what he was doing and working again, appreciating its aspirations and optimism that the new ruler would be just and fair to his people.

We also note in the following dialogue <sup>(51)</sup>:

**The second comrade: It suffices it that it created that class of criminals to protect its regime, which has ravaged the country.**

**The third comrade: Who would have dared to stand up to these criminals?**

**First Comrade: They were like rabid dogs ... they were the dogs of the ferocious tyrant who protected him and his regime.**

**The President: This is normal, as he was ruling as the mafia way.**

**First Comrade: They were forming privileged class, as they were exploiting their influence in all aspects of daily life ... in state jobs, in the trade and money markets, and even in general social relations.**

**They would intervene, even matters pertaining to the lives of the citizens. They were the mainstay of corruption, bribery, and the abuse of influence, and they affected enormously riches at the expense of the people.**

In this dialogue, the writer diagnoses and describes the repressive apparatus that existed in his country, whose loyalty to the ruler and the authority at that time, also whose mission is to suppress and execute everyone who stands against the ruler as well as his policy with the people, in this, he affirms the authority's persecution of the people, in addition to his assertion of the control of the ruler's people over all the state's terms like jobs, markets, trade, money and everything, as this indicates the writer's sense of the ruler's persecution and his assistants' persecution for him and his fellow countrymen, defending himself for freedom, justice and equality.

In another dialogue from the play, which is the following <sup>(52)</sup>:

**The President: We will not allow the emergence of such a class again.**

**The third comrade: No member of that class should escape from punishment. if the tyrant has met his punishment, his followers must follow him for what they have committed.**

**The first comrade: (to the president) The people, comrade, need to guarantee freedom of opinion for them above all.**

**The second comrade: In truth and in fact, the regime of the tyrant has afflicted the people, filled prisons with free opponents of his rule and muzzled their mouths.**

**The President: This is the nature of dictatorial regimes, prisons will no longer be home to free people.**

In the previous dialogue, the writer focuses and hopes that after this tyrannical dictatorial power, an ideal new authority will come. He predicts the fall of the tyrant and his unjust authority. He also confirms the credibility of his followers, his sensitivity and his criminal apparatus because it was a tool in his hand to suppress the peaceful and powerless people, by this, he affirmed his absolute belonging to the homeland and not canceling his national identity.

Here in this dialogue <sup>(53)</sup>:

**The male choir: Napoleon, what credibility did your promises reveal?**

**Instead of relinquishing power after the stability of affairs, you set yourself up as an emperor, appointed all your brothers and sisters as kings and princes, confiscated freedom of speech, became the absolute ruler, that your court became a luxury greater than the court of the Bourbons.**

**The Feminist Choir: How many mothers did she lost her son, how many wives she had lost her husband, how many lover she had been terrified?**

Shakir Khusbak showed the image of the true tyrant ruler, as it is evident in that image that Napoleon portrayed for himself, which is the image of the ideal ruler and in the language of the male and female choir, showing all the ugliness of this dictator, clearly stating that he is the cause of the death of this people, as he clearly confirmed in his next dialogue <sup>(54)</sup>:

**The Male Choir: Thus you have entered your people into continuous wars, believing that you are the unbeatable genius leader as this belief made you lose all wisdom, so you carried out your calamitous campaign against Russia and destroyed thousands of your soldiers, then you returned with those who remained, who were a crushed and defeated army.**

**The group choir: This is how your promises to please the French people which ended in disasters that turned their life into a living hell, as you disavowed it and did not care about its suffering also inserted grief into every home and imposed it on every family.**

Then Khusbak continues to show the promises of successive governments, government after government, explaining that any new government or new authority deceives the people with false idealistic promises, in the end the ones that preceded them appear, as this is evident in his following dialogue <sup>(55)</sup>:

**First Comrade: Really, comrades, we have to race against time, as we still have a lot to accomplish. That we have to fulfill our promises as soon as possible. The people became accustomed to the new authority spreading sweet promises to them at the beginning of their rule, then denying them after the matter is settled.**

In another dialogue that he focuses on the term oppression of authority, as follows <sup>(56)</sup>:

**First Comrade: It is true. You are the best person to guide us along this path, comrade. Nobody argues that you were more than a member of our party who sacrificed for the cause of the people and who was imprisoned, harmed and persecuted.**

Shakir Khusbak sequence of choosing historical figures after choosing Napoleon Bonaparte as symbols of injustice and persecution by the authority as they are kings, leaders and presidents whose history records all their periods of rule, so he chooses the well-known king (Hammurabi), then the leader of Germany (Hitler), then (Julius Caesar), the king of Roman, the well-known historical figure. Then (Stalin) the other well-known figure, then the ancient Egyptian King (Ramses), then (Alexander the Macedonian), all of these are symbols who were inspired by Khusbak from history as he worked hard to bring them down in the present, showing the recipient all their brutal crimes against their people with all their tyranny and oppression for their opposition because they support the tyrannical dictator which was oppressing humanity.

Also in this other dialogue <sup>(57)</sup>:

**The First team: (In light irony) So, should we therefore take people on suspicion, comrade, repeating the methods of the dictatorial regime and bury the prisons again?**

**The President: We did not receive the authority to repeat the grievances of the dictatorship. I believe that it is our duty to be guided by the principles of our revolution to create a model of a state of freedom, justice and democracy, as for these principles to be our beacon in all circumstances. We must prove to the people that the hateful era of dictatorship has passed forever and that true democracy is the mainstay of the current government.**

Once again, Shakir Khusbak sets out his desperate defense of freedom, justice, democracy and freedom for expressing ideas, all of these against the oppression of the authority, flowing from within him to his high sense of the authority's persecution of his ideas and expressing them freely, as he began to repeat the phrase democracy, justice and equality and his insistence on them as it was clear in the following dialogue <sup>(58)</sup>:

**The President: For many years, we have dreamed of a day when the opportunity will be created for the people to enjoy democracy, justice and equality. It is our duty to bring these principles into every home to transform the life of misery, suffering and fear into a life of tranquility and prosperity. As this is our goal that we will stick to, we will**

**not have an alternative goal. We have not received power but to save this people from what they have suffered from exploitation, discrimination and abuse, that we are not coveting the power itself.**

In this play, Shakir Khusbak begins with his realistic characters which inspired by history, considering every known figure as a symbol of tyranny and authoritarian rule because they were kings and presidents, the first of these characters is the character of Napoleon Bonaparte, the well-known French leader who occupied a number of countries, citing the following dialogue <sup>(59)</sup>:

**Boutier: Since the National Congress dissolved the Committee of the Three Consuls and elected you as a Consul General for ten years, the people are on a continuous holiday, Mr. Consul General.**

**Napoleon: No wonder citizen Boutier, I am nothing but their representative that I will defend their interests.**

**Devon: You have become the true Leader of the Revolution, Sir Consul General.**

**Napoleon: I'm nothing but a member of the fighter French people, citizen Devon. I am nothing but a soldier of the eternal revolution of July 14th. I am the son of the revolution and my life is as a sacrifice for it.**

**Boutier: Do not underestimate you, Mr. Consul-General, for you are responsible, under your exceptional leadership, for saving the revolution from its enemies abroad and at home, starting with lifting the siege on Toulon to your crushing to the Turkish army at Abi Kir to crossing the path of Bernard Pass and invading Lombardy.**

That Shkir Khusbak uses each of these dictatorial symbols and drops them in reality illuminating their true psychology, directing Napoleon as a tyrant to a just, this is a kind of psychological projection, this was clearly demonstrated in the following Napoleon's dialogue <sup>(60)</sup>:

**Napoleon: I am not greedy for power, as you know. I promised the Senate before that I would relinquish power as soon as the dangers which is surrounding the revolution disappear, things settled, so I am still keeping my promise. All there is that I believe in the necessity of a deterrent force for internal and external conspiracies that are planning to crush the revolution and strip the French people of the gains for which they sacrificed their precious lives.**

The following other dialogue with Shakir Khusbak repeats what he wanted from the previous dialogue <sup>(61)</sup>:

**Napoleon: No, citizen Boutier, this is a dream that they will not realize again. I know very well that my surrender to power and the support of the people for me is a major threat to the interests of the bourgeoisie as well as the clergy who aim to restore their influence and gains. From today on, only the people will be the arbiter in such matters. I will appeal to the people in everything. I will ask him about all the laws that he issued, because the people are the source of authority. The old electoral system appropriate for municipal members and clerics will not be followed. I will transform the electoral system into a popular referendum for all members of the people to obtain their approval for the decisions I take and the laws I issued, also to draw support from them directly.**

This play, i.e. Shakir Khusbak, is concluded with a dialogue that summarizes all of the above, which is the following dialogue:

**The Feminist Choir: You remain the ruler who does not have a word above his word and who is not compete with him in the seat of power.**

**(The president leaves his chair angrily)**

**The members of the choir descend from their balconies and line up side by side in front of the auditorium crowd, crying in one sound)**

**Group choir: O kind people.**

**Beware that hand over power with one hand**

**beware, rest assured of his promises**

**So no matter how sweet it was**

**So no matter how sweet it was**

**He must turn the back of the insane for you if he is alone with authority**

**Ultimately, he must become God's shadow on Earth**

**And he turns into a mighty dictator**

**And he strikes out all who begged himself to oppose him**

**As the demon of war might play with his mind**

**To greed for glory, authority and pride**

**Then he leads you to disaster and destruction**

**(Slogans in the hall, "Down with the tyrant ... let the dictator fall down. Let the enemy of the people fall ... death for the tyrant." A number of the audiences rush to the stage shouting their enthusiastic slogans and smash the president's pictures and statues. Then they roll the chair while the emperor's concerto for Beethoven rises as the curtain slowly descends.**

In this last dialogue, Shakir Khusbak focused on the fact that anyone who sits on the seat of the ruler becomes a dictator and monopolizes the ruling while calling for the tongue of his men's and women's choir, warning the people and his people in particular not to believe in any ruler. Because when the ruler continues his rule for many years without the consent of his people, he tries to suppress any opposition because he does not continue to rule, thus his love and greed for the seat of power lead him to go on killing, imprisoning and suppressing any uprising or opposition against him, as he becomes a



great devil who does not care about simple people or members of his state, whatever their suffering. That Khusbak is depicting a realistic picture of real people in life, expressing all that wanders in his mind of feelings with a high sense of injustice and persecution by the authority of his country and the ruler of his country, what he suffered from them from the scourges, calling the loudest voice in the tongue of his characters, that this is what the researcher tried to clarify through his study, achieving its goal after analyzing this play.

#### **Chapter Four: The Results, Conclusions, Recommendations and Suggestions**

##### **The Results**

- 1- Shakir **Khusbak** treated the personality of (the president) in a dramatic way, according to his personal vision of the oppression of the authority.
- 2- His realistic portrayal of the heroes of the play, presenting through them the injustice, fear and tyranny of power through the internal view.
- 3- The content emerged more than the form in Shakir Khusbak 's play, by mixing real reality with imagination.
- 4- Showing the psychological factor of the personality of the oppressive and tyrannical ruler also dropping that psychological suffering through his actions with the people.

##### **The Conclusions**

- 1- The dramatic treatment of the authoritarian personality is carried out by the playwright according to his personal vision
- 2- The playwright's use of realism in presenting his ideas through the heroes of his plays, showing through them all kinds of injustice and fear in the manner of the character's inner view.
- 3- Highlighting the content on the form for the writer, by blending the real reality with the imagination, creating in it a clear picture of his ideas and aspirations.
- 4- Explaining the psychological factor of the ruler's tyrannical personality while dropping that suffering and its actions on his people

##### **List of margins**

- (1) -----, Al-Munajjid fi al-lugha wal illam, (Beirut: Dar Al-Mashriq, The Entertainment Library, 1986), p. 456.
- (\*)He is (Dr. Shakir bin Abbas bin Ibrahim Khusbak ) was born in Hilla in the year 1349 AH / 1930 AD. He completed his primary and secondary studies in 1947. He completed his bachelors, masters and doctorate degrees in geography in Cairo. He is a well-known scientist in the field of geography and a pioneer of Iraqi storytellers and playbooks. With great Egyptian writers such as: Naguib Mahfouz, Mahmoud Taymour and Anwar El-Ma'adawy, these relationships established the love of the story in himself and helped him to embarrass two story groups, while he was a student in university studies there, he worked in Iraqi and Arab universities, he has books the most important of which are: Antoine Chekhov, Marital House play (Bait al-Zawjia), Strangers play (al-Gurabaa), the thing play (al-Shaie), black hatred stories (al-Hikid al-Aswad), copper life stories (Hayat Nuhasia) conflict stories (Siraat). For more, see: Dr. Sabah Nuri Al-Marzouk, The Dictionary of Men of Hilla in Literature, Science and Arts, Volume 2, 1st Edition, (Baghdad: Baghdad Project, the Capital of Arab Culture, 2013), p. 56.
- (2) (For more, see: Dreams of Fadel Abboud, the city of Hilla from its founding until the end of the nineteenth century AD, (Babylon: Center for Cultural and Historical Studies, 2010), pp. 2 - p. 3.
- (3) ibid, p. 4.
- (4) ibid, p.7.
- (5) ibid, pp. 14 - pg. 15.
- (6) ibid, p.15.
- (7) For more, see: Ali Hadi Abbas Al-Mahdawi, The Modern Intellectual Renaissance in Hilla, 1418 AH, (Babel: Center for Civilization and Historical Studies), None. T, p.2.
- (8) Shakir Khusbak , **Literary Memories**, 1st Edition, (Sana'a, Abadi Center for Studies and Publishing, 1996), p.19.
- (9) ibid, p. 23.
- (10) ibid, same page.
- (11) ibid, same page.
- (12) ibid, p. 12.
- (13) ibid, same page.
- (14) ibid, same page.
- (15) ibid, same page.
- (\*\*) (Ali Jawad Al-Taher) was born in Hilla in 1919 to a family that read and wrote, in the sixth year of his life he entered the mosque (the book) to learn the Noble Qur'an and sealed the Qur'an and became a (khalifa) then entered primary school. For more, see: Sadiq Abbas Hadi Al-Taraihi, Ali Jawad Al-Taher and his efforts in teaching the Arabic language, Journal of the College of Basic Education / University of Babylon, Issue 10, pp. 625 - p. 633.
- (16) Shakir Khusbak , **Literary Memories**, previous source, pg. 24.
- (17) ibid, p. 29.
- (18) ibid, same page.
- (19) ibid, same page.

- (20) Muhammad Sharara, Antoine Chekhov, Tr: Shakir Khusbak , Journal of the New Culture, Issue 1, Baghdad, League Press, 1954, p. 146.
- (21) See: Antoine Chekhov, Antoine Chekhov, Tr: Shakir Khusbak , 1st Edition, (Baghdad: Al-Rabita Press, New Culture Publications, 1954), p. 25.
- (22) For more, see: the same previous source, pp. 5 - p.10.
- (23) Ahmad Ali Al-Hamdani, Chekhov's Plays, 1st Edition, (Amman: Dar Al-Masirah for Printing and Publishing, 2006), p.67.
- (24) Hussein Al-Husseini, Dr. Shakir Khusbak for Realism First, Al-Qalam Magazine - Issue (1), February 1, 1985, p. 124
- (25) ibid, same page.
- (26) ibid, same page.
- (27) (Shakir Khusbak , Literary Memories, previous source, p. 31.
- (28) Suad Muhammad Khader, Iraq through Iraqi eyes - A study in the literature of Shakir Khusbak , Al-Ibdaa Magazine, Issue 9-10, September 1, 2002, p. 38.
- (29) Shakir Khusbak , Literary Memories, previous source, p. 31.
- (30) ibid, same page.
- (31) Shakir Khusbak , Scattered Writings, 1st Edition, (Sana'a: Abadi Center for Studies and Publishing, 1995), p.10.
- (32) See: ibid, the same page.
- (33) Abdulaziz Al-Maqaleh, My Relationship with Literature and Literary Journals, Ibdaa Magazine, Issue (2), February 1, 2007, p. 175.
- (34) Suad Muhammad Khader, ibid, p. 40.
- (35) ibid, p. 41.
- (36) ibid, same page.
- (37) ibid, same page.
- (38) ibid, p. 43.
- (39) ibid, p. 44.
- (40) ibid, p. 43.
- (41) ibid, p. 44.
- (42) Sami Abdel Hamid, What About Meta Theater, Al Mada Newspaper, No. (3616), Tuesday April 5, 2016, p. 12
- (43) Abdel-Fattah Qalaa-ji, Theater of the Oppressed - Augusto Boual, Al-Ushbu Al-Adabi Newspaper, No. 1294, 5/5/2012, p.9.
- (44) ibid, p.9.
- (45) ibid, same page.
- (46) ibid, p. 22.
- (47) Shakir Khusbak , Questions (Philosophical Thoughts), vol. 3, (Sana'a: Abada Center for Studies and Publishing, 1997), p. 46
- (48) Shakir Khusbak , The Dictator Play, 1st Edition, (Sana'a: Abadi Center for Studies and Publishing House, 1995), p.2.
- (49) ibid, p. 2, p. 3.
- (50) ibid, p. 3.
- (51) Shakir Khusbak , The Dictator Play, previous source, p. 4.
- (52) ibid, same page.
- (53) ibid, p. 8, p. 9.
- (54) Shakir Khusbak , The Dictator Play, previous source, p. 9.
- (55) ibid, p.10.
- (56) ibid, p.11.
- (57) ibid, p. 4.
- (58) Shakir Khusbak , The Dictator Play, previous source, p. 5.
- (59) Ibid., P.5.
- (60) ibid, p.6.
- (61) ibid, p.7

#### **Sources and references**

##### **Books**

- 1) -----, Al-Munajjid fi al-lugha wa al-illam, (Beirut: Dar Al-Mashriq, The Entertainment Library, 1989).
- 2) Abboud, Ahlaam, the city of Hilla from its founding until the end of the nineteenth century AD, (Babylon: Center for Cultural and Historical Studies, 2010).
- 3) Al-Mahdaoui, Ali, The Modern Intellectual Revival in Hilla, 1418 AH, (Babel: Center for Cultural and Historical Studies, bl .. T).
- 4) Khusbak , Shakir, Literary Memories, 1st Edition, (Sana'a: Abadi Center for Studies and Publishing, 1996).

- 5) Chekhov, Antoine, Antoine Chekhov, Tr: Shakir Khusbak , 1st ed., (Baghdad, Al-Rabat Press, Munch (Al-Hamdani) Ahmed Ali, Chekhov's plays, 1st ed., (Amman: Dar Al-Masirah for Printing and Publishing, 2006).
- 7) Khusbak , Shakir, Questions of (Philosophical Thoughts), 3rd Edition, (Sana'a: Abada Center for Studies and Publishing, 1997).
- 8) Khusbak , Shakir, Writings Scattered, ed. 1, (Sana'a: Abadi Center for Studies and Publishing, 1995).

**The Plays**

- (1) Khusbak , Shakir, The Dictator Play, 1st Edition, (Sana'a: Abadi Center for Studies and Publishing House, 1995).

**Magazines and newspapers**

- (1) Al-Tarihi, Sadiq, Ali Jawad Al-Taher and his efforts in teaching the Arabic language, Journal of the College of Basic Education / University of Babylon, Issue 10,
- (2) Sharara) Muhammad, Antoine Chekhov, Tr: Shakir Khusbak , The New Culture Magazine, Issue 1, Baghdad, Al-Rabita Press.
- (3) Al-Husayni, Hussain, Dr. Shakir Khusbak for Realism First, Al-Qalam Magazine - Issue (1), February 1, 1985.
- (4) Khader, Suad, Iraq Through Iraqi Eyes - A study in the literature of Shakir Khusbak , The Creativity Journal, Issue 9-10, September 1, 2002.
- (5) (Al-Maqaleh) Abdel Aziz, My Relationship with Literature and Literary Magazines, al-Ibdaa Magazine, Issue (2), February 1, 2007).
- (6) Abd al-Hamid, Sami, What about the Meta Theater, Al-Mada Newspaper, Issue (3616), Tuesday April 5, 2016.
- (7) Al-Qal'achi, Abdel-Fattah, Theater of the Oppressed - Augusto Boal, Al-Ushbu Al-Adabi Newspaper, No. 1294, 5/5/2012.