

The Defeatist Character in the texts of the Play Maqam Al-Sheikh Al-Gharib by Ibrahim Al-Husseini

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Abstract

The current research focuses on the question of the research problem: What is the defeatist character in the text of the play Maqam Sheikh Al-Gharib by Ibrahim Al-Hasani, and the aim of the research was to study the defeatist character in the play Maqam Al-Sheikh Al-Gharib. The research included three chapters as well as results, recommendations, suggestions and sources. In the first chapter, the problem, importance, objectives and terminology of the research were addressed. In the second chapter, the focus was on the theoretical framework of the research and it consisted of two sections, the first of which focused on the defeatist personality in terms of concept and perspective, while the second focused on the defeatist personality in foreign texts. In the third chapter, the society, sample, tool and method of the research were dealt with, as well as the analysis of the research sample. The results of the research showed that defeatism is a comprehensive life value that is not limited to a particular class or sex. Women, like men, have a contribution to accepting or going along with, and based on the results, a number of recommendations were developed, including the provision of theatrical texts that dealt with the conditions of battles, wars and sieges with the aim of reading the values of the human self.

Keywords: Ibrahim Al-Husseini, The defeatist personality, theatre.

Research Methodology

First/ research problem

The theater is an enchanting world full of imagination, metaphors and images. However, there are few who believe in the existence of this universe and try hard to remain stuck in it, undisputed by any doubt about its existence or its importance. And these are the ones who hold onto the embers of the theater.

It is also known that the writer is the conscious conscience of society, who puts his hand on weaknesses and strengths, and sees what the ordinary person does not see. Hence the importance of art in general and theater in particular for contemporary society. The

playwright bears the burden represented in the dramatic treatment of the issues that occupy members of his society and are reflected in their behavior, which is what the contemporary writer Ibrahim Al-Husseini tried to show us, who is one of the most prominent contemporary playwrights who believes that playwriting is a crucible in which all the visual and audio arts are carried. His plays were presented inside Egypt, and outside, and won the most awards. The important play in Egypt and the Arab countries came as a qualitative leap for the writer, as his plays crossed the borders of Arab countries, crossed the Atlantic Ocean, to present their events, subtitled in English.

By virtue of the researchers' knowledge of a number of theatrical texts of Ibrahim Al-Husseini, they noticed that the defeatist characters in the writer's texts obtained influential dramatic spaces through which Al-Husseini was able to show what these characters affect in the course of events with the various disturbances they suffer from. The researchers found that there is a lack of studies that have exposed defeatist characters in theatrical texts. Thus, the problem of the study is determined in the following question:

(What are the characteristics of the defeatist character in the text of the play Maqam al-Sheikh al-Gharib by Ibrahim al-Husayni?)

Second / the importance of research and the need for it

The importance of the current study lies in the fact that it deals with one of the dramatic works of the playwright Ibrahim Al-Husseini, a contemporary playwright, as a new study that dealt with the defeatist personality, which was not addressed in previous studies, especially in the texts of Ibrahim Al-Husseini. The current study will also deal with presentation and analysis of one of the most important psychological problems that affect humanity, it is the problem of defeatism, by focusing the researchers on studying the defeatist personality in drama in general and the writer's theatrical texts in particular. The two researchers have noticed, within the limits of their knowledge, a dearth of scientific studies linking theatrical drama and defeatist characters, which lends importance to this study. The importance of the current research is highlighted by:

1. Shedding light on the concept of defeatist personality and its role in the dramatic treatment of theatrical text. The need for it lies in the fact that:

2. It helps scholars and researchers in the field of playwriting and criticism, and students of fine arts colleges and institutes, in terms of identifying the defeatist personality in theatrical texts.

Third / Research Objective

Know the characteristics of the defeatist character in the text of the play Maqam al-Sheikh al-Gharib by Ibrahim al-Husayni.

Fourth / Research Limits

1- The Limit of Time: Maqam al-Sheikh al-Gharib (2016 AD) play.

2- Location: Arab Republic of Egypt.

3- Subject Limit: Studying the defeatist personality and identifying its characteristics in the text of the play Maqam Al-Sheikh Al-Gharib by Ibrahim Al-Husseini.

Fifth/ defining terms:

defeatism

A. Linguistically:

The triple root of the term defeatism (defeat) in light of the language data indicates the following:

1- Defeat: Defeat: winking a thing, you defeat it with your hand, and it is defeated in its stomach, as a girl defeats types of watermelon, so she is defeated, as well as a bagpipe is defeated in its hollow.

2- And stick to what is secure from the ground.

3- Wazeem Thunder: its sound, and Hazim Thunder: Thunder that has a sound similar to breaking.

B. idiomatically:

1- "Defeatism: It is the belittling of the good soul, its humiliation and its belittling, or its defeat in front of what its enemies dictate to it, from the soul that commands evil, and from the devils of mankind and the jinn, and from the world with its hardships and tests, with its brilliance, adornment and adornment, in a way that makes it feel that it is not qualified to do any righteousness or favor, even if this righteousness and that favor is simple or easy. (1)

" It is a feeling of humiliation, inferiority, weakness, and inability to keep pace with the enemies by superiority over them" (2).

C. procedural definition Defeating personality

She is a theatrical character with features and dimensions characterized by weakness and negativity and is pessimistic, looking for mistakes, frustrated, lazy, disintegrated, homeless, has no hopes or ambitions for the future, surrenders to the pressures she is exposed to, few words, many complaints against circumstances, bows before the simplest emotions.

Theoretical Framework The first topic: the defeatist personality

The concept of defeatist personality

Personality is a subject of interest to many such as artists, poets, authors and writers of novels, stories, plays, clerics, politics, commerce and propaganda, as well as the educated public, as each of us wants to understand himself or the other so that he can live in peace and knowledge and intellectual communication. The process of studying personality is interdisciplinary, and the study of personality and its theories has been influenced by discoveries made by researchers in sociology, anthropology, biology and genetics. (2)

1- psychologically

It is a type of personality disorder in which the individual bears insult and pain without any objection, accepts that and deals with it simply and easily. This disorder, like other disorders, begins in early adulthood, and people with DPD go so far as to give up what they want in order to please other people and make efforts to improve the lives of others. This type of self-defeat develops in the personality during an early age, and in childhood, people who are characterized by a defeatist personality go to the extent of giving up what they want in order to please another person. (3)

The causes of defeatist personality behavior can be identified as follows: (4)

1- Conflict appears when conflicting motives activate simultaneously. The conflict, then, is the result of two needs that cannot be satisfied at the same time. Conflict is one of the most

important psychological causes that cause psychological problems. Conflict appears through many situations, including avoidance versus confrontation, and dependency versus independence.

2- Frustration: is a state in which the basic desires or special interests of the individual are hindered, or it is the individual's belief that it is impossible to achieve what he wants, in other words frustration is that the individual realizes the existence of an obstacle that prevents him from achieving his goals in the future.

3- Traumatic experiences: Experiences Traumatic They are the precedents of psychological disorder and exposure to stressful life events makes the individual vulnerable to relapse or injury again after recovery.

4- Psychological stress: as a result of the fierce competition between individuals and the requirements of living and education.

5- Wrong Frame Reference: facts, values, attitudes, ideas, beliefs, and an unrealistic view of oneself, others, and events as a whole.

6- Family Causes: The failure of the family to perform its tasks is represented by its inability to perform the tasks related to the family life cycle, and the educational methods used in it that vary between severity, domination, pampering, neglect, ostracism, ignoring and conflict roles. All of these factors lead to submission and negativity or to revolution, rebellion, withdrawal and defeat. In the face of fluctuating life circumstances and constant changes.

7- Social causes: include environmental factors, the social environment in which the individual lives, and in case the individual does not get along with others, which may encourage isolation, loneliness, and defeatist social behavior.

In all this, the writer tries to approach life directly, not through psychological theories about motives and emotions, but rather deals with the personalities present in life, as he does not deal with individuals as historical issues, nor that they represent abnormal psychics, but

he should deal with them according to his wisdom, not on the basis of another person's experience, even (Freud) himself. An employee, worker, student, prince, or working woman. These social statuses are of great importance in building personalities and justifying their behavior and actions. Every society has its own economic and social problems, especially among the middle class. Literature must be harnessed to analyze social conditions and human problems, and to show society's corruption at one time, and to suggest rebellion and revolution at other times, and in all of this what makes clear the inevitability. The connection of literature to life The public and its development according to its development, whether the writers wanted or not, society has visible and hidden rays that must shine in the writer's mind and mind and affect him and direct him consciously or unconsciously."(1)

2- Socially

There is a type of self-defeat that may interfere with education factors or family environment conditions in pushing the individual against his will, and there are diseases that lead to self-defeat and it is not optional, such as introversion and schizophrenia. Society often plays a prominent role in these diseases, and the family has an active role in this matter in order to overcome this ordeal with the least amount of loss, because the failure of an individual to produce is a loss for him, his family and his society. And the most important thing that can lead to such a situation is exposure to continuous emotional ostracism, where psychological pain occurs that pushes the individual to accept feelings of feeling weak, and from here he may resort on the unconscious psychological level by calmness, complacency and loss of self-efficacy (2).

The reasons for the behavior of the socially defeated personality are diverse and different from one individual to another. The individual involved in self-defeating behavior focuses on the short-term consequences of his behavior and ignores or reduces the importance of the long-term results. The causes leading to the

behavior of the defeated personality can be included. socially as follows:(3)

1- Often times, a person encounters situations in which God tests the strength of his faith, the extent of his determination, his steadfastness in the face of his pleasures, and his resistance to himself that commands evil.

2- Then it will be self-defeating. Intellectual residues that have a strong connection in the upbringing and upbringing of the individual, such as feeling frustrated because of his failed experiences and embarrassing situations, and fear of criticism and accusation.

3- The individual's feeling of the uselessness, importance and worthlessness of life as an effective, productive and innovative individual.

3- politically

The political aspect occupies a large space in most literary productions, regardless of their subjects. Love stories, such as war stories, mainly revolve around the human position on the concerns of his society and his own issues, which are mainly issues of a social/political nature. And the defeated personality in some of the world's literary productions is closed in on itself, far from its kind, descended from the heights of its perceptions, contemplation and hope, because it found itself Free from all the features of human existence, and a miserable being, and found herself alone in the path of pain and torment, says (Kreligia) * that man is politics and politics is an important factor in human life and in society and then in the production of the individual. thinks, travels, or works separately from his environment.

The oppressed live an internal struggle between being themselves and being their oppressors, but they cannot escape from the authority of their oppressors. They see the models of the oppressors as their embodiment. Therefore, the attitude, behavior and thinking of the oppressed are consistent with the general characteristics of the oppressors, their traits, their practices and their opinions. Perhaps escaping from reality and immersing in the space of dreams to achieve the oppressed hopes and ambitions is something that these personalities cannot avoid.

Expressing absolute submissiveness to the other and absolute identification with him, and what confirms this meaning is what is referred to in the psychology literature as societies that spread fear and the methods of socialization based on it as a means of social control, and considering fear as a governing mechanism for the processes of socialization, education and learning, The more the area of fear increases within the human interior, the more narrows the space for feeling love, courage, sense of dignity, affection and mercy, where psychological death plays with lack of vigor. And subjective vitality has a pivotal role, as it is through it to escape from the feeling of helplessness and helplessness, to establish a law of life based on hearing and obedience to the other. (2)

The personality that has grown on this type of education is subject to tyranny and is obedient to the tyrannical ruler. The weight of tyranny on the self is not only related to the tyrannical, political and religious inheritance, as education leaves a major role in the stereotyping of the personality and its subjugation to obedience, In addition, the political sultan is working to stabilize the (political current) in order to consolidate his authority, so he resorts to the use of all means in order to enhance his survival in power, especially in the Arab regimes ruled by the military, where the term (the modern primitive state) is used to denote the authoritarian regimes prevailing in the Arab world. it is:(1)

- 1- It enshrined what he called "the natural belief in the sacred order."
- 2- Do not accept the sharing of power.
- 3- It rejects any real control of the ruler's authority.
- 4- It is eager to ensure stability and continuity of government at the expense of national independence, economic growth and human building.

The defeatist personality in its political dimension is the feeling of inferiority, loss, defeat, weakness and despair in achieving any progress, even if it is simple. Political defeatists

live in a black box that they do not want to get out of, so they are so possessed by defeatism and control of their minds that they lose hope in anything they do, and underestimate the value of the achievements and successes that have been achieved in their society, so they hide and distort them and claim that they happened by chance and do not like change, development and progress on the pretext that this change will bring them a lot of trouble and problems (2).

The second topic: defeatism in the international theatrical text

The real or virtual personality is a rich material for all those engaged in creative productions, and it is still of interest to many, such as artists, and many writers have dealt with the defeatist personality in their playwriting. For Sophocles, we find that the defeatist character appeared in the character (Electra) in the play (Electra), which takes place after a period of time not short of the murder of (Agamemnon). at the hands of his wife and her lover, who is the mother of (Electra), to result in a state of grief and deep sorrow in the soul of (Electra) for what happened to her father on the one hand, and her inability to take revenge on the other hand, especially with the arrival of false news of the death of her younger brother (Orestes), who was the last chance for her family to achieve the desired revenge.

This leads Electra to try to seek help from her sister Crosotemis, who refuses, fearing what might end up happening, so that Orestes appears. In the end, he takes revenge on his mother, who, as much as he carried the ugliness, carried the legitimacy, to return after that (Aegistus) to the palace eager to see the body of (Orestes), but he finds only the body of (Clomynestra), who had perished, to meet the same fate on the Orestes' hand.

(Electra) expressed the defeatist traits clearly during the events of the play, and she was living in a state of continuous mourning (15). Where she lives in psychological torment and seeks to achieve her revenge through her brother, which directly caused the state of defeat that she experienced.

Electra: Has not my mother, who gave me life, become my most hostile person? Did I not insist from the bad situation to where I live in my palace with those who killed my father and put him to death? I am submissive to them, and they are the only ones waiting for the good and the bad that will happen to me (16).

The weak and negative performance in her life becomes the dominant feature of her, and life becomes dark for her, and all her hopes in life are broken when she receives the news of the death of her brother's death. For completely losing the ability to live and surrender, especially after the reaction of "Clomynestra" to the death of (Orestes). Electra: Do you see her in pain or grief? Do you see her weeping or counting on her miserable drowsy son? No, she turned, laughing, what wretched me, dear Orestes, you have lost me with your death, that you have gone away and snatched from my heart what was left of hope. I have been hoping to see you come back to me full of life to avenge your father and avenge me, now where can I go? (17)

Electra's quest at this moment to take revenge on (Clothemnestra) and (Aegistus), was not based on the motive of resistance, but what was based on her despair and her true desire to end her miserable life. In addition to the paternal feeling inherent in the character (Electra) and stemming from her desire to preserve her lineage from her father (18).

Therefore, we find that the character (Electra) remained a defeatist character from the beginning to the end, and that her condition changed, and her attempt to take her own revenge after completely losing hope was dyed with the spirit of defeat and refraction, so she was unable to achieve it; Hence, her state of defeat had an impact on the course of events, and had it not been for her defeat, Orestes would not have had to plan for revenge.

We find that "Tawfiq al-Hakim" was preoccupied with presenting the issue of opportunism through the characters of his theatrical texts (), as well as through the defeatist character of "Bilburs" in the play

(Praxa), which is exposed to opportunism by "Praxa" because of his weakness and defeat.

Praxa: (Looks at her husband and yells) Really, really...! Oh good luck! Fortunately, the gods undoubtedly sent him now! ... He is Zeus and no doubt he had listened to our pleas, so he sent us this miracle at the right time. Thank you Zeus... (embracing her husband and shouting with joy) Thank you, Zeus. (20).

Praxa, after she sought to get rid of her husband, found him an opportunity and an easy one to get out of the crisis of government and the revolution of the people against her and her management of the country, with what she had only to use to put him in a position of responsibility. The dramatic events of the play, defeatist "Belbros" Through which "Tawfiq al-Hakim" expressed the defeatism of the men in society in front of the women's revolution, which made women represented in "Praxa" reach power, and the defeatism of "Belbros" was the main reason that "Praxa" escaped punishment and responsibility.

The Iraqi playwright "Ali Abdul Nabi al-Zaidi" relied on the defeatist personality in formulating the issues of his society, as is evident in the text "The Garbage", through which he presents - in an absurd context - the destructive consequences of war on members of society, The war not only afflicted the soldiers with physical and psychological deformities, as embodied by the character of "Sharif", but also affected the society as a whole in a state of loss of faith in the possibility of improving conditions and the dissolution of the camp's darkness as a result of the war, which prompted both "Mother" and "Afaf" to surrender to the societal chaos Abandoning the idea of waiting for "Sherif" the faithful son, for the events of the play to begin with the return of "Sherif" to be surprised by the transformation of the house - the symbol of society - into a pit of filth that he does not have the ability to contain, but his role in society is to permanently throw garbage so that it does not crowd the house Sharif considered himself garbage after he lost his feet in the war, to be placed in a garbage bag by the "mother" and "Afaf" to get rid of him, but they

eventually leave him to live at home after he announced his abandonment of his principles and his willingness to live in the house as pit.

“The text basically expresses a nation who are torn or searching for graves, or prosthetic limbs, or second or third degree marriages, so the whole text carries the idea of the social implications of war, Where the absence of the feeling of motherhood and the loss of love, embodied in disappointed characters

broken and defeated” 21(1).

"Sherif" was the most prominent figure who expressed brokenness and defeat through more than one name. Since the beginning of the play, it appears that he suffers from a physical disability, during the external theatrical guidance.

(Sharif enters directly on a wheelchair, looks without legs, examines the parts of the house well, looks with clear astonishment at all the details)22 (2).

Sharif's personality was also characterized as being unable to accomplish the necessary tasks that were asked of him, which came in two parts: the first part represented his failure to modify the condition of the house, which became a pit for dirt, which was considered one of the tasks almost impossible for a physically incapacitated individual. The second part embodied in his failure to leave the house and his surrender to the fait accompli.

Sherif: I feel so let down, I can do anything here, clean, cook, beg, just leave me at home.

Indicators of the theoretical framework

1- Psychologically defeatist personality is a person's feeling of helplessness, lack of helplessness, lack of adaptation to oneself, frustration and conflict with oneself.

2- The socially defeated personality manifests itself in the behavior of its helplessness and weakness in front of its pleasures, and its inability to resist itself that leads to evil, so it is self-defeating.

3- The state of political alienation of the personality of an individual within society led

to the collapse of society from within, so that he is unable to achieve a goal or take a line, so institutions control him instead of him controlling them.

4- The authoritarian regimes that dominate the people, control their destiny, and infringe on their freedom and rights, lead to their defeat before their domination.

5- Defeatism appears through social motives and political causes, as in the play (Garbage / Ali Abdul Nabi Al-Zaidi).

6- The defeatist personality feels that it does not adapt to the conditions in which it is in, and we see that there is a person, people or circumstances that led to this defeat, and sometimes we see it resisting this defeat.

Research Procedures

First, the research community

Since the two researchers identified one model, which is the play of Maqam al-Sheikh al-Gharib, as a sample for research, the community itself is considered the research sample.

Second - Research sample:

Maqam al-Sheikh al-Gharib, a play written by Ibrahim al-Husseini

Third - Research tool:

The researchers relied on the indicators that resulted from the theoretical framework of the research as analytical criteria, in addition to the visions and references identified by the researchers through reading the research sample.

- Research Methodology

The researchers adopted the descriptive (analytical) approach in analyzing the selected samples in order to match the research objective.

Fifth: Sample analyses

Maqam Sheikh Al Gharib play

Date of writing: 2016

The story of the play

Because of her beauty and her distinguished circumstance, the twenty-year-old girl (Maya) suffers from a number of problems and difficulties in her life, as the entirety of the city's segments is tempted with the aim of undermining her and taking her a material physical commodity city neighborhoods.

She is lured by the highest authority in the city (the city governor) with the aim of undermining her physical beauty. However, she rejects the offers of (the governor), which calls him to enlist his powers represented by a man The police (Salam) to arrest her to covet her as well while she is inside the prison room. And her escape inflames the public (peace) on her and with the help of the preacher of the mosque (Saadoun) and his announcement from the mosque of Medina a legal fatwa to kill the girl (Maya) for spreading the spirit of destitution in the city's society. This position comes as a result of her refusal to marry him with an undeclared customary contract.

The closest circle to Maya, represented by her mother, Amina, is recruited, who forces her to marry Sheikh Saadoun, but she refuses the deal that grants Saadoun a luxurious life. The women and girls of the city (Dalila, Zainab, Laila) are involved in an operation and attempt to murder (Maya) while she is in the prison room because of what her dance caused of a bout between the three girls and the fiancé of each of them (Ghanim, Shehab, Hajjaj), who are also rejected by (Maya) and the ensuing grudge among the three young men what drives them to incite their parents, with the attributes of power and influence within the city, to kill Maya. And (Maya), despite all these attempts, remains steadfast against her, declaring her relationship with the young man (Youssef), which has been going on for several years, refusing the attempt to separate. Maya's life is sealed with imprisonment and a death sentence. With the aim of declaring the truth of that relationship, the end of Maya's virginity is announced, despite all the allegations and

accusations against her of corruption, immorality and prostitution.

The play (The Shrine of the Gharib Sheikh) is based on (26) paintings in which the recipient accompanies the life path of the girl (Maya) from the beginning of her dance in the city square until the scene of her death. The author (Al-Husseini) argues for events inside an unknown city, with its features and lack of historical or geographical significance. The city is secret. It is the contemporary city with all the unjust powers it bears that seek and aim for its own interests, which is what is repeated in the two plays, the subject of analysis in the research. Al-Husseini puts forward the idea of defeatism in the city's map and its authorities, which are placed in the balance of the scale against the scale of the scale (Maya). The city, with its masses, is in defeat and refraction. Maya, in all the justice of her cause, could not change those masses until after the scene of her death.

Analysis of the play

The defeatist character appears in the play (Maqam al-Sheikh al-Gharib) on the technique of frequent paintings that we will find in most of his brilliant texts after the Egyptian revolution (2011). This technique is based on distributing the theatrical text on a number of paintings and giving them a title, so that the events follow moving from one space to another without adopting the traditional plot and the painting technique has its reference in what the German writer and director (Bertold Brecht) proposed and is closer to the political theater. The two researchers find that defeatism, as an idea, takes the form of expressing its values, revealing its goals, and clarifying its effects on the Arab citizen in general. This is what prompted (Ibrahim Al-Husseini) to adopt a stylistic approach to building the defeatist character and to repeat it in most of his plays after the events of the Egyptian revolution (2011). Maya's death comes after the city, with all its political and social classes, stood against it. The author (Al-Husseini) begins to demonstrate the defeatism of the people of Medina when he casts its members from the dominant groups down into the weakest circle

of women. The level of defeatism that each individual in the city community holds varies in terms of abilities, capabilities, ways of killing, seduction and persuasion.

Maya: So without permission, marriage contract, or witnesses...?

Safwan: [with a veiled threat of pleading] Don't forget, Maya, that I am an old man. I have a great position, as I am the governor of the city, and my throne does not allow me to do everything I want in public, and I have a wife and children who will raise problems against us if I challenge them in this way

Maya: What else?

Safwan: We get married on a customary basis, and there is no need for anyone to know about our marriage, not the people, my wife, my children, not even your mother's safety... Let's make this our little secret, our hidden gem... This will enable me to protect you and fulfill your requests and the requests of those you want, and stop insulting people (p. 22).

(Ibrahim Al-Husseini) clearly confirms in this dialogue and in a model like the character (Safwan), who is defeated by the ethics of society, and as his theatrical models subsequent to this text, that the values of society and its moral system are the product of the authority that has been entrusted with the tasks of leading the society. The defeatism of the responsible personality, which is at the top of the political or social hierarchy, inevitably means the defeat of the segments of society and their taking the values of power as a model. Because of its power to mislead, seduce, and purpose. The level of defeat ranges from the highest authority (the governor of the city) to the man of the mosque, who is no different from the authority (the governor of the city) in his defeat and defeat in front of the body of a twenty-year-old girl despite the time, life and legal difference between the two. This is what we find in the defeatism of the director of Dar Al-Fatwa (Saadoun). And his reluctance to issue a fatwa to waste the blood of (Maya) and the impact of the pressure of the social, political and religious authorities of the city, and his retreat from a distance from that fatwa that took

its way to implementation within the city society. So there is a moral defeat as in a character (Safwan, the governor and others) and the people's failure to confront the rulers is a social defeatism, unanimously agreed on defeat and non-confrontation.

Amer: And where was this conscience when you stood as a preacher among people to tell them about the immorality and immorality of Maya...?

Saadoun: It was at your instigation, and I don't know how you did it. Perhaps I was absent, frightened, without will, or the seat of the Imamate had pleased me...

Safwan: Has your fear ceased from now on, Saadoun?

Saadoun: I couldn't sleep from that day; I threw Maya bad. She made a big mistake, calling her an adulteress, and inciting people to attack her. And today you are asking me to announce a fatwa to shed her blood. By God, I will not utter a single letter of this nonsense. Enough of the shame and disgrace you put me in in front of my wife and children. I cannot look into the eyes of any of them, you have stigmatized me with shame and today you are asking me for what will disgrace me before myself and before God on the Day of Judgment.

Simon: It is enough, Saadoun, that you should stop this delusion. Don't you see yourself, man, wasting like camels and dates like a worn and neglected rag? Fear still appears in your eyes, with the imam of our great mosque (p. 55).

In view of that, a personality like (Safwan) lives in a state of internal and external turmoil, which has caused him social and moral defeat, or an internal defeat that pertains to himself and its losses from the values carried by religious texts and morals.

There is also an external defeat that is evident in the position Safwan occupies in his social and family environment. The shaking of (Safwan) comes as a continuation of the weakness of the institution that manages the affairs of the city and society. Thus, the vibration and defeatism of the members of society from the marginalized segments is a

reflection of the collapse of the authority or the higher ruling authorities. The ideals do not come from a spontaneous emergency situation in the reality of society as much as they are the product of religious, social, political and educational institutions.

(Ibrahim Al-Husseini) provides an opportunity to stop the tyranny of defeatist values and to realize the higher institutions and their role in promoting those morals. It was not from the clergyman (Safwan). However, he stands attentive to the injustice that befell the girl (Maya) and her moral values in order to be a supporter and defender of her to stop the repercussions of his defeatism in spreading immorality and immorality of what Maya is doing with her lover (Youssef).

The level of defeatism in the city's society falls to (Ibrahim Al-Husseini) to reach the so-called powers or the executive tool represented by (the judge of judges). Where he drifts in his judicial rulings with what is rumored with regard to the reputation of (Maya) and the deviant traits that society automatically directed at her. And (the judge of the judges) does not have the ability, in view of his personal defeatism, to activate the role of the law and the laws that guarantee the citizen to be a reference for the statements of the general community.

To confirm defeatism in the city's space and its layers and segments, the author (Ibrahim Al-Husseini) monitors one of the executive bodies of the city's authority. The policeman (Salam) had his role in chasing the girl (Maya), putting her in prison, trying to seduce her and physically assaulting her, after that, he is one of the men of authority (the governor of the city) and his control over individuals according to his mood and personal values, to be the cycle of defeat between himself and the higher authority.

(Al-Husseini) describes it in his introduction to the characters at the beginning of the theatrical text as i.e. peace - (a rock that knows nothing but the implementation of orders), and in this description it is a defeatist instrument in the government institution that starts from the top

of the pyramid to its base represented by the policeman (Salam) who bargains (Maya) on her body in exchange for her release reflecting the state of collapse that characterizes all state agencies. And what spreads in its values of defeatism comprehensive. If one of the characteristics of defeatism petrification.

Maya: I agree. Let's make our secret pact I'll dance for you and show you some of my charms you never thought to see...

Salam: [crying] O woman... Say you are my master, my feet and the crown of my head... Say that you are my maid and my flirtatious daughter... And don't forget that you have a lot of curses and vulgar words on your tongue... Bring out what you have.

Maya: Wait... we didn't agree...

Salam: I will do for you whatever you want... I'll get you out of here if you want... No one in the whole city will be able to catch anything bad... (pg. 57).

And the policeman (Salam) in this position. It reflects the natures of his physical instincts and sensual impulses. Without regard for the values and laws of the institution itself. It is in the same defeatist path that the members of the institution perform with their different positions and responsibilities, if we discern from the text that defeat is socially through the decline of morals.

And the author (Ibrahim Al-Husseini) refers here to the prevailing defeatist values of Arab governments and regimes in terms of the spirit of defeat after every war, crisis or national problem, after which a set of morals will prevail in the body of daily life.

Defeatism takes its totalitarian dimension in a formula that begins and as presented from the top of the pyramid to reach a dimension for comparing the capabilities of women in narrative and confrontation on the one hand, and riding the tide of defeatism. The features of the latter are embodied in the physical beauty and optimism of the girl (Maya). To be defeated without justification in front of the sayings, tales and accusations of (Maya). The young women (Dalilah, Zainab, Laila) appear

in the utmost severity, cruelty and hatred towards (Maya). They are in response to the defeatist scene prevailing in the city with all its social, cultural and religious segments. And (Ibrahim Al-Husseini) indicates here that the negative or positive connotations of the personality are not limited to the category of men or the category of women, as each person has to bear its responsibility towards the life reality and towards national, national and humanitarian issues in general.

The scenes of the three young women reveal the extent of hatred and the severity of the cruelty that carries oneself towards its interests and benefits, without taking the time to read the situation for itself.

The case of revenge against the girl (Maya) by the three young women (Dalilah, Zainab, and Laila) appears to be greater than what Maya faced in terms of physical and moral violence from the policeman (Salam).

Maya: They are ready to make mistakes. Don't burden me beyond my power. Go to your speech and do to them what you insult and leave me alone.

Zainab: Not before taking revenge on you...

Delilah: We must rid the city of the demon of immorality and immorality that dwells in you...

Layla: [Come with scissors] I'll cut your strands of hair that you're so proud of... (p. 38).

Defeatism acts in the city at the ring closest to (Maya) from other humans. (Amna) Maya's mother confirms the state of defeatism that could not confront the father in childhood and youth, and thus became socially defeated. This defeatism included all members of society and the ruling institution and its members. Where (Amna) explicitly calls for the defeatist values she committed in her life and the setbacks she suffered in her previous marriages and the consequent extortion of her savings of money and gold jewelry to end without my life guarantor. What drives her to sell her body to compensate for her losses. Any (safe) according to this path, she does not find in the marriage of her daughter (Maya) to (the city ruler) any loss as much as she enjoys his

financial resources and space to win in the scene of daily life within the city community. In an attempt to compensate for its social and material defeats. (Amna) accepts the offer of the three young men and explores their potential and influence in order to persuade her daughter (Maya) to marry one of the richest and most influential:

Maya: [blushingly] What do you want...?

Maya: I don't want you to choose something for me. I don't want any of them. They don't like me. They covet my body and nothing more.

Amna: In our miserable circumstances, we have nothing more than a body (p. 35).

In the scene of the dominance of defeatist manifestations and values in the city. And try each search category or go to its benefits. We find that (Ibrahim Al-Husseini) supports and carries the girl (Maya), who is twenty years old, leading and facing the defeatism of the city. To the extent and level of her capabilities, despite the death sentence of Maya's life, she left a memory, biography and actions that were recognized by the segments of the city after that.

Results

1- (Al-Husseini) employed the idea of defeatism according to the political and social event that he experienced, which was directly reflected in the theatrical text.

2- Al-Husseini's play took many forms in his treatment of defeatism, such as Safwan and Salam.

3- Al-Husseini set the city space as a center for the production of most defeatist values and characters.

4- In his plays, the author (Al-Husseini) used the form of epic theater in order to present the idea of defeatism directly and incitement.

5- The prevalence of defeatist values, ideas and feelings of classes and groups that make political and economic decisions, as in the personality of the governor and Saadoun.

Conclusion

1- Theatrical art keeps pace with the facts and events of human life and the resulting new values derived from human life.

2- Marginalized segments in the social space can contribute to life decision-making and present positive and negative values that may lead to treatment in the theater later.

3- Defeatism is a comprehensive life value that is not limited to a category or sex in and of itself. The woman, as the man, has a contribution to accept or go along with.

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