

The Dramatic treatment of the Iraqi Al-Hussaini theatrical text (“Al-Shammir” character as a model)

¹ Jamal Ghazi Hussein Al-Sultani ,² Ali Mohsen Aziz Al-Husseini

Abstract

The research consists of four chapters, the first of which - which is the methodological framework for the research - included the research problem that focused on the following question: (What is the dramatic treatment of the Iraqi Al-Husseini theatrical text (Al-Shammir character as a model)? While the importance of the research was demonstrated as a cognitive achievement, that it mainly benefits the playwright as well as the dramatists in general.

As well as the derivation of a basic goal is (the dramatic treatments of the characters are known in al-Husseini theatrical text).

As for the research limits, they included temporally the texts of the Iraqi Hussaini theater for the period from 1972-2012. While the research spatial limits, they were in (Iraq).

The second chapter - the theoretical framework - which included two topics, the first dealt with a historical summary of the life of Al-Shammir bin Dhi Al-Jaushan and studying the psychological dimension for this personality. As for the second topic of the theoretical framework, which it is entitled (Dramatic treatment of the theatrical text of Al-Arabi Al-Hussaini), this chapter contained with a set of indications obtained through the theoretical framework.

The third chapter – The Research Procedures - included: the research community, its samples, tools, and methodology, where the selection of samples was intentional.

As for the fourth chapter, it contains the results with a presentation of the conclusions. The chapter also contains the recommendations and the suggestions, and the sources and references as well.

Key Words: Treatment, Dramatic, al-Shammir, the Theater 5-the Iraqi

Chapter One: Research Methodology

The Problem of the research:

Since its inception, theater has dealt with various topics that have been concerned with society, which grew up in different circumstances, the dramatic theatrical text is not a separate product, as it enters the stage of creating the artistic condition and the freedom of its creative movement, that the theatrical texts have exceptional importance stemming from the fact that they carry the cultures of nations and peoples, as well as the visions and ideas of their writers, they serve as a means of cultural communication that has an important role in the march of society, as its importance is highlighted by its embodiment on the stage that is distinguished as a high-end human and social art.

The theatrical character is one of the most important elements of the dramatic structure in the theatrical text, as it differs in the theatrical text according to its domains, references, and its position on the events of the play that results from actions and reactions towards any position that changes its fixed positions through recognition so that this change begins in human behaviors and its impact on society.

The theatrical character carries different dimensions and each has its branch and details according to the work of the playwright, the overall changes that affect the theatrical character as a result of events that affect the psychological

jmailj111@gmail.com¹The Open Educational College in the Iraqi Ministry of Education.

² College of Fine Arts / University of Babylon, Iraq

aspects of the character because of their profound impact on those branches and those behaviors as well as the changes that concern with the natural and social dimension. But what matters to the researchers in this field, which includes the personality, is the psychological aspect, specifically the resulting changes that take place through the psychological dimension and its effects on the character, which consequently affects the behavior of that character and determining its fate and goals, which is the main and important thing in the survival and prominence of the theatrical event, therefore, the psychological dimension received attention from the writers of the theoretical text because of its role and importance in depicting the events which are emanating from it with their effective influence on human societies.

So the sly and fraudulent character has varied in terms of its psychological dimension, then it was found a "basic place in the Arab theater" ⁽¹⁾. From its inception, when the playwright began to reveal the pressures of life by depicting the internal conflicts that lead the individual to his destruction, as well as the contradictions between ability, desire, will, good and evil, as these contradictions carried their psychological dimensions in the character of " Al-Shammir", that a set of contradictions emerge that builds upon the character of al-Shammir, which is considered a model for those who sold themselves by the seducing of the Satan, the one who replaced the afterlife with the worldly life, so the playwright's depicting of this character comes according to the angle in which he looks at him. The Iraqi playwright has dealt with this character by emphasizing the features of good and evil, in which the relationship between them is a dialectical one as is the relationship between white and black, as each one of them confirms the existence of the other, the character of Shammir is closer to the evil character which portrayed by the writer. Rather, it is the one who behaves in a manner contrary to the moral rules and is directed against the hero of the play, that the character of the villain may be the focal point in the play, or the heroism may be distributed between him and the hero. ⁽²⁾ Depending on the writer's treatment of that character in the theatrical script or text. Basing on the above, the problem of the current research revolves around the following question:

(What is the dramatic treatment of Al-Husseini theatrical text (Al-Shammir as model)?

The Importance of the research and the need of it

The importance of the research stems from the fact that it sheds light on an important aspect of the Iraqi theatrical experience in its approach to the character of Al-Shammir in writing Al-Husseini theatrical text and how the writer deals with the dimension of this character, the urgent need for him comes in his being looking at how the Iraqi playwright handles this character dramatically, it also benefits workers and students in the field of theater, also students of institutes and colleges of fine arts, those with specialization in the field of theater writing.

The Goal of the research

The current research aims to:

Knowing the dramatic treatment of Al-Husseini theatrical text the character "Shammir" as a model.

The Research Limits

- Temporal limits: texts those are dealing with the "Shammir" character.(2012-1972)
- Spatial limits: Iraq.
- The substantive limits: a study of the dramatic treatment of Al-Hussaini theatrical text (Shammir character as a model).

Defining terms:

The treatment

1- Linguistically

The treatment is defined by Al-Bustani as "a cure, a treatment that was mostly treated (treating), intensified treatment, treated, he practiced and was treated" ⁽³⁾.

It also says in Al-Mukhtar Fi Sihah Al-Lugha: "He handled a thing by means of a remedy and a remedy that he performed and cured" ⁽⁴⁾.

As for Ibrahim, he determined the treatment "treat something as a cure and treatment: practiced it" ⁽⁵⁾.

2. Terminology:

Shafri defines it as "a collection of processes and procedures with different ends" ⁽⁶⁾.

Aqil Mahdi defined it, as it is the one who makes from signifying function a related source of expression" ⁽⁷⁾.

3. Procedural treatment:

It is the mechanism of finding justifications presented as an alternative to what is negative and unacceptable and putting the thing in its rightful place.

The Personality:

1- Linguistically:

The character is defined in Mukhtar al-Sihah (the person), which is "the blackness of a person and others that you can see from afar, it is combined in the few as persons" (8).

As for Al-Fayed, he defines it as: "A person personalized persons, the man appeared from afar, and a person diagnoses the same (thing) and distinguishes it - as the person of the problem determined its dimensions, the matter - was determined by a thing" (9).

Terminologically:

Mitchell defines personality as "the set of biological, psychological and social elements and characteristics that distinguish the behavior of an individual from the rest of other individuals, these elements and features are acquired through genetics or the social environment during the formative stages that he goes through before the integration and crystallization of his personality" (10).

As for Knight, he defines personality "the set of characteristics that lead individuals with similar intelligence and knowledge to respond in different ways when placed in similar circumstances" (11).

While Adas defined it as: "the construction of the individual's characteristics and patterns of his behavior, which would define for us his unique way of adapting to the environment around him" (12).

As Abdullah defines the personality "a set of individual characteristics as they appear in his intellectual habits, expressions, attitudes and interests, his style of work and his philosophy of life" (13).

(Burt) defined it as "that complete system between the relatively constant physical and psychological tendencies that characterize a particular individual, which determine the distinctive methods of adapting him to his physical and social environment" (14).

(Hamada) defines it as "one of the people who perform dramatic events in the written play, or on stage in the form of actors" (15).

Morton defines it as "personality is the sum of the individual's aptitudes, motives, tendencies, innate and biological instincts as well as his acquired tendencies and aptitudes" (16).

Procedural "Personality":

The totality of behavioral actions that performed by the individual (aggressive and peaceful) resulting from a set of genetic, environmental and social influences that are reflected in the individual's behavior.

The second chapter: the theoretical framework

The first topic: Al-Shammir Bin Dhi Al-Jaushan:

Historical summary of his life:

He is Shammar bin Dhi Al-Jaushan, whose name is Sharhabeel bin Qurt Al-Dhababi Al-Kalabi, Abu Al-Sabegha, one of the senior men who killed Imam Hussein bin Ali (peace be upon him). He was the first of the leaders in Hawazen who described with courage, he witnessed the day of the battle of Sifeen with Imam Ali (peace be upon him) then he turned to the Kharijites and became with the party of Yazid bin Muawiya, so he proceeded to kill Hussein (PBUH) in the "Taf" incident, the most daring of them was to beheads, when al-Mukhtar became a caliph, he asked for Shammir, so he went out from Kufa to the al-Kiltanya, which is one of the villages of Khuzistan, a group of people came with him, Shammir was killed by the hands of Umrah (17).

The behavior that Al-Shammir performs is a behavior that is motivated to obtain specific goals, to strengthen his political position at the authority. If these motives are surrounded or prevented, they lead to the collapse of this personality due to its conflict with the outside world, which ultimately leads to the commission of crimes, and sins, as this is part of Umayyad policy (18).

The aggressive behavior that dominates the personality of Shammir is a behavior that involves the self, in the vice of creation and the ugliness of the tricks and the style, that is, it is a feeling of vice in himself, as a result of his contemplation of an inner self, that is, the attachment of the self to itself.

This character was brought up in embrace that has no connection to the traditions of Islam, but is a descendant of a family known for its hatred of the Prophet Muhammed (PBUH) and those who hate his religion, among the hypocrites⁽¹⁹⁾.

The psychological dimension of Shammir (character) personality:

The psychological dimension is one of the dimensions that can only be recognized through the identification of environmental and social legacies, to which the character belongs and through which it is possible to interpret what the character does in terms of actions and reactions, whether they are peaceful or aggressive, to stand on the signs that result from the character from the various emotions that this character passes through and are clear in its behavior such as malice and anger, through this dimension and the attempt to discover the theatrical character, it is possible to arrive at some ideas that human beings meet, such as the instinct to kill and rape the rights of others, to increase the personality with confidence or pride in these actions, this stems from the environmental and social nature of the personality, as well as the inheritance factor, as these dimensions are closely related to the personality and are a driving factor for personality actions.

Theorists have differed about the influence of the innate side and the controlling aspect of the personality. Some of them believe that heredity is the basis for forming this personality, while another team believes that the behavior of the personality is a learned behavior, so learning has a more important role than the role of genetics in influencing the formation of the human personality⁽²⁰⁾.

Then the aggressive tendency of the personality of Shammir consists of genetic accumulations resulting from the total life interactions on which he was brought up, which reflected on his indignant aggressive behaviors.

So man is always linked to his social nature, such as duty (morality), freedom and dependency, as long as he lives in society, he will not be able to be free from it, as it is the same social production mechanism that makes him in constant fear of the state with its laws and contents, therefore, forms of social awareness such as truth, ethics and politics deal with the human being from the point of view of the general community and its interest⁽²¹⁾.

In this way, we find the propositions of the Englishman Herbert Spencer (1820-1903), in which he associates society with the individual as the first being an organic being possessing its vital components. "he grows and the more he grows, the more complex he becomes. its parts become more complex, more independent, as the life of society is very long in relation to the life of his parts that make him up, that the society as an individual experiences an increase in society which coupled with an increase in inequality"⁽²²⁾.

Spencer also notes that the growth of the social class depends on the division of its parts within the unified social structure according to its income, profession, culture and awareness within the social framework, perhaps the disparity in incomes and professions leads the society to division according to two distinct classes of income, profession and social functions according to the two characteristics of division and union within the same society, as these characteristics make its rapid growth with its different components."⁽²³⁾

Freud (1856-1939) came up with a comprehensive constructive theory in the analysis of the human personality and the distinction of the self. His psychological research (of the human subject) focused on two foundations: the mind and the personality. The personality in his view consists of three basic systems, that the process of dynamic interaction between these systems with their conflict is what Behavior shapes and defines it, as these systems are (the self, the ego, and the super ego), the self "id" represents the third person formula, the oldest section that contains everything that is inherited from the birth of the individual until its present moment, it is the true psychological reality of the personality and the basis on which the self is built and the storage of psychological energy that includes the satisfaction of the instincts of death and the basic life, it represents lust and untamed passions⁽²⁴⁾.

This is one of the behaviors that can be observed with the personality of Al-Shammir through what the history book deals with, as the killing instinct is one of his hobbies, the mutilation of corpses, so his cutting for heads is the fulfillment of his distorted instincts and desires for sins, as this is part of the Umayyad policy⁽²⁵⁾.

The aggressive behavior that dominates the personality of Shammir is a behavior that involves the self, in the vice of creation and the ugliness of the tricks and the style, that is, it is a feeling of vice in himself, as a result of his contemplation of an inner self, that is, the attachment of the self to itself.

As this character was brought up in embrace that has no connection to the traditions of Islam, but rather is a descendant of a family known for its hatred of the Prophet Muhammad (PBUH) and those who hate his cult, among the hypocrites ⁽²⁶⁾.

The second chapter: The theoretical framework - The second topic

The Dramatic treatments of Al-Shammir character in Arab-Husseini theatrical text :

Theater writers in all parts of the world have relied on their textual material inspiration from epics, myths and folk stories which produced by their people over the ages as it is part of their legacies, not only that, but rather a historical material which is suitable for addressing contemporary issues.

So they established their theater and the theater developed into a dialectical artistic human subject, until many countries compete in its understanding, extrapolation and teaching. Those legacies that are performed among peoples from epics and myths, only achieve "their immortality through seasonal restoration," so as the seasons return, myths also return, for they are always associated with a season of the year or a festival or annual celebration. ⁽²⁷⁾

The "Taf" incident is as a part of that historical legacy that embodies the tragic epics that revived the existence of Islam and strived for its survival. These tragic epics "use poetry to reconstruct an important event that occurred in the past and restore its narrative in a dramatic form" ⁽²⁸⁾. Hence the necessity to deal with it dramatically by the playwright, who contributes for showing those historical figures(characters) in the theater of various kinds and their inherited traditions in support of the established view of the theatrical genres and their styles, as abolitionists and tyrants are concerned with tragedies that they end up in death in most cases ⁽²⁹⁾.

That the tragic events that take place in al-Taf incident with their great impact on the spectators' hearts, highlighting the two faces of truth and falsehood in all critical human issues, as include an uprising of conscience in the face of oppression and injustice inflicted on "Bani Hashem" and their endurance of pain and bereavement, these scenes merge with the events, this merging may reach the point of entering the scene of the event, the purification process will be more than what happens in the Greek tragedy ⁽³⁰⁾.

The authoring curricula of the Arab playwright have varied since his modern beginning. Some are from global history, pre-Islamic or Arab history, some from the holy book, while some from popular stories, as from the starting of the poetic theatrical texts in the Arab theater that dealt with the Taf incident, which is one of the most important historical legacies, it was by Muhammad Reda Sharif al-Din, where he wrote his poetic play (**Al-Hussein, upon him peace**) in (1932), Its creation derives from the Arab and Islamic history, also from the Hussaini Councils those narrated the Karbala event on the tenth of Muharram every year ⁽³¹⁾.

So Much has been written about the Karbala(Taf) incident since the time of its occurrence, "in various languages, by people of different sects and beliefs, but most of them were burned, stolen and damaged, so as not to remain for Hussein as a name and a symbol that is easy for those who want freedom and patriarchy" ⁽³²⁾.

The playwrights of the Arab theater has taken a basis to show the features of aggression and malice from the characters witnessed in history in the Arab historical play, which is related to the emergence of the first early days of Arab theater at the hands of Maroun Al-Naqash, who presented plays based on Arab historical themes and atmosphere, such as the plays "Harun al-Rashid" or "Abu al-Hassan al-Mugafal", which historians have unanimously agreed to consider as the first composed Arab play. Arab theater has connected with the nation's history and heritage in the attempts of Abu Khalil al-Qabani and Ahmad Shawqi, as this trend has clearly crystallized from the twentieth century by Ahmed Bikatheer, Aziz Abaza, Tawfiq Al-Hakim, despite the varied technical and intellectual treatments of these attempts, they were not at the level of implementation of the playwrights of the later periods from the middle of the current century to the present time. For Alfred Faraj, Mahmoud Diab, Salah Abd Al-Sabour, Muhammad Afifi and Abd al-Rahman al-Sharqawi ⁽³³⁾.

This accuracy in the statements was not limited to a single character from one of the parties, as Al-Kurani believes that, in addition to this accuracy in the palatability of words, Al-Afifi used the great precision "in drawing the social, psychological and mental distancing of the play's characters" ⁽³⁴⁾. The method of deliberation is used between outside the personality and within it, between its static spatial position, its moving functional dimension and its relationship with the past in the light of the present, as this method is followed by Al Afifi, gave the text an effective tool so that it reaches a level in which the characters appear in a dramatic graphic fabric, a body in which the psychological anomalies and instincts of the human being physically and morally characterize the Shammir character as the focus of evil on a level that is already present in its true being that occurred in the context of transgression from him and the lack of awareness of him and loyalty to him, this does not mean that he has different entrances in its view of the truth or the sin that this character commits, as much as it is a malicious personality as it is a product of its true environment that is marked by the social character and the medium in which it was raised in.

As Muhammad Reda describes in his book (Al-Hassan wa Al-Hussain the grandsons of the Messenger of God (PBUH)), the personality of Al-Shammir bin Dhi Al-Jaushan is a figure who has never dreamed and will not back down from any act he did, as if it was planted with a devilish soul forever, to regret its act⁽³⁵⁾.

As for the Egyptian playwright (Abdul-Rahman al-Sharqawi), he dealt with in the two parts of the poetic play “Tha’r Allah” which are “Al-Hussain Tha’iran” and “Al-Hussein Al-Shahid”, a theme derived from modernity from Arab and Islamic history. As Aristotle favors the treatment of stories taken from heritage in tragedy, this approach was usually followed in giving the good characters and fraudulent characters from pimps and kings to the fore place in the play to focus on the theatrical event, that we find in the plays of Abdul-Rahman al-Sharqawi that the past is an essential point in the tragic act of the characters, What the character of al-Shammir did according to al-Sharqawi has taken an act that constitutes a moral sin that tries to hide from its surroundings, that Al-Sharqawi dealt with a historical topic that preoccupied all the free Islamists who took it as a path of salvation over the generations, he also affected non-Muslims from those seeking freedom in the world. He drew the peculiarities through the intertwining and turmoil of our present that was dominated by injustice, persecution and oppression. He made his plays into two camps: the first one represents evil, which in the characters “Ibn Ziyad” and “Al-Shammir Ibn Dhi al-Jaushan”, while the other represents good and represents the camp of Imam Al-Hussain (PBUH) and his companions, those who stand in solidarity with him are like Al-Hur⁽³⁶⁾.

A large number of personalities dealt with giving some of the characters central themes that work on crystallizing and developing the historical glossary for Taf event, depending on the information which are provided by history books that contributed to drawing the writer's imagination and his disclosure to the truth, also he provided logical and convincing justifications in drawing the motives of the character, that without "the real motives of the characters, the playwright cannot build excitement, feelings, and climax"⁽³⁷⁾. As Walid Fadel deals with the character of Shammir in a manner that balances art and history, also between artistic creation and presentation.

What indicators that resulted from the theoretical framework

- 1-The playwrights dealt with the characters of Al-Hussaini theater in a dramatic manner, represented by the character who rushes to commit crimes in order to satisfy its instincts.
- 2-Contrast in dealing with the dramatic personality of Shammir, with an emphasis on the psychoanalytic side.
- 3- Treating the personality by relying on the two dimensions (natural and psychological) without focusing on the social dimension.
- 4-Al-Shammir personality has aggressive behavior and psychological disturbance, also it has instinctive desires and lusts, possesses the power of thought, resourcefulness and cunning in achieving its goals. A nervous temper in addition to having a psychological contract.
- 5- Following the logical temporal and spatial sequence of historical events and the actions of the character.
- 6- Preserving the characteristics of a realistic personality (character)by relying on historical sources and manuscripts that confirm their credibility.

Chapter Three: The Research Procedures

The Research procedures include the original community of the research, its samples, methodology, and its tools in terms of how this tool is designed and built.

First: The Research Community

N.	Name of the play	The name of the author	Year of writing
1	Thanya Yaj'I al-Hussain	Muhammad Ali Khafaji	1972
2	Al-Hur Al-Ryahi	Abdul Razzaq Abdul Wahid	1982
3	Thahaba liyaqud al-Hulum Muslim bin Aqeel	Muhammad Ali Al-Khafaji	2000
5	Yazid	Allawi, Sahib	2006
6	Al-Saif wa Zainab	Ammar	2008
7	Al-Hussain	Baqer Sahib	2009
8	Al-Kawoon Kulhu Shajara	Ahmed Kata Jadoua	2012
9	Fosool min al-Dam'a	Uday al-Mukhtar	2012
10	Al-Tareeq	Jassim Abu Fayad	2012
11	Al-Rawaq al-Akhir	Naim Aal Musafir	2012
12	Ru'oss wa Ajsaad	Arkan Muhammad Al-Atabi	2012

Second: The Research Sample

The two researchers resorted to the intended method in selecting the research sample according to the following justifications:

1. The suitability of the sample to the research goal more than others.
2. It is available and printed in libraries

Table (2) showing the research sample

N.	Name of the play	The name of the author	Year of writing
1	Thanya Yaj'I al-Hussain (Again Al Hussein Comes)	Muhammad Ali Khafaji	1982
2	Al-Kawoon Kulhu Shajara(The Whole Universe as a Tree)	Ahmed Kata Jadou	2012

Third: The Tool of the Research

The two researchers relied on the indicators which are referred to in the theoretical framework for analyzing the research samples. The indicators of the theoretical framework and the resulting characteristics and elements were a useful tool for analyzing samples.

Fourth: The Research methodology

In analyzing the samples, the two researchers followed the (descriptive and analytical) approach in order to suit the research goal.

The Sample analysis:

1-The play (Thanya Yaj'I al-Hussain) Again Al Hussein Comes written by: - Muhammad Ali Khafaji Year of writing: 1972

The Story of the play:

The play (Again Al Hussain Comes) by (Muhammad Ali Al-Khafaji) is considered one of the most prominent poetic texts in the history of Iraqi drama because it is distinguished by a number of artistic and intellectual advantages, which made it distinctly distinct from the overall little theatrical product written during that period of the emergence of Iraqi theatrical literature, the play deals with a historical topic that revolves around what happened in the Taf incident that occurred in the year 61 AH, his approach to this incident is based on the historical document in drawing the course of the dramatic event, in addition to Khafaji's use of poetic language for being more fluid in depicting that event, the adoption of historical accuracy to track the spacetime of events, as he deals with the events of the incident from the departure of the Imam (PBUH), from Mecca, to his departure to Iraq, until the return of the captives after the killing of the Imam (PBUH).

The play includes many characters, as Al-Khafaji relies on the historical document to draw what these characters are, as he deals with a group of characters relying on accuracy in depicting them, in a realistic manner as they were reported by history books, by using poetic language, for its harmony with the language of the historical source of the incident, in his play, Al-Khafaji tried to deal with reality, influences on it, as he formulated his poetic play in a sophisticated artistic language, using poetry as a language for theatrical dialogue, which he practiced and tried to attract the audience through it.

The Analysis of the play: -

The historical event in the play of Al-Khafaji was lagging behind other names that express in their interactions the specificity of the theatrical phenomenon at the time, as Al-Khafaji was surrounded by a number of political and social reflections in search of topics that delve into the merits of that history, trying by all means to find a medium that contains all the new ideas that revolve around addressing the subject of Al-Taf incident which proposed in his era, in a manner that adapts to that proposition.

That the Umayyad state's struggle for power in light of moral and religious prohibitions had a prominent and important role in explaining the behavior of the Umayyad individual at that time, that history was an important focus in drawing a picture of the fraudulent character's path, which found its place in the inside of a fanatic and malicious person, that Al-Khafaji deals with his characters, drawing on their characteristics from the internals of that event.

The play (Al-Hussain Second Comes) was an outlet for Al-Khafaji's revolutionary concerns to realize the reality of the current situation. This play contained an event characterized by comprehensiveness and contrast in terms of employing the units of time and place that clearly affected the nature of the conflict between the characters, in his play Al-Khafaji employed a contradictory struggle between the two sides that were separated by time and space, the first place was in Medina, while the second place was in Iraq, in Karbala and Kufa. As for time, it was represented in the ability of Al-Khafaji to perceive the time or the long time for events to convey them in the field of the event at hand.

Al-Khafaji tried to find a different quantity in the number of characters in terms of the personalities' participation in the nature of the event or in terms of oppositional confrontation with other characters, most importantly, the goals or motives that these characters possess in terms of the nature of their actions, thus, that event was drawn up on constructive formulas that differed and varied according to the nature of the characters in it, so there were characters representing absolute evil, with personalities representing absolute good.

Based on that, Al-Khafaji dealt with the character (Al-Shammir), according to his own rules, which were determined by Al-Khafaji, to realize all the elements of the play, according to a mechanism that sets before it the obstacle of transformation, in the fate of the character against the background of its past and present conflicts, in revealing the character's plans vis-à-vis the other characters, which belong to the other side, who represent the good on the earth, then Shammir moves towards the other side, to confirm the depth of his cunning trick, with the intent to disturb the other side of the extreme lineage and kinship, not for the sake of saving part of the other side, but rather to reinforce the plan to divide the ranks of the army, by using the resourceful language that is part of his psychological characteristics, which is maliciously colored by what this character has acquired from the depth of his social legacy, but this character soon returns to wear his true face, after being deterred from his malicious demand, the arrogant of Shammir psychology was a station to contain those aspirations, so the material tool (the message) that he carried to the brothers of Hussain (PBUH) was the focus of revealing this character's plans and aspirations in front of the sons of Imam Ali (PBUH): -

Al-Shammir: O Abbas ... O Abbas, and you remain the children of uncle ship

Oh Jaafar..oh Othman and Abdullah

Your blood is related to us

So, what insists on us will make to you, so why should a sword pour it out in defense of it?

Leave the era between you and Hussein

They are, for my life, angry eaters...

Al-Abbas: Then, by God, you were deceived ... to wear what the Khawarun wore

Every day in a gate ... Separate the twin septum from its twin, oh cowards, your eyes do not being a life.

Al-Shammir: O Abbas ... O Abbas

Al-Abbas: Be careful, Shammir ... that it is but one eye and does not see from this sun but a shadow

Al-Shammir: There is no use in them other than the sword .. So make up for them what they are in. O horses, get up

Perform a pilgrimage to the knight and death. ⁽³⁸⁾

It is a character that was exposed to many personal benefits that were immersed within its psychological interior, which was a clear expression of the extent of the disturbances that this character lived through, it can be said: It is a mentality despite the availability of appropriate and ideal conditions for its pivoting within the environment into which it belonged, thus this character was adopting its behavior in situations through which it took the nature of procrastination and hidden speech as a way to eliminate other personalities who were seeking to harm them: -

Al-Shammir: Here you are, Abu Abdullah

Do not pay a badly by yourself

Or you forbid to be absent from you

one day before, you were on pride among your friends

A tree in which the void is maintained on the branch

And it was pollinating by itself

And here you are on a nap for the night

You are among the swords of the people

And I evade you from it

How far! how impossible!

pledge allegiance to Yazid, and I will make you walk through the land a path that you will choose ⁽³⁹⁾ .

(Al-Khafaji) presents Al-Shammir character with a set of abnormal behaviors that it has acquired through multiple intellectual and social influences, which have a clear impact on the acquisition of (Al-Shammir) his abnormal behavioral patterns within the human community. That Al-Khafaji shows it as a character who seeks to eliminate those who are with it on earth in order to celebrate it crime and its ugly act, as this character appears to be different from all the characters that Al-Khafaji worked with in the text, that he made it a stereotypical character shrouded in evil from the beginning to the end, drawing its roots from the same devil, Al-Khafaji's treatment of this character as a complementary construction of the satanic personality in the Arabic text, relying mainly on historical accuracy but in a shorthand manner, so that the internal and external conflict of this character appears through his thoughtful drawing in a wonderful psychological analysis, presenting the psychological and mental conflict, so that the tragedy lies in the structure of the conflict that builds between Al-Shammir and Al-Hussain (PBUH), Al-Khafaji shows the psychological and intellectual defects, which is exemplified by conflict, selfishness and conspiracy, on the one hand, on the other hand, between the malicious character (Shammir) and its instincts and motives, so he defines its behaviors depending on the psychoanalytic side, by clarifying the features of a sense of grandeur and exclusivity, as well as the whims that deviate him to social paths other than those known to him, such as murder and the mutilation of corpses, by uniting it with the advantage of a fraudster who does not retreat in the act of evil despite knowing his angry fate with sin: -

Omar bin Saad: O Shammir, Go down and and relief him...

Al-Shammir: Here I am ... the best one to choose for your award..so go forward ... I will bring you the head..

Omar bin Saad: Come on, Shammar ... are you cowardly? Shammir: Never..Never

For I am from that tree that does not come out of a branch but it is a sheath carrying a sword ⁽⁴⁰⁾ .

Al-Khafaji made it as a (malicious) character who cared more about itself than anything else.

Al-Khafaji's treatment of Al-Shammir character also appears in focusing on the psychoanalytic side of the character, relying on the psychological dimension of the character in the search for its psychological components, which searches for a depth of fanaticism, treachery and the ball that he holds for his human race, that the reason for his behavior is the heinous acts with which he confronts the character of (Hussain) (PBUH): -

Al-Shammir: "Oh, son of Ali, how painful remembrance of your father was for myself

When the sword of him was shaking my ancestors in Badr and Hanin...

And now!...

Your head is with me like the kingdom of Solomon

I know that you are grandson of the Messenger of God

I know that you carry his race

I know that you are the best imam (leader) proportionality

But I don't know I didn't want to kill you. " (41)

That al-Shammir killing character was not motivated by an external force driving the inner action of the character, but rather are modifications of malice that stem from the inside of the soul, which is a feeling of inferiority in terms of the struggle with the character's subconscious, that is, addressing the offense from the conscious soul of its behaviors, cutting the head did not come based on political names, i.e., al-Shammir did not cut off the head in implementation of the will of his masters, but rather in response to the demands of his aggressive instinct, which proceeds to kill except to satisfy its abnormal inwardness. However, what is striking about the treatment of (Al-Khafaji) for the character (Al-Shammir) has worked on large areas of tendencies in this character, as he weaved his character with strings of greatness, uniqueness, and transcendence, from others as well as deviant behavioral paths, which it is a philosophical viewpoint adopted by the playwright, the voice that speaks of the coming of Hussein is not an embodiment of the voice of conscience in the character of Shammir, but a reference to the voice of humanity that revolts in the face of evil.

Voice: Again Hussein comes

Shammir: Shammir will come again

Voice: Hussein will come again

Shammir: And again, Shammir will come after my children (42) ” .

The two researchers believe that this sound is a symbol that refers to the recipient the continuity of the survival of the character of Shammir with the persistence of evil in the person's soul, in addition to the symbolic character that (Al-Khafaji) used in the linguistic references to the character of Shammir and the rest of the characters, as he relied on the accuracy in depicting the historical reality of al-Taf incident, so that the event performed by this character is reflected clearly on the characters' pictures and structures, as this reflection gave this play its integral artistic value, in order to give all tangible data in terms of judging it, leaving to reveal every character of the play, especially the main or secondary ones, in terms of their nature or essence, because those characters are a clear embodiment of the spirit of life that expresses that essence with its various forms, perhaps they are clear or hidden in most of them.

2- The whole universe is a tree a play written by: Ahmed Kata Jadou'e

The Story of the play:

It is a poetic play that the writer strips it from space and time, also he manipulates the roles played by the characters, as he stems from a symbolic thought for drawing characters as he make them individuals and persons, the focus is on the characters that he deliberately shows and highlights their intellectual content, to draw pictures of the idea that he wants to portray and convey to the recipient about one of the nights of Ashura, the playwright Ahmed Al-Attabi begins in narrating the events with his treatment of the characters that are considered historical figures, which left a very important impact in determining the march of the Islamic nation, as we find from the title of the text that the writer wanted a clear reference to the historical incident and made it a priority for thought and a word and urged them to act and inevitability, the word creativity may remain a time wider than the tenses of action, Al-Attabi wrote this play based on the Arab-Islamic history at the time of the Umayyad state, as he reconstructed the historical lines for that incident and redrawn the original characters according to his new vision and his perspective on contemporary history.

The analysis of the play:

Al-Attabi was able in the play (**The Whole Universe as a Tree**) to find a new dramatic treatment centered on his ability to link fate on one hand and the concerns that arouse the conscience on the other hand with the fate of the tragic characters, at the same time, explaining the ability of these characters to submit to their psychological requirements stemming from the instinct of lust, power, and the love of ownership, leaving behind all the social data that helped them build their social position in the shadow of a state that was immersed in its external and internal conflicts, to draw a character that emerged from many dramatic questions, as the Shammir was a character that was immersed in its illegal goals, to be pivoted as a hostile figure that was drawn from the depths of the satanic soul and collapsed in the shadow of a society devoted to past causes, which this character was like an industry that produced by the society to which it belonged.

So the ancient past and the new present were among the specific problems that show the ability of man at that time to find the means and ends for his unacceptable goals in light of psychological and tangible formations that hindered or helped in their emergence.

In this play, Al-Atabi described his various artistic perceptions in order to mature a play that deals with the tragic reality of a character who was poured into its abnormal aspirations in the shadow of an environment which dominated by a spirit of fanaticism, hatred, penance and malicious tricks.

He deals with the Shammir character (within the text) an integrated, dramatic treatment, who has made sure that this character maintains its tragic presence until the last scene, despite its being condemned intellectually and morally, dressing it in the tragic image, but making it a tragic figure who commits sin for instinctive and despicable purposes:

Shammir: They are there

Your majesty Yazid.

Let's kill them at once..

Ibn Saad: Yes, Shammir, it is war

Everyone will submit to the logic of force .⁽⁴³⁾" ...

Al-Atabi postpones the emergence of this character to the middle of the text to show it in the clothing of aggression since his first appearance, also to make the character (Shammir) which is in the bulk of its negativity and hatred, he also presents the pernicious psychological traits in an artistic sequence, reveals the intentions that hide humanity.

Shammir: Let us take it off immediately...

Yazid: Don't be a fool.

Let me continue (the explanation continues on the map) the tree here in the middle..

Ibn Saad: Where?

Shammir: We do not see it .. Where?

Yazid: The tree was here ... in the middle ... and it was extending its roots everywhere ⁽⁴⁴⁾"

He made the character adhere to its dimensions and features, so Al-Atabi did not isolate it from its past, he did not make it lose its human and life choice, so the actions of Shammir stemmed from purely his evil will that dominated the bulk from the events movement, this character was characterized by its meandering and elusive career in the dramatic field, through the discoloration of its positions and its lack of credibility in its dealings with others, until he made it a hostile model.

Ibn Saad: What are we going to do now?

Shammir: How often do we have to cut this tree?

Yazid: The tree disappeared from my map?

Ibn Saad: What does this mean?" ⁽⁴⁵⁾

The two researchers believe that Ahmed Al-Atabi wears the characters a tragic human nature , so that he made them belong to the essence of the tragedy in one way or another, then he employed the psychological precursors of the human experience over the course of historical events, as he created from those legacies that were left by the events a dialectical formula and a dramatic fabric, also, the description of the tragedy and the dialectic of destructive fear and what these two matters and their impact on activating the external and esoteric events in the structure of the text, thus, Shammir character in the play searches for belonging that he cannot reach this affiliation, just as he cannot reconcile with himself for committing a great sin that is incapable of reconciling himself.

Chapter Four

The Results

1- The writers dealt with Al-Shammir character through the dramatic discourse of this character and its relationship with other characters, trying to find a dramatic conflict in the structure of the text, drawing the character in a dramatic and tragic manner and with a new dramatic vision in order to paint a clear picture of the excitement of the Karbala incident.

2- The writers used multiple times and places in the text, as there was no single time and place, but rather a group of them, as they were at the same time intertwined and did not go from the base to the pyramid or vice versa, but rather they followed a historical sequence linked to reality.

3- Dealing with al-Taf incident historically tracing the events in a dramatic artistic way, giving al-Shammir personality a psychological dimension.

4- The text preserved the syntactic and semantic form, as this is what gave the text the spirit of pleasure and daring in communicating the intellectual standard in order to deliver it to the recipient whoever becomes indecent in search of the semantic depth of the Shammir character and the rest of the characters, that the poetic pattern helped him to formulate the poetic language without exception among the characters, despite the discrepancy in the form of discourse between one character and another.

5- Enhancing the intentional presence for the obsession, which is one of the mechanisms for activating the personality in the structure of the discourse, making it a coherent and influential pole in the process of creation.

The Conclusions

1. There is a discrepancy regarding how the writers deal with the dramatic or Shammir character, this discrepancy varies from one writer to another, according to the circumstances the writer is going through (political, social).

2. Dealing with the Taf incident in a historical way, exploring events in a dramatic artistic way.

3. The dramatic writers interest in dealing with the dramatic character of Shammir and diving into its psychological depths to understand it, in order to formulate it in a convincing and advanced manner and ending with what undermines its credibility.

4. Al-Shammir character plays a fundamental role in the crystallization the events, also as a basic pillar in the course of the theatrical events that deal with the incident through the actions that this character performs.

5. The reliance of the playwrights who deal with the events of the Taf event on the Shammir character as it controls the event and the dramatic atmosphere, in addition to some other characters who have no role in the course of the dramatic event, that these characters are only participation and not a driver of events as much as Shammir character by fueling the climax of the dramatic act.

The List of Margins

1- Essam Bahi, *The Evil Character in Theatrical Literature*, (Cairo: The Egyptian Book Authority, 1986), p. 35.

2- Samir Abdul Rahim Chalabi, *Dictionary of Theatrical Terms*, (Baghdad: Dar Al-Mamoun, 1993), p. 250.

3- Fuad Faram Al-Bustani, Munjid Al-Talabi, 8th Edition, (Beirut: Catholic Press Publications, 1966), p. 494.

4- Muhammad Muhi al-Din Abd al-Hamid and Muhammad Abd al-Latif al-Sobky, al-Mukhtar in Sahih al-Lugha, 5th Edition, (Cairo: Al-Istiqama Press, No. T), p. 353.

5- Ibrahim Mustafa and others, *Al-Waseet Dictionary*, Part 1, (Qom: Al-Sadiq Foundation for Distribution and Publishing, PLT), p. 621.

6- Jean-Marie Shafer, *Art in the Modern Era*, T: Fatima Al-Jyoushi, (Damascus: Publications of the Ministry of Culture, 1996), p. 486.

7- Jalal Jamil and Muhammad Ismail Khalaf, *Directing treatments in Theater Forum presentations*, Qatar Journal of Arts, Issue (1), Baghdad, Ministry of Higher Education and Scientific Research, 2001, p. 48.

8- Muhammad Ibn Abi Bakr Abd al-Qadir al-Razi, *Mukhtar As-Sihah*, (Person subject), (Beirut: Arab Book House, 1983), p. 331.

9- Ahmad Al-Fayed and others, *The Basic Arabic Lexicon*, (Cairo: The Arab Organization for Culture and Science, 1989), p. 674.

10- Dinkin Mitchell, *A Dictionary of Sociology*, T: Ihssan Muhammad Al-Hassan, 2nd Edition, (Beirut: Dar Al-Tali'a, 1986) p.159.

11- Rixon Knight and Margaret Knight, *Introduction to Psychology, Arabization*, Abd Ali al-Jasmani, (Baghdad: Arab Horizons Library for Publishing, 1984), p. 282.

12- Abd al-Rahman Adas and Muhi al-Din Tarq, *Introduction to Psychology*, Edition 3, (Jordan: General Book Authority, 1933), p. 271.

13- Abdullah Abd al-Hay Musa, *Introduction to Psychology*, (Cairo: Al-Khanji Library for Printing, 1982), p. 426.

14- Faraj Othman Labib and Abdel Ghaffar Abdel Salam, *Personal and Mental Health*, (Beirut: Al-Irfan Library for Printing, 1967), p. 28.

15- Ibrahim Hamadeh, *Dictionary of Dramatic Terms*, (Cairo: The Anglo-Egyptian Library, BLT), p. 185.

16- Louis Kamel Malika, *Character and Its Measurement*, 1st Edition, (Cairo: Al-Nahda Library, 1959), P27.

17- For more, see: Labib Baydout, *Encyclopedia of Karbala*, Part 2, (Qom: Tale'iah An-Nur, 2005), p. 240.

- 18-See: Muhammad Mahdi Shams Al-Din, Ansar Al-Hussein, 3rd Edition, (Beirut: The International Foundation for Studies and Publishing, 1996), p. 33.
- 19- See: Abd al-Wahhab Al-Kashi, The Tragedy of Al-Hussein between the Questioner and the Respondent, (Beirut: Dar Al-Uloom, without T), p. 113.
- 20- For more, see: Richards Lazros, The Character, T: Syed Muhammad Ghunaim, (Beirut: Dar Al Sharq, 1980), p.10.
- 21- Georgy Gachef, Awareness and Art, T: Nawfal Nayouf, (Kuwait: National Council for Culture, Arts and Literature, 1990), p. 251.
- 22- Will Durant, The Story of Philosophy, T: Fathallah Muhammad Al-Masha'a, Edition 3, (Beirut: Library of Knowledge, 1975), pp-pp. 481-482.
- 23- Maan Khalil Omar, Criticism of Contemporary Social Thought, an Analytical and Critical Study, Edition 1, (Beirut House of New Horizons, 1982), p. 106.
- 24- See: Sigmund Freud, New Introductory Lectures on Psychoanalysis, T: Ahmed Ezzat, (Cairo: Dar Masr for Printing, Blah T), p. 70.
- 25-See: Muhammad Mahdi Shams al-Din, Ansar al-Hussein, 3rd Edition, (Beirut: International Foundation for Studies and Publishing, 1996), p. 33.
- 26-See: Abd al-Wahhab al-Kashi, The Tragedy of Al-Hussein between the Questioner and the Respondent, (Beirut: Dar Al-Uloom, without T), p. 113.
- 27- Julian Hillton, Theatrical Show Theory, T: Nihad Saliha (Jordan: Hala for Publishing and Distribution, Bla T), p. 26.
- 28- Julian Hilton, *ibid.*, P.24.
- 29-See: Molwyn Merchant, Comedy and Tragedy, T: Ali Ahmad Mahmoud, (Kuwait: The World of Knowledge Series, 1979), p 194.
- 30- See: Munir Al-Hafiz, Manifestations of Ritual Drama, (Damascus: Al-Naya for Studies, Publishing and Distribution, 2009), p. 136.
- 31-See: Adnan Bin Dhiril, The Character and the Tragic Conflict, (Damascus: Alf Ba Al-Adeeb Press, 1973), p. 28.
- 32-Ali bin Musa bin Jaafar bin Tawoos, Al-Malhouf for the Dead of Tafuf, 3rd Edition, (Tehran: Dar Al-Aswah for Printing and Publishing, 2001), p. 33.
- 33- For more, see: Ali Al-Ra'i, Theater in the Arab World, 2nd Edition, (Kuwait: The Knowledge World Series, 1999), pp. 18-19-37.
- 34- Muhammad al-Afifi, Play: This is How Hussein Spoke, (Beirut: for printing, publishing and distribution, 1969), p.10.
- 35- See: Muhammad Reda, Al-Hassan and Al-Hussein Saba, Messenger of God (PBUH), 2nd Edition, (Cairo: Issa Al-Bab Al-Halabi and Partners, 1964), pp. 117-118.
- 36-See: Essam Bahai, previous source, p. 94.
- 37- Hussein Ramez Muhammad Reda, The Drama Between Theory and Practice, (Beirut: The Arab Foundation for Studies and Publishing, 1972), p. 477.
- 38- Muhammad Ali Al-Khafaji, Play: Al-Hussein Comes again, (Al-Najaf Al-Ashraf: Al-Adab Press, 1972).
- 39- *ibid.*, pp. 198-199.
- 40- *ibid.*, pp. 213-214.
- 41- *ibid.*, p. 214.
- 42- *ibid.*, p. 216.
- 43- Ahmad Kata'a Jadou ', a play: The whole universe is a tree, from the book: The International Husseini Theater, (Department of Intellectual and Cultural Affairs in the Abbasid Holy Shrine, 2013), p. 421.
- 44-*Ibid.*, p. 422.
- 45- Ahmad Kata Jadou ', *ibid.*, 422.

Sources and References

Glossaries and dictionaries:

- 1- Al-Bustani, Fouad Faram, Munjid Al-Talabi, 8th Edition, (Beirut: Catholic Press Publications, 1966).
- 2- Chalabi, Samir Abdul Rahim, Dictionary of Theatrical Terms (Baghdad: Dar Al-Mamoun, 1993).
- 3- Hamada, Ibrahim, A Dictionary of Dramatic Terms, (Cairo: The Anglo-Egyptian Library, BLT).
- 4- Al-Razi, Muhammad bin Abi Bakr Abd al-Qadir, Mukhtar al-Sihah, (Person subject), (Beirut: Arab Book House, 1983).
- 5- Abd al-Hamid, Muhammad Muhi al-Din and Muhammad Abd al-Latif al-Sobky, al-Mukhtar in Sahih al-Lugha, 5th Edition, (Cairo: Al-Istiqama Press, PLN).
- 6- Al-Fayed, Ahmed and others, The Basic Arabic Lexicon, (Cairo: The Arab Organization for Culture and Science, 1989).

7- Mustafa, Ibrahim and others, Al-Waseet Dictionary, Part 1, (Qom: Al-Sadiq Foundation for Distribution and Publishing, PLT).

8- Mitchell, Dinken, A Dictionary of Sociology, T: Ihssan Muhammad Al-Hassan, 2nd Edition, (Beirut: Dar Al Taleea, 1986).

The Books

1. Beidout, Labib, Encyclopedia of Karbala, Part 2, (Qom: Tali'ah al-Nur, 2005)
2. Bin Tawoos, Ali Bin Musa Bin Jaafar, Al-Malhouf fi kitala of Al-Tafuf, 3rd Edition, (Tehran: Dar Al-Aswah for Printing and Publishing, 2001).
3. Freud, Sigmund, New Introductory Lectures on Psychoanalysis, T: Ahmed Ezzat, (Cairo: Dar Misr for Printing, PLA)
4. Gachev, Georgy, Awareness and Art, T: Nawfal Nayouf, (Kuwait: The National Council for Culture, Arts and Literature, 1990)
5. Hilton, Julian, Theatrical Show Theory, T: Nihad Saliha, (Jordan: Hala for Publishing and Distribution, PLT).
6. Jamil, Jalal and Muhammad Ismail Khalaf, Directing treatments in Theater Forum presentations, Qatar Journal of Arts, Issue (1), Baghdad, Ministry of Higher Education and Scientific Research, 2001.
7. Knight, Rexen and Mercerite Knight, Introduction to Psychology, Arabization, Abd Ali al-Jasmani, (Baghdad: Arab Horizons Publishing Library, 1984).
8. Labib, Faraj Othman and Abdel Ghaffar Abdel Salam, Personality and Mental Health, (Beirut: Al-Irfan Library for Printing, 1967).
9. Lazarus, Richards, Character, T: Syed Muhammad Ghunaim, (Beirut: Dar Al Sharq, 1980)
10. Malika, Lewis Kamel, Character and Its Measurement, 1st Edition, (Cairo: Al-Nahda Library, 1959).
11. Merchant, Mulwyn, Comedy and Tragedy, T: Ali Ahmad Mahmoud, (Kuwait: The World of Knowledge Series, 1979).
12. Musa, Abdullah Abdul-Hay, Introduction to Psychology, (Cairo: Al-Khanji Library for Printing, 1982).
13. Omar, Maan Khalil, Criticism of Contemporary Social Thought, an Analytical and Critical Study, 1st Edition, (Beirut House of New Horizons, 1982)
14. Rida, Hussein Ramez Muhammad, Drama between theory and practice, (Beirut: The Arab Foundation for Studies and Publishing, 1972).
15. Rida, Muhammad, Al-Hassan and Al-Hussein, the Prophet of God (PBUH), 2nd Edition, (Cairo: Issa Al-Bab Al-Halabi and Associates, 1964).
16. Shafar, Jean-Marie, Art in the Modern Era, T: Fatima Al-Jyoushi, (Damascus: Publications of the Ministry of Culture, 1996).
17. Shams Al-Din, Muhammad Mahdi, Ansar Al-Hussein, 3rd Edition, (Beirut: International Foundation for Studies and Publishing, 1996)
18. Shepherd, Ali, Theater in the Arab World, 2nd Edition, (Kuwait: Knowledge World Series, 1999).
19. Will Durant, The Story of Philosophy, T: Fathallah Muhammad Al-Masha'a, 3rd Edition, (Beirut: Library of Knowledge, 1975)

The Plays:

- 1- Jadou`, Ahmad Kata`, the play: The whole universe is a tree, from the book: The International Hussein Theater, (Department of Intellectual and Cultural Affairs in the Abbasid Holy Shrine, 2012)
- 2- Al-Khafaji, Muhammad Ali, the play: Again Al-Hussein Comes, (Al-Najaf Al-Ashraf: Al-Adab Press, 1972).