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**A critical study of
Al Qasimi Theatre.**

Submitted by:

Dr. Nermin Yousuf Ibrahim Al-Houti
Associate Professor - Higher Institute of
Dramatic Arts - Kuwait

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Studies and research in the humanities

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The Journal of Studies and Research in the Human Sciences is a peer-reviewed scientific publication vessel issued by the American University of Beirut periodically. It is concerned with publishing all that is new, original, and solid from Arab studies and research in the scientific humanities disciplines and their related general and sub-fields.

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- Contributing to the development and dissemination of knowledge, through the publication of original, sound, peer-reviewed and innovative scientific studies and research, and scientific reviews in various disciplines related to the sciences and fields of humanities.
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A critical reading of Al Qasimi Theatre

Dr. Nermin Yousuf Ibrahim Al-Houti

Dedication

The west may ask about our art and culture

Our rulers are the foundation of culture

Give me a theater,

I present to you educated people

To the Beacon of Culture

To Sharqa

Nermine Al-Houti

Focus on History

Politics served a positive role throughout history, to reflect all aspects of life, be it intellectual, cultural or artistic, taking into consideration that the theater represents one of the individual's tools to express his views, opinions, ideas and concerns of his community, so it was necessary for politics, with all its influence, to show up on the stage.

The play scripts used historical events as political reflections on the contemporary political situation, because history is full of events from which wisdom and example can be deduced from. It is natural for the playwright to refer to heritage and history to transform them into a historical drama out of romantic longing to the past with all its events and personalities, while sometimes the aim may be the recovery of historical periods from history to be examined and reevaluate it from a modern view. Sometimes, "historical events become political and artistic pun that relates to the present, so the author hides behind the mask of history to speak about the present away from the risks of political censorship that is lurking around him (1).

We will shed the light, in this study, on one of the Arab personalities, that is well known in this field, he is the litterateur and playwright Sheikh Sultan bin Mohammad Al-Qasimi, Governor of Sharqa in the United Arab Emirates. He is one the literary personalities who paid attention to the history the Arab countries went through in his writings. He followed a unique historical path in his analysis, which made him stand out as the most important contemporary historian, who objectively dealt with important and complicated parts of the Arab history during the periods and areas of the European- Arab History (!).(p2)

Our critical view will focus, through analysis On theatrical texts for writer Sultan bin Mohammad Al-Qasimi who occupies a political post, and how he discusses history in his writings and

compare it with the current Arab situation. The intention behind this is to present Sultan Al-Qasimi as an interested writer in the history Arab countries had lived, through his theatrical works and their contents of notable features related to the political life that he lives as a writer, being a ruler and the influence of that political post on his ideas and theatrical works.

Our critical study is in two parts, the first gives a short description of the playwright Sultan bin Mohammad Al-Qasimi and the most important intellectual and artistic aspects of his life, and we also deal with the influence of political life and his extensive study of history on his various works which we will deal with in the second chapter through analysis of all his plays in which he linked history with politics in the theater, They are:

- 1- (Return of Hulagu) play**
- 2- (Al-Qadiyya) play**
- 3- (Reality... original copy) play.**

A brief about the life of
Sheikh Sultan bin Mohammad Al-Qasimi
Politics and history
At Sultan Al-Qasimi theater

A brief about the life of Sheikh Sultan bin Mohammad Al-Qasimi:

Sheikh Sultan bin Mohammad bin Sager Al-Qasimi was born in Sharqa on July 6th, 1939, to a righteous family and surroundings that helped him to take the righteousness path in his thinking and practice through the Islamic values. He moved between Sharqa, Dubai and Kuwait to get his elementary, intermediate and secondary education. Sultan was the top student in his classes which included the most intelligent students at the time, he was also the leader of the school scouts from which he gained strength, determination, help of others and perseverance to succeed. He used to be an athlete, a painter and used to organize scientific exhibitions. He also participated in several theatrical activities. When he completed his secondary education he worked briefly as a teacher in the Industrial school, realizing the importance of the educational mission. He then went to Cairo university and studied Agricultural engineering and graduated in 1971. The well-educated and ambitious Sultan Al-Qasimi returned to the Emirate of Sharqa and worked as Head of the Courts of his late Brother Khalid bin Mohammad Al-Qasimi, the former ruler of Sharqa, as he gained the people's respect and admiration during that time. He understood their problems and got involved in practical life extensively. When the United Arab Emirates was declared on December 2nd, 1971, he became minister of education, before

becoming Ruler of the Emirate of Sharqa, succeeding his late brother Sheikh Khalid bin Mohammad Al-Qasimi (1) P4.

He received a PhD in history from Exeter University, UK in 1985 and a PhD in political geography in the Arabian Gulf from Durham University, UK in 1999. He is honorary member in several cultural venues around the world, and received several recognitions, because such high-level efforts will not pass by without leaving a very strong impression in its domestic, Arab Islamic in international surroundings. His Highness received the prize of the Research Center in History, Arts and Islamic culture, in addition to several other appreciative prizes in various fields in which His Highness specializes. (1) p5

The cultural blend between the originality of the past and the present's advancement created a special spirit that distinguish the Emirate of Sharqa, which Sheikh Dr. Sultan bin Mohammad Al-Qasimi directs in

policy of spreading cultural awareness, who affirms the importance of science and education, and that it is necessary to lay sound scientific foundations to the coming generation. He stresses that equal education opportunities be provided for all. What we see today in the form of development in this Emirate, and the many public and private education establishments in various education stages is a fruit among other fruits of his efforts at this field. Sharqa where the first regular school was established in the fifties of last century, where its building still stands at the heritage square in Sharqa, is today full of higher education establishments which Sheikh Sultan bin Mohammad Al-Qasimi sought after such as universities and institutions that made the Emirate of Sharqa a destination to learn science and from the stand of the patron of those scientific achievements and the educational spirit. He followed the scientific effort to see the details of restoring some historic buildings and was keen to have each scientific, commercial, or religious facility maintain its Islamic identity. He took interest in mosques and worship places that copy, with its designs, the creative architectural patterns that

distinguish the various Arab stages. He supported the cultural and civil contacts between Arab and Muslim people with people and civilizations in the west to prove that Islam is a religion of forgiveness and friendship and not a religion of violence. He also paid attention to museums and equipped them with modern technologies, and finally he used his precious time to write in history, literature, art and politics. (1) p6

Some of the works of Sheikh Sultan bin Mohammad Al-Qasimi: (2) p6

- The Myth of Arab piracy in the gulf, Croom Helm - London 1982. Division of the Omani Empire (1856-1862), Al-Ghurair Press, 1979. • British occupation of Eden, Al-Ghurair Press, 1992.
- Arab Omani Documents at the French Archives Centers, 1933.
- John Malcolm and the British Commercial Base in the Gulf (1800), Gulf House, 1994.
- David Seton Diaries in the Gulf (1800-1809), prepared by HH Shiekh Sultan bin Mohammad Al-Qasimi, 1995.
- The White Sheikh, Gulf House 1996.

Oman French relations (1715-1905), Forest Row, 1996.

- The Gulf, Historic Maps (1493-1931) Thenik Print Limited, 1996. • Somali Chiefs letters to Sheikh Sultan bin Sager Al-Qasimi (1837), Gulf House 1996.

The revolutionary Amir, Public Authority for Books Publishing, Egypt, 1998

Return of Hulagu, Play, Cultural Center Publications, Sharqa, UAE (1998)

- Power and Trade Struggle in the Gulf (1630-1820), Forest, 1999.
- The Gulf in Historical maps (1478-1861), Thenik Print Limited 1999.

Al-Qadiyyah (The Cause), play, February 200?

• Historians Statement in the Innocence of ibn Majid, Investigation by HH Sheikh Dr. Sultan bin Mohammad Al-Qasimi (the book is in Arabic, English and Portuguese), Printers: Midad Al-Shariqa, 2000. • Reality... an original Copy, Play (2001).

Politics and History in Sultan Al-Qasimi Theater:

Sultan Al-Qasimi, in his writings of the Gulf political history, uses his study of the geographic history of the gulf which made him believe that: what happened to Arab, African and Asian nations is done by imperialism and great powers fights during the 18th and 19th (1) P7 centuries as colonization scattered interest of gulf Arabs in particular, separated them and stole their wealth.

Out of this start, Sheikh Sultan Al-Qasimi paused at the political, geographic, economic, cultural history after the commercial and sea one to say that the (divide and conquer) policy, and preserving the interests doomed Arab interests first and last (1) p8.

We pause to ask a question, why does Sultan Al-Qasimi condemn the authority in his writings while he himself lives in a country rich in its natural resources, a ruler who opens our deep wound, and guide us through literature to the point of its pains and cries that Ibn Al-Alqami must be removed from between us? (2)p8

As an extension to Sultan Al-Qasimi's interest in the Arab World history and his theory on what happened to the Arab nation by imperialism which scattered Arab interests, is that he transformed his feelings into writings and dramas, and his theatrical writings were concerned with research into the reasons that burdened the Arab Islamic civilization and took it to near collapse, it will also cover the internal worlds of the stray ruler, the political and intellectual elite that prepare for defeat.(3)p8

The writer did not choose from the Arab history, the era of Haroun Al- Yousuf or the Arab conquests era or victories over the crusaders (4)p8, rather he chose what is more bitter and hard and that to send : a resounding warning cry that emanates from the deep of the past to meet the present of the Arab nation with all what it means in the form of crises and pain (1) p9, and that "recovery is subject to living the past painful events". (2)p9

Sultan Al-Qasimi was not swayed away, being a ruler, from the cultural project that he wanted for himself and searched for it since his young days, so when we look far, we will find that he participated in the school theater in the personality of "Jaber", in Jaber Atharat Al-Kiram play (30)p9

Al-Qasimi says:

"I loved theater since 1954, and I realized its contents and approaches and I was able to write for it through the reality of life". (4) p9

And this makes us pause at a question!

Is there a link between art and politics?

"The relationship between art and politics is like the relation between politics and economy, the issue is entangled and cannot be separated". (5)p9

Sultan Al-Qasimi is considered "a man whose culture is affected by all surrounding social, economic, and political aspects. The writer, especially the founder of the theatrical text must be viewed through his thinking, views and ideologies, in addition to his relation to the authorities and the intellectual, religious, social, economic and political circumstances

combined, as they impose a general dominant direction at the time the text is written" (1)p10

When you look deep into the writings of Sultan Al-Qasimi "you will find that they deal with political or historic issues with applicable dimensions on the present without ambiguity or

symbolism. The meaning is clear, and indicators do not need to go far into the unknown, and this is due to:

1) He is a ruler, and so he got what the ordinary writer or author does not, that is his ability to penetrate the controls of the administration establishments, censorship, ban or restrictions, whether they really exist through laws, rules and regulations or through moral existence in the writers imagination which is the fear of the authority and oppression, even in the absence of banning laws or control of creativity because the educated Arab has an inherited fear due to the oppressive practices of authorities through history.

2) The ruler when he writes about politics and history, he frameworks the other vision from outside the popular art and culture establishment for us, that is a projection of the authority's or the official view on events of history, and then an integrated image about it can be formed.

3) Writings of Sultan Al-Qasimi combines the rulers views of historical events and its cultural, political, and social reflections and also his view as a writer and an educated Arab that belongs to this nation, as most of his art, literature and creative interests place him among the Arab writers who are committed to the homelands and Arabism issues. His history as a student, away from ruling, then as a ruler confirms the credibility of his commitment and awareness of the country's causes and his interest in its turns during the time of its prosperity and drawbacks, and his practical interest in literature, art culture and the educated is only a confirmation of his serious vision. (1) p11 the writings of Sultan Al-Qasimi (Return of Hulagu), (the Cause) and (Reality.... An original copy) adopted a fixed technique, which is an attempt to read the current situation through the past with the purpose of getting onto the future or adjust the present. The author tied his artistic knot according to an ideology or a view that is dictated by the nation's current political situation according to its entangled problems. Practically we are individual states that are connected by Arabism and Islamic fabric, yet without the economic and

political unity tone. Meanwhile, there is an enemy that occupied and controlled Palestine for example, and the texts envisioned the deterioration of the current situation. Now, Baghdad has fallen due to the American occupation, and this reality is similar to events in history, and for that the texts were inspired by the similar moments and captured them to introduce the results and the possibilities that may explain from historical lessons to reproduce them in a new era with a beneficial vision, also the recall of personalities with their historical glory that are crowned with negative or positive sacredness halos is an artistic necessity to connect with the current problems, such personalities to receive flesh and blood again and mobilize them in front of the gathering will definitely restore the mobility of thinking and rescue it from this stagnation. This is some of the intensions of the texts and the theater of sultan Al-Qasimi, as he moves through history and wakes it up in order to draw attention to the current danger, because we are deep into the carelessness situation, as the call of Hulagu in the (return of Hulagu), and sending life into Abi Abdellah, the King of Granada in the (Issue), and restore movement in Salahueddin (Saladin) in the (Reality... An original copy) are only an artistic technique that confirms the return to the historic stock to rediscover the defeated Muslim and Arab human being's psychology and reform him according to the national and human vision the texts author wants from historic examples and rekindle the spirit of resistance in that broken being. It is an aesthetical technique also, that did not stop at getting examples and leave the recipient take care of himself, rather it was keen to place the recipient in a certain angle to help him overcome the fogginess of the current time and predict the future horizon, not by spreading hope in the possibility of correction but also by serious search into it and overcome the tragedies and defeats of the current time. (1) p12

The history that Sultan Al-Qasimi adopted in his writing is "a confirmation of the legitimacy of oneself and the identity of the Muslim Arab person, is a worry that confirms the placement of

history in confrontation with of the present in order to build the future, because it contributes to moving the static hope energy within people". (2) p12

The theatrical writings of Sultan Al-Qasimi were based on a group of references that he mentioned in his texts, and he employed them suggestively through his personal view and gave it contemporary dimensions and indications to uncover the features of the current era, even if he attempted to keep a distance from these references, yet he remains holding to his selections and references, which lead to the development of conditions and events and forms of struggle to confirm the depth of these references in a drama form in his tragic vision of the Arab world and its reality. The goal behind his choice of the theater as a place for his writings is an attempt to enable this vision to uncover the Arab self-identity in history and place it in history's mobility and its contents of misfortunes, it is the catastrophe of the Arab civilization which he depicted its status in a way that does not describe the other, rather the goal was to read Islamic history to read the Arab personality which is considered part of a historic system he wanted to be the subject of his theatrical writings as a witness on history. This text becomes a tool to uncover the identity of the other and attempt to resist it, and his plays become an eye that sees the other as an enemy that attempts to wipe the Muslim east from history. (1) p13

These references were pointed out by Al-Qasimi in an accurate poem, in which he employed the choice of symbols, marks, characters, cities and dialogue, and the theatrical text becomes a reserve for all those who did not read history. Those references tragically build the Arab history in Sultan al-Qasimi's plays, as he wants to speak with history through his drama text and speak with contemporary life with a vision to the world. Al-Qasimi supported his theatrical texts and strengthened their structure due to his Arab Cultural background and knowledge of the Arab history, and described the elements through which he selected the subjects for history theatrics. (2) p13.

The choice of history and bringing the forgotten reality and include it in the drama writings to understand its lessons, examples and events help understand history and understand the place of Arab history, and Al- Qasimi makes history in his writing makes history a helping factor to uncover the tragic situation of the Arab world, and the return to the Arab Islamic history is to present a unified vision that stack the tragedy of Arab history in the theatrical writings.

What justifies this selection, and third function is the theater of the issue as an experiment the playwright was committed link what was (history) and what is available now (present) (1) p14:

The link between the issue holder and witness is the most important theatrical writings basics in Sultan Al-Qasimis experience:

Cause holder: I have a case

Witness: I am a witness my son

Cause holder: Witness in court

Witness: No, witness on history

Cause holder: what are you holding?

Witness: history

Cause holder: What benefit from it?

Witness: great benefit

Cause holder: can you tell me how to benefit from it?

Witness: there are people who read it and did not benefit from it, others read it and did not understand it, and those did not benefit from it also, and there are people who read it, understood it and worked with it and those benefit from history, and you what type of those?

Case Holder: I want to be from the last type, I want to read and understand it, work with it because I have a case. (1)p15

The historic writing function of the playwright was limited with issues of history, as after analyzing the history that is available in historians' writings, the drama texts were transformed into narratives that agree with the theater nature, and these narratives were changed into the dialogues of theatrical texts by the drama characters. (2) p15

The basic references in writing were during the time of falling and the loss of Islamic cities and countries, Al-Qasimi included those references in his theatrical writings to serve the Arab cause. This makes the tragic vision in Al-Qasimi's writings governed by the painful meanings of this tragedy after the fall of buildings and its indicators in the Islamic civilization.

The tragic View of the Arab city's fall:

The dimensions of Al-Qasimi's vision are linked with the fall of the Arab Muslim city, as Cordoba, Baghdad and Jerusalem were the evidence of this fall and its true vision and the writer resorts to history to uncover the tragedy of a nation that worry, and pain accompanied it after the loss of those cities. The drama gets completed in the tragic writing in Al-Qasimi's vision when the fall of cities gets completed in all plays, as those cities have indicators on construction, the sacred and civilization, and their loss is considered a puzzling and worrying sign by the writer after Arabs dispersed and became scattered. The talk about those cities is a talk about political subjects and a talk about regional conflicts that were governed by political corruption, and a march without attention to the nation and its cries to support it in facing mistakes that threaten the city and people. (1)p16

Al-Qasimi, chose out of the fall of those symbols and historic personalities to turn it into theater with his personal vision. He built his program with this loss and fall, and in this he depends on the nature of contradiction between all theatrical characters, and he depended on the truth of the struggle between the Arab entity and its enemies. This vision was moving according to the strategy of building some form of struggles such as the Moguls attack on

the Arab-Muslim east in the (return of Hulagu) play and the Zionist plan to extract Jerusalem from the hands of Muslims in the (Reality..... an Original copy), also the disappearance of Muslims in Andalusia and their exit from the it in (Al- Qasi) play. (2) p16

Al-Qasimi was building all dialogues in his texts on a reference of Arab causes and use the Islamic Arab city a symbol of loss and fall. When he brings the city into the drama, he transforms these cities to spaces that include the tragedy's bitterness, as the city of Baghdad, Jerusalem and Granada became the image of the other's evil after their fall, and became with multi indicators that are only measured by the Islamic civilization standards., yet they developed with the evils of the invaders and weakness of the political structure in it made it the victim of conspiracies and breach treaties by the evil who took the land. Al- Qasimi, in his theatrical text transforms all these cities with their historic and beautiful places, symbols to an experiment for writing and imagination in texts that summarizes the hardships of the lost Arab cities and rebuilds images of these cities with new eloquence that carries the history of these cities that were dismantled and restructured a new. (1)p17

Here, these cities became the subject of writing, reading and explanation with Al-Qasimi, and formed with drama a knowledge that carries symbolic constituents that allowed Al-Qasimi to question the world and the Arab entity about the loss. He was able to surpass the superficial engineering appearance of these cities to transform the writing about into a political and intellectual issue with Arab, Islamic, and humanitarian content. He gave it its knowledge dimension as spaces living in the prosperous Arab era with vital, religious, administrative, scientific, intellectual, political and cultural content. It used to live with forgiveness, co living between religions, but they fell as a tragic champion, that fell because a mistake committed by the homeland's enemies and enemies of forgiveness and co living among religions. (2)p17

After losing the signs of progress, the talk about those cities in drama to revive Arab history, as Al-Qasimi deputized the

language for the absence which used to hide facts and cities in this writing became a mirror for the contemporary world.

In the (Return of Hulagu) play, images of the tragic fall of the Arab Islamic landmarks at the hands of the Moguls:

Caller: Al-Ajami tower fell at the hands of the Moguls (voices of people leaving)

Caller: the east wall is destroyed Moguls (voices of people leaving)

Caller: the Moguls entered Baghdad Moguls (voices of people leaving)

Caller: Duwaidar was killed... Duwaidar was killed (voices of people leaving)

Caller: the group of Muslim youth who wore white shrouds... were all martyred on the bridge. (1) 18

The meaning of falling and martyrdom in all plays written by Al-Qasimi, as if he brings the fall of all Arab cities that witnessed this fall and with it the theater for him becomes written with Arab prints, breath and ardor, and with the fall off these cities this meaning takes the mark of shame and treason, the past is shame and liberation is the hope after accounting for conditions of these cities.

(The Group: They occupied Jerusalem, Jerusalem at the mercy of the Western occupiers... Oh, Islam.... Oh, Islam) (2)p18.

Al-Qasimi displays the fall of these cities as a tape of events in which he uses the voice of the caller and moves facts and history into writing the play and Il possible events that makes the writing blend.

Caller: the armies of the crusader campaign are marching towards Constantinople The Crusaders are sweeping Northern Syria Egypt's Caliph sent ambassadors to the crusaders and asked to sign a treaty and seeks their friendship The Crusaders occupied Antakya at River Al-Asi The Crusaders are marching towards Jerusalem Governor of Tripoli sent a delegation to start peace

negotiations between Tripoli and the Crusaders The crusaders occupied Jerusalem on Friday 22 Shaaban 1492 A.H. corresponding to 15 July 1099 A.D. (1)p19

Dramatic Writing of history and the meaning of fall and loss:

Dramatic writing of history with Al-Qasimi is distributed between the introduction of the negative personality constituents that bears all reasons for the fall, and the positive personality that wants to defend the attributes of the Arab Islamic personality and guard its principles. The first personality is represented by the (Tawaef) Sects Kings, and the positive personality is represented by Salahueddin (Saladin) and Yousuf bin Tashivin. (1)p20

These characters who are positive in their way of thinking about the Arab causes and actions and the forms of their existence in all Al-Qasimi plays want to face their enemy with martyrdom in order to safeguard their identity and origin during confrontation at all times and places. With these characters, the theater was suggesting what is supposed to be, and among the characters that acted the theater was suggesting what is supposed to be, and the characters that represented the negative personalities, the Crusader soldiers, priests, inspection court judge, Emperor Hulagu, Genghis Khan, agents of Zion.

Among those characters, the strength of the Christian zealotry and Hulagu and his tyranny remain historic facts around which the writer built all meanings of the dark days of the Arab History, and this what Hulagu talk revealed when he said:

(Hulagu: Yes, I am Hulagu, this is me, as for me I will conquer the rest of the Muslim countries by force all the way to Levant.

Hulagu points to Ibn Al-Alqami with his hand and says:

To war once again, power is the truth and it is our symbol, always)
(2)p20

The historic characters in Al-Qasimi's writings are a mask for the current personalities, and with it he creates a balance between the past and present, and accounts for the forms of the Islamic fall

forms, which made it lose its true history, and in all his dialogues, we find maintain the exposure of the zealous bias of the clergy in the West and expose the ambitions of Zionism and Zionists while planning to bring the Arab nation to its knees.

He exposes in his writings, with the enemies tongue the reason of the fall, and the dialogue between Hulagu and the Caliph has more than a meaning:

A Soldier: sir, the entire yard has pure gold buried underneath.

Hulagu looks at the Caliph while saying:

Hulagu: for which day did you collect this money? You should have spent this money on forming armies to defend you and your kingdom... soldiers, take him and skin his face alive and bring me the skin.

Caliph: I want to make Wudu (ablution), I want to pray.... I want to make Wudu; I want to pray (1)p21

The fall of cities for this reason and other reasons revealed by Al-Qasimi plays, goes deep in uncovering the enemy, his backgrounds, ambitions and its seeking to humiliate the nation with all its makeup and civilized gains.

The other in these texts is the invader who glorifies violence, arrogance, grudge and racism and threaten the pillars of the Arab civilization. Al- Qasimi insists on that in all his plays texts and strengthens the suggestions of his address with reliance on the psychological, lingual, Sufi and Arab history dimensions, so that is reflected in seeing them. He at the same time presented his goal behind reading history, and history reflects this fall and this loss in the tragedy that was revealed by the tragic address. (1)22

The Muslim: Allow me to leave. and go back to this country.

Judge: no, you will be an example for others, so all of you must leave earth.

The Muslim: you will not be able to uproot us from this land, even if our bodies were demolished, they will grow again, we will not leave our land.

(the Judge, priest, and soldier leave, and the crowd remain)

One of them cries:

First: they tore up the Quran

Second: they demolished the mosques

Third: No, they changed it into churches

Fourth: our money is stolen

Fifth: our honor is compromised

Sixth: our children are orphaned.

The Muslim Sheikh: Oh Muslims East and West, your prophet is insulted and your Quran is stumped.

The Muslim, oh Mohammad's nation.. Oh Mohammad's nation

The Muslim: Oh Islam.. oh Islam.. oh Islam) (1)p23

The times of writing about these topics head towards completing its vision in the stands drama when it talks about the continued of conditions and policies that lead to the loss during the time that followed the loss of the Arab cities, and the trait of reason becomes a mark of shame on the face off all those responsible for the loss.

Ibn Al-Alqami represents this sin in all Arab times because he is cunning, sells and buys the country, forbids halal and allows haram. He is the minister about whom questions that wanted to determine his identity in all times in a clearer way were made. (2)p23

Man: what is the name of the new minister?

Minister: Ibn Al-Alqami

Man: Ibn Al-Al-Qami is dead

Minister: I am ibn Al-Alqami

(The Baghdadi man screams in the face of Ibn Al-Al-Qami while saying)

The Baghdadi (man from Baghdad): Ibn Al-Alqami, the symbol of treason again "he looks to the audience and says: who knows,

he may be among you now, then he moves to the middle of the hall and says: oh Arabs, oh Muslims, get Ibn Al-Alqami out of your countries, because Hulago is coming back " he goes to the hall and speaks to people: he says: (get Ibn Al-Alqami, the symbol of treason out.. get the symbol of treason out, get the symbol of treason out). (1)p24

Reading these plays compels the recipient to be aware of all intellectual, cultural and historic aspects that governed the writing in these texts which will remain as an open question on the possible and impossible during Arab times.

The image of history In Al-Qasimi theater

Play

The play adopts the preaching style and projection of the reality of the Arab nation event. A fatherly text written by the ruler with the rulers' vision, and of course the rulers' thinking is different from that of the ordinary person, and in this context we can look at the (return of Hulagu) play as one of the patterns of responding to the transforms of reality and its repercussions, it is a (rehearsal for the fall of Baghdad) and expresses the continuity and link of two different eras meeting in one place, and it deals with an important historic event that is represented in the Abbasside state to the Tatar led by Hulagu moments, and the moments that proceeded its latest fall, the (Return of Hulagu) play is built on rewriting the historic event theatrically, and it has a clear and direct indication on the ugliness of the invaders and the hideousness of the treason that is represented by Ibn Al-Al-Qasimi according to the text, who will be searched for and kicked out of our world by the end of the play.

Sultan bin Mohammad Al-Qasimi introduces the text with a prelude in which he says:

"I found, by reading the history of the Arab nation that what happened to the Abbasside state before its fall similar to what is going on now in the Arab arena, as if history is repeating itself, so I wrote this play from a historical view of a painful reality.. the

names of characters, places and events in this play are all real, and each phrase in this text gives a clear indication on what is happening to the Arab nation”.

The writer decided his path and goal and began detailing the ideas:

In 653 A.H. corresponding to 1255 A.D., events begin at the Caliph Al- Mustaasem audience in Baghdad. the Muguls are tightening their siege of three Muslims' castles in the area of "Toon", "Tarksheez" and "Kamly", while Muslims did not find anyone to rescue them or side with them to confront and resist a ferocious enemy called the (Moguls).

In the first chapter of the play, Al-Mustaasem lives a case of fear and tension and asks his minister Ibn Al-Alqami and little Duwaidar, the army leader, about the news of the Muguls and Hulagu the leader, he also listens to their opinion in Hulagu's letter in which he is asking him to send a brigade to participate in his war against the Muslim castles which he is besieging. Duwaidar objects to sending a force to participate in that war because Hulagus goal is to disperse the Arab force to occupy Baghdad, meanwhile Ibn Al-Alqami encourages the participation with Hulagu in his attack against the castles because they form terrorism armies in the Moguls lands and threaten the security of their countries and leaders. The dialogue reveals Al-Mustaasem's love for money and women,as well as his weakness especially when the youth declare their rejection of his stand when he asks Al-Sharaby to kick them out.

Events grow further in the second chapter, and Hulagu appears frustrated because of the length of the siege of Maimoon castle that seemed steadfast under the leadership of the sect's leader "Rukn Al- Deen Khourshah”, the suddenly Rukn Al-Deen capitulates, as Hulagu asks him, who was enjoying music and dancing, to send to the other castles and ask them to surrender, and Khourshah agrees and gets rewarded with a Mogul wife, and the bigger prize was his murder. The letter of the Abbasside

Caliph Al-Mustaasem arrives, and Hulagu considers it an excuse to enter Baghdad and discipline him.

In the third chapter, a letter from Hulagu arrives, asking Al-Mustaasem to destroy the fortresses and bury the ditches surrounding Baghdad and handover the country's affairs to his son, so he gets angry and furious then backs up and sends an answer telling him that he relinquish the lands he occupied and accepts peace between Al-Mustaasem (who represents Arabs and the Moguls).

Duwaidar reminds Al-Mustaasem of his request two years back to form a strong army that defends Arabism and Islam, he also reminded him of his second request which is to present the Moguls threats to Muslim leaders so each one of them bears the responsibility, but the latter did not respond to both requests.

As for ibn Al-Alqami, he disperses enthusiasm and refutes examples and goals, while conforming the strength of the Moguls and their effective weapons. He proposes to use the saved money to make the Moguls change their mind, so Al-Mustaasem agrees with ibn Al-Alqami, while Duwaidar expresses his anger and swears to confront the Moguls by himself and his men, and confiscates the gifts sent to him, but the gifts reach the Moguls by the Dartanky who asks him to tell Al-Mustaasem to come by himself otherwise he should send Minister ibn Al-Alqami and Duwaidar, then Hulagu surrounds Baghdad with lightening speed, so Al-Mustaasem sends his messenger ibn Al-Alqami to him, but his son Aba Al-Abbas reveals the secret of ibn Al-Alqami who did not leave Baghdad.. Al-Ajami tower falls, followed by the demolition of the eastern wall and the Moguls enter Baghdad, Duwaidar dies and the Muslim youth who are wearing the white shrouds are martyred on the bridge while defending the country... Al-Mustaasem regrets being busy with women and did not meet the Muslim youth and did not listen to them and take their advice... he decides to surrender, and sends the money to Hulagu. Al-Mustaasem hands over all his money during a meeting with him, even the money buried in the palace yard. Hulagu ridicules him for not spending it on forming the army and orders his face

skinned alive, and to bring the skin for him. "the Caliph: I want to make wudu.. I want to pray... I want..

Hulagu: take him.... go

A Soldier: Sir ! he died before we completed the skinning Ibn al-Alqami is rewarded and Hulagu hands him the ministry provided that he refers to the Mogul Amir in everything:

"Hulagu points to ibn Al-Alqami while saying To war once again.. power is the truth, and it is our slogan, always (1)p29

In the fourth chapter a respected man reveals the silence of ibn Al-Alqami towards the shameful actions of the Moguls... Hulagu goes too far and asks those who were mistaken to apologize with the same way of Sultan Ezz Al-Deen by putting their pictures under their shoes.

As days go by, the Mogul Amir asked that Athan (call for prayers) be silenced, after telling him to kill forty thousand from Al-Hilla population: "Ibn Al-Alqami: and what happened is contrary to what you hoped for" (1)p30

The Mogul Amir goes further and rejects the reciting of Quran and calls for changing some verses, then insults ibn Al-Alqami and kicks him out of the ministry.. ibn Al-Alqami dies and the son of ibn Al-Alqami takes over the ministry.

The Man from Baghdad: oh Arabs, oh Muslims. Get Ibn Al-Alqami out of your country. Kick ibn Al-Alqami the symbol of treason out: (2)p30, because Hulagu is coming back.. he says those words while heading towards the halls door while the curtain closes.

Examples tailored for historic matching at the moment of defeat:

First instance: the relationship between the center and the outskirts

a- The outposts, that were the launching spots for the conquerors, became, during the Arab weakness period, forts headed by an Amir or leader who is not loyal to the central caliphate in Baghdad.

Khourshah and his like had a separatist intention, and for that the palace was happy that Hulagu destroyed it, and contrary to the palace's tendency to help Hulago was a bad estimation of the opponent's intentions and a very bad shortsightedness and escaping responsibility for Muslims.

The central director for the shameful behavior from the ethical view, and the forbidden by religion is the traitor minister ibn Al-Alqami.

b- The matching moment of the current reality, which repeats itself each time events are consolidated is the moment of hidden wish for destruction, by brothers against their brothers, and their readiness to spend money to protect themselves. As for the conspirators at the palaces, they are in control and they are saying that defeating the enemy is impossible.

The Second moment: the moment of suppressing the opposition and preventing the selection of the better one(1)p31

a- People (the youth) rebel against the Caliph, in the historical part of the moment, and demand to meet or remove him, but the person responsible for the caliph's entertainment- and he is a

person who does not have any political dimension-confronts the opposition and kicks them out disgracefully, after their rebellion.

b- The real part is represented by the stand of the Arab regimes towards the opposition, which is a stand that to voiding the palace from those with sound opinions, and emptied the countries from patriotic opposition, which has a balanced vision to the situation in its countries and its interests, which lead in many cases to having suppression against it becoming a motive to conspire against its own countries.

The third moment: the moment of threatening the center: (2)p31

a- **Historically:** when Hulagu was able to destroy the Islamic outposts all the way to the Caliphate capital Baghdad, for two

reasons The first reason: the increasing power madness in the victorious Hulagu.

The second reason: the secret reports Hulagu receives from ibn Al- Alqami, as he knows where the Caliph is hiding his jewelry.

b- In reality: during the removal of some Arab leaderships and destruction of Arab countries, emerges the dominant feeling with the Arab nation's enemies to go to the center, when it finishes with the isolated countries, then in case of victory the megalomania of the enemies increases and they march on. As for the rulers, their secret accounts are not hidden in places known to their adversaries, rather they are in the enemies banks.

The fourth moment: the moment of winning the parts: (1)p32

a- **Historically:** it was a decisive historical moment when Baghdad fell in front of the Tatars marching horses.. and the traitor ibn Al- Alqami went to Hulagu to embrace him morally and support him practically.

b- In reality: we see how the adversary speaks about the intention of s group of conspirators with him and that they will support him in what he is going to do against their brothers, so treason is there, but it is not hidden rather it is a declared treason, and there is not on traitor rather a large crowd of traitors in each ruling political elite, and by this the real aspect of this moment is larger and heavier than the historical aspect of it.

The fifth moment: moment of truth:(1) p33

a- **Historically:** it is the moment of taking Baghdad and the removal of the Caliph, which is a moment the caliph discovers everything, and there was no escape,as the end is near, and the loss of control by the palace, and the weak entourage of the Caliph,and for drawbacks becoming clear, trust of enemies, piling money so Hulagu can take, all that formed the intensity of the historical momen, which was concluded with the horrific end for those who left the days go as the caller said in the play.

b- In Reality: Now we can select which reality to take from.

The Sixth moment: moment of reward: (2)p33

a- Historically: this moment was summarized in rewarding the traitors for their treasons, but this reward was not familiar, as Hulagu's treachery was comprehensive and destructive, as he rewarded those who sided with him with death, in truth, this is an ideal end of traitors.

b- In Reality: it becomes clear from the repeated indicators that those who side with the enemies faced the same fate of Khourshah, Al-Mustaasem, Ibn Al-Alqami and Al-Toussi. Everyone that cooperated with his enemies faced his ultimate punishment, after he at the beginning was presented with a Mogul girl, or good words that ended to horrifying punishment and dreadful end and the misery for his country.

Elements of the drama structure:

The author attempted to refrain from loading, as he, from the first scene, took the event to the hot zone, which is the Moguls march towards the Arab countries via a clear and transparent theatrical dialogue. Events keep growing and develop within this subject despite the emergence of side events that explain the stands and views of the people and officials towards the event.

The dialogue experiences glimpses and indications that reflect the characters views and explains their social, intellectual and economic backgrounds in addition to their inclinations, but this does appear together, rather he uses Arthur Miller's method either to reveal the traits of characters or expressing the essence of events, so the circle of events get wider as scenes pile up, through realistic development that agrees with the presented intellect, to become a formative and intellectual structure, if the drama formed by events is drawn, with clear interest in time, which did not appear separated from reality, (1)p34, rather they were part of life at that period:

"Hulagu: Maimoon castle made me crazy, I cannot storm it, and our siege of it has gone too long and winter id approaching with its snow and bitter cold" (20p34

"The dialogue language spread through its indications in the event which became rich in excitement and eloquence (3)p34. The dialogue of the play was with a loud voice where loud sad cries dominate it and become throughout the play a tragic and sarcastic comment on what goes on either in Holagu's camps or Al-Mustaasem's palace.

Doorkeeper: sir... sir, the castle is opened, and Rukn Al-Deen Khourshah and his followers are coming with the ambassadors.

Hulagu: Great.... Great....

Hulagu: bring a Mogul girl for Rukn Al-Deen Khourshah... and now we want you to cooperate with us and stop bloodletting." (1)p35

" Until the playwright concludes the historical narrative and additions that are not beneficial, he relied on two things: the first is the time leap that does not compromise the events rational, and the second are the voices that play the role of characters among the people and point to a

time or place move" (2)p35, as he relied on the epic method and building of its events in a causative way and the play is dominated by the narrative method.

"Voice: and days go by

A dignitary (VIP): Oh, Ibn Al-Alqami, you unearthed the Caliphs graves" (30)p35

"Author Sheikh Sultan bin Mohammad Al-Qasimi was able to create a theatrical text that with artistic touch and allow him to project the past on the present with knowledge while concentrating on the importance of the national spirit within the framework of Islam and Arabism. He rang the warning bell against the conspirators who are seeking the destruction of this nation (1)p36, as there are thousands who are similar to Ibn Al-Alqami and we must confront them very strongly:

"Minister: Ibn Al-Alqami....

Man: Ibn Al-Alqami died

Minister: I am his son... I am the son of Ibn Al-Alqami"(2)p36

Place:

We find out that the place does not change much as:

The place in the first chapter:

The courts of Caliph Al-Mustaasem in Baghdad with Minster Ibn Al- Alqami and the Junior Duwaidar, commander of the armies.

The place in the second chapter:

Maimoon Castle in Bisham, North of Iran and in front of Maimoon Castle where Rukn Al-Deen was.

The place in the third chapter:

Palace of the Abbasside as was in the first chapter

The place in the fourth chapter:

The same place- Ibn Al-Alqami sitting on the minster's chair with some dignitaries.

The riddle:

The riddle of this play came when events started to overlap and reached its peak, and the struggles and disputes that took place between the Caliph and the minister, until it ended with the fall of the Abbasside state.

Characters:

Al-Mustaasem, Duwaidar, Ibn Al-Alqami, the doorman and Al-Sharabi (a youth)

Character of Al-Mustaasem:

He is the Caliph that runs the affairs of the Abbasside state. It is a weak character that does not have the ability to read events correctly, and relied on another man whose real aims are not known. He is trusted without any checking of the true suitability for the state, without reference to people with more wisdom because that does not mean a thing for the caliph.

Al-Mustaasem's character is weak as a toy. He is a grim ruler, and the evidence on that, is the box to get the jewels to present a gift for Hulagu in it.

In addition to the fact that Caliph Al-Mustaasem does not have a decisive opinion and adopts the minister's view.

Caliph:

I beg his forgiveness for not sending the soldiers he requested to help him! I beg Hulago's forgiveness? I am the Abbasside Caliph, bow for this infidel? (1)p38

Duwaidar character:

He is a wise character and distinguished for being courageous in expressing his opinions. and presenting reasons. He is a strong character who is worried about Hulago's occupation of the state, and for a foreign country governing his state. He is also clever.

Duwaidar: they are surrounding three Muslim castles in "Toon", "Tar Katheer" and "Kamli", and no one among Muslims is helping them". (2)p38

This talk clarifies Duwaidar's character being wise, strong, steadfast, courageous and worried about the state's interests.

Ibn Al-Alqami character:

It is a traitorous character rather it is the symbol of treason, not concerned with the Abbasside state interests, and the character shows carelessness.

Ibn Al-Alqami is a traitor who joined the enemy as a toy in their hands without power and rules at the orders of the invaders.

Ibn Al-Alqami: Sir, you have too much jewelry and those boxes will not be reduced much... to defer evil. (1)p39

It becomes clear from this instance that he is an afraid and evil character also.

Character of a youth:

It becomes clear through this character that the youth are keen on the Islamic state and refusing the orders of the invaders, so the state does not fall to the invaders, and also the strength of the youth becomes clear.

A youth: the dilemma of this nation is you only, you arranged to select this weak caliph, and you started to entice him with women and dancing, so that you and your like can control the ruling... there are many Abbasids in prison and tortured for refusing to pledge loyalty to him. (2)p39

It becomes clear that the youth are not accepting what this insolent caliph whose only worry is women.

It becomes clear through analysis of this character that all characters in this play are toys in the hands of the invaders and the only hero is the Duwaidar.

Al-Qadiyya (the Cause) play

Events of Al-Qadiyya take place in Andalusia with the start of fragmentations and disputes that started to hit this great civilization and turned it into many weak and fighting cantons and factions that decayed it and caused its collapse from the inside and encouraged those lurking outside to attack it and break it little by little.

The author opens his play with a dialogue between two contemporary personalities: the character of the (witness on history) and the character of (cause holder), and the mask technique of those two characters will be discussed soon. The (witness on history) discusses the tragedy of Andalusia to present it to the (cause holder) as a lesson from history related to this era, and signs of history repeating itself in Andalusia appear in the horizon today, starting with Palestine and other parts of the Arab and Muslim world.

The Play's events go back to the period of fighting and fragmentations that the nation experienced during the time of the factions kings, as it started by a meeting of twelve kings or twelve factions that are fighting and competing around the country. The factions exchange threats, accusations and swearing and the meeting ends with each faction has more grudges against the other, like the divisions and seeking foreign power in wars to a

point where Andalusia becomes a shredded country and easy prey for the enemies.

The period of Andalusia fall begins with the Spanish and enemies attack from all directions, taking advantage of the nation's break up and brothers inner fighting and the collapse of the factions kings, to end with the capitulation document and the final exit from Andalusia by its last king Abi Abdalsagheer, and the development of a bright page of this nation's history, that was a source of civilization for the West during that era when the West was suffering from backwardness, darkness and destructive wars, but it(the west) benefitted from Andalusia in building its civilization later on, while Arabs and Muslims lost a lot by losing it, and they did not recover at all after that.

The real contemporary issues that Al-Qasimi wants to present and revolutionize in (Al-Qadiyya) play behind historic masks related to the tragedy of Andalusia fall and its final loss from Arabs and Muslims in during the old era. The masks vary and change in the play to uncover revolutionary, instigating, political and intellectual dimensions.. and the author injected them in his play to personify his concerns, pain and stands in this play. Some of those masks are:

1- The revolutionary mask of the (witness on history) and (cause holder) characters: (1)p41:

The witness on history with whom Al-Qasimi begins his play carries the (book of history) and goes through its pages to select a (cause) similar to that carried by the other man: (cause holder), who on his part is looking for a solution to his tragedy or cause, and it is clear that the author wanted to put us face to face with the tragedy of this nation in this era, which is the tragedy of its collapse and break up and the worries of its demise, so it was natural for the (witness on history) to stop at Andalusia tragedy because it is the similar case to the condition of this nation in this plagued era, especially in the Palestinian goal, he says:

witness: I am witness on history

Cause holder: can you tell me how to benefit from it?

Witness: people did not read I, so they did not benefit from it, and some people read it and did not understand it and those did not benefit from it also, and there are people who read and understood it and worked by it, those benefit from history, and you what type of those?

Cause holder: I want to be from the last type, I want to read it, understand it and work with it because I have a cause.

Witness: then come to read it together. (1)p42

The signs in this quoted text are stingy, because history is great lessons that must be learned and known to benefit from them, and should not be shelved like the fallen and ignorant nations. But the lively nations that developed and became strong learned history, benefitted from it and build great civilizations, while other nations including ours that neglect history will slip to the bottom, and here the (witness) urge for reading history, understand it and act accordingly and learn from its lessons, and one of its important lessons in this era are Andalusia lessons.

The witness starts with provoking or revolutionizing the sleepy nation that succumbed to its collapse, and lived on the memories of its glory, so it has to choose now between survival or demise, between strength and weakness. For this nation to understand to understand these lessons well, the lesson of history is before it, Andalusia lesson. So it must make a choice between the end of Andalusia or its start, between disappearance and extinction or survival, existence and building. The first lesson that we should learn from history is (your strength is in your unity) and in disunity is your demise and dispersal of your people, and he says

(Witness: there was a great Arab state in Andalusia, that was lost when differences got into the Omayyad house at the start

of the eleventh century and that state was fragmented into twelve cantons...) (1)p43

The witness here gives a lesson from old history to the (cause holder) whose cause in contemporary, but this lesson become a personification of modern history, as the Arab nation today is larger in number of people and states than the cantons the witness is talking about, and they have changed in attitude and are swept with division and fighting, so fate here is the center of fear or the core of the cause, and it could be one country, that is the Andalusia of yesterday is the Andalusia (or nation) of today.

2- The revolutionary mask of Yousuf bin Tashfin: (1)p44

The other revolutionary mask in the play besides the mask of (witness on history) and the (cause holder), is represented in Yousuf bin Tashfin who unified the cantons for a period of time and restored hope to the shredded nation and defeated the enemies at the famous (Zalafa) battle. Ibn Tashfin is a symbol for every sincere and strong leader, and he is a mask for every revolutionary or hero in modern era who sacrificed his soul for his nation and lead it with strength to glory and unity. Ibn Tashfin is personified in the play by the actual revolutionary voice of the nation, and it is a mask for the senior sincere revolutionaries particularly the martyrs of this nation, he says: (the Man) who is Ibn Tashfin: no one among you can fight the enemy alone, your strength is in your unity.. your strength is in dropping disputes among you... be it known that your enemy will not cease killing you and occupy your lands unless you unite and fight, but in truth you became separated and fought each other while your enemy is lurking around you as a state and individuals. But let us restore the strength that will scare our enemy and the enemy of Allah.

One of the Kings: we are all with you:

Ibn Tashfin: now we can fight after unifying those kingdoms, oh you soldiers follow me to fight the enemy.... To Zalafa.

Witness: this is yousuf bin Tashfin, the leader of Marabetoon (garrisoned). He united Andalusia and defeated the Spanish in Zalaqa battle.(1)p45

The revolution of Ibn Tashifin is the path of this nation's leaders, as Al-Qasimi sees it, and that the first step starts with the unity of Arabs and belief in themselves. It starts with the realization of the major truth, which is that they are easy picking for the enemy when they are separate, and they are a thorn in their enemies throat when they are united. The existence of this nation is tied to its unity, and its demise is in its division, as the author believes and we do the same with him.

3- The revolutionary mask of the Lady of Busharat:

Among the masks and symbols, of the revolutionists in the play, besides (the witness on history), (cause holder) and (Yousuf bin Tashifin) is the (Lady of Busharat), who is a fighting lady that lead the resistance movement in Andalusia after its fall and defeated the Spanish in Busharat battle along with a group of fighters, and for that she was called the Lady of Busharat. The Lady of Busharat indicates revolution against the occupation and the patriotic spirit that does not fade away with the struggling people against oppression, aggression and invasion. Al-Qasimi employs the historic revolutionary mask of this character to indicate Arab revolutions against imperialism in general and by the revolution of the Palestinian people against the occupation in particular. The Lady of Busharat in the play personifies the immortal hope in human beings for the

liberation of the homeland and restoration of the rights that were lost in the old days or recently.

The author presents Lady of Busharat character as of the solid revolution masks in the play, and as an example for every people or nation that is invaded or occupied, where resistance, revolution and sacrifice are the only successful way to kick the invaders out and liberate the land and build the nation.

Following the fall of Andalusia and departure of the disgraced Abi Abdellah Al-Saghir, the resistance movement begins and bloody confrontations between the revolutionaries and

occupiers begin, the narrator says:

(Busharat lady: Ahmad, Mohammad, Abdallah.... Welcome to the resistance men)

Ahmad: how did you know me, lady of Busharat

Busharat lady: Busharat lady..... did you give this title?

Mohammad: yes, for what you have done in Al-Busharat battle

Busharat lady: I am honored to have this name (Busharat). It is the largest battle between us and the enemy in which the enemy lost a large number of men.

Abdallah: one imagined that he was an entire army during that battle, and you Busharat lady, had a great role. (1)p46

This dialogue shows the revolutionary dimension of Busharat lady and the rest of the fighters, and it becomes necessary for the entire people to resist the occupier and make him lose security and stability using whatever weapons available even if it was primitive... and there are gestures in this symbolic dialogue towards the Arab Nation today towards the inevitability of resistance and the necessity of struggle in every occupied or threatened spot in the coming days. Indications are clear here about the resistance movement and its operations in Palestine and Lebanon, and other places where the enemy sustains painful losses, where men and women fighters participate as each one feels that he/she is an entire army in facing the enemy, because he has the right and owns a just and fateful cause, as the author suggests.

Al-Qasimi documents a heroic revolutionary act, and a case of a moving valiant stand by Busharat lady when she severs her tongue in front of the enemies so she cannot be forced to name the resistance members who are being sought by the occupying soldiers. It is a tragic drama scene that is almost the strongest and most influential and tragic in the entire play. The author meant with this bloody scene personification of the ferocious occupation on one hand and to register an image from the images of heroism and sacrifice when necessary on the other.

Following the arrest of Busharat lady, and the occupying soldiers bring her tied up and bloody while crying, after she is beaten cruelly and her hair pulled, a soldier comes forward and tells his **commander**: (sir, she says she will confess..)

Commander: bring her fast

(soldiers bring Busharat lady while she is moaning with pain and her hands tied)

Commander: confess and you will not be harmed.... Come on confess)

Busharat lady: order them to untie me and I will confess, I will tell you everything.

(the soldier unties her)

(the Busharat lady gets up as if she is arranging her clothes, but she gets a knife out and approaches the audience and severs her tongue and throws it at the face of the commander, blood comes out of her mouth while acting like a crazy and move on the stage with her mouth wide open and blood pours out of it ...)

Priest: what is this?

Commander: she severed her tongue so she does not reveal the resistance secrets, I will make you, Grandpa, and example for all Muslims .. I will kill you .. I will burn you ... I will not leave one Muslim in you. (1)p48

The drama scene glorifies the resistance and pride in the heroics, sacrifice and giving up oneself for the sake of the fighters and the homeland (cause). Busharat lady who became a symbol of resisting the enemy and belief in her people's and country's cause and self sacrifice so others can continue resisting, is an example of the purposeful revolution and a beacon for next generations to guide them.

This tragic scene, on the other hand reveals the occupiers savagery who torture the armless people, burn and kill brutally, as the tyrant commander said (I will kill and burn you... I will not leave one Muslim) (@)p48

Second: treason and submission:(1)p49

As Al-Qasimi presented heroic examples for the (fighters masks) in (Alqadiyya) play, he gave disgraceful examples for the (submission, weakness and collapse masks). Among those examples or the historic masks that symbolize the collapse, fragmentation and submission:

- 1- Cantons (Tawaef) kings masks
- 2- Ministers, the elite and traitors masks
- 3- Abi Abdullah Al-Saghir and his entourage mask

1- Cantons (Tawaef) kings masks:

Cantons (Tawaef) kings who transformed the great nation in Andalusia to small struggling states that are fighting each other sometimes and seek the help of enemies to fight each other, other times. They are the ones who contributed to the breakup of Andalusia, its destruction and final fall. Those kings, as the play suggests that those kings and their weak states are masks for this nations weak states today.

Al-Qasimi presents the dangerous historic lesson, through the fate of Andalusia states when they were separated, fought and collapsed, and urges today's nation to wake up and be cautious towards the consequences of disunity, inner fighting and siding with the enemy and disappear. It started with Palestine and somewhere else and it will end with nation's decay and its destruction, if the Andalusia lesson was not understood well. Images of fighting, destruction, and seeking enemy's help are repeated in the play, among the torn cantons that are falling. These are shameful images, the author wanted them to be the danger alarm that cautions today's nation to avoid the black fate of yesterday's nation. During one of Tawaef kings meeting: Ibn Samdah: you, the Zeeri tribe, ruled Granada and began your aggression against our lands, as you are proud of your large lands

and numbers. We do not fear you and there are those who will help us.

King of Granada: what do you mean that you have who will help you, will you resort to Islam's and our enemies? We do not fear you, Samdah tribe and do not fear your allies.

(another voice gets loud and says):

Voice: what shall we do Bani Amer, if the King of Bani Jamhour, King of Cordoba, is trying to take our country, Valencia into his kingdom? We are older than him in this town.

(Bani Jamhour king comes forward)

Bani Jamhour King: Valencia does not represent a state, what are your assets to become a king?... king of a town?

(he looks at Bani Hamoud king and tells him)

Listen in Hunoud, we in Cordoba were deprived of an outlet to the coast, and that is a justification for us to occupy your lands to find us an outlet to the sea.

Ibn Abbad: I previously made an alliance with Alfonso, king of Qishtala against all of my brothers and I announce today that I am very sorry for that as Alfonso betrayed treaties that we all signed and threatened me and all my brothers...(1)p51

Each leader in the meeting accuses the other of attacking his kingdom or threatening his lands and interests or threaten to seek the help of foreigners, each one of them accuses the other, spread differences and threat to start internal wars and pave the way for the major destruction that will result from form wars between followers of the same religion, same civilization and one state. And this is what has been, the nation was split in Andalusia, and destructed it s existence with its own hands, dug its own grave and fell for the last time, and with that fall it killed its kings, people, achievements and civilization.

2- Masks of ministers, the elite and traitors: (2)p51 3- Al-Qasimi presents several examples of treason, betrayal, spying and dealing

with enemy in Al-Qadiyya play, which largely contributed to damaging the structure or internal

front of the nation. It pushed Andalusia strongly towards final collapse and fall. The ugly masks symbolizes all those who betrayed, sold, bought and traded in the destiny of this nation, its existence and identity throughout history until our current day. The play presents the despicable attitudes they have, that make them sell their countries for cheap and step over their conscious and dignity in order to achieve their cheap personal goals. The examples of treason varied in the play as far as the level, prominence, purpose and the hideousness of the roles, some Tawaef kings were among the group that sought the help of enemies to get rid of its (adversaries) among Arabs and Muslims, then were eradicated after that. Many dignitaries, officials and others played a role of betrayal and spying against their countries, nation and people. They split the nation from the inside and fragmented it, but they were also fragnebted with it and fell with its fall, because the enemy knows that those traitors cannot be trusted, as if they betrayed their people and land, then they will betray their enemy, so their destiny is death be it in Andalusia or in some Arab countries today that are facing a ferocious enemy and barbaric occupation.

The play narrates part of betrayal methods, and presents examples of this (fifth column) scandals, which is eating the nation from inside and brake it up to become an easy prey for the enemies. The witness on history tells part of this fall as he said:

Ibn Samdah: you were facinated with the large size of your lands and number. We do not fear you and we have those who will help us.

Granada King: will you resort to the enemies of Islam and us?

Bani Jamhour King: Listen Ibn Mahmoud, we have the justification to occupy your land.

Ibn Abbad: I previously made an alliance with the King of Qishtala, Alfonso, against all my brothers and he betrayed

me.

Dignitary (1): where is king Abu Abdullah?

One of the dignitaries: he is getting ready to receive the Spanish enemies envoy.

Dignitary (1): all of our dilemmas are from this devil, his friend the traitor minister Qumaihah, killed and sent to his Spanish masters, so who is he fooling now?

Dignitary (2): he fooled on a big one, the King.

Sayyed Rami: the king ordered that a delegation from us dignitaries of Granada to go to HH king Ferdinand and tell him we are ready to sign a peace treaty.

Abu Al-Ghassan: Rather submission. I predict for you muslims that you will be the first to be kicked out of the country. Be it known that there is nothing left to fight for other than the land that we stand on, and once lost there will not be a name or a country for us... (10)p53

The picture was dark as Al-Qasimi sees it. The nations situation was deteriorated and shredded, as if it is the situation of the nation at this time, as Twaef and cantons are fighting each other, and the kings of Twaef are threatening each other with war, and another is threatening with foreign power and a third is threatening to take over his neighbor and many others... These political projections for those agreements,

documents and negotiations are clear, as if the author is talking about the current period during which Arabs and Jews entered the stage of negotiations and shadowy paper agreements that lead to nothing, other than more

submission, blood and death. The masks drop again from the likes of (Qmaiha) and (Mr Rami) so the faces that they represent in our era appear, to find hundreds of those like them who cooperate with the enemy or beautify his crimes, polishes his image and push the nation towards submission under the umbrella or mask of the alleged peace.

4- Masks of Abi Abdellah Al-Saghir and his entourage : (1)p54

The stages of regression and collapse in Andalusia go on little by little, as from the breakups of Twaef and cantons, and the fights between its kings and leaders to the spread of treasons and dealing with the enemies and dismantling of the internal structure of a nation, to the enemies taking advantage of this dismantling that engulfed the Andalusia state to the inevitable result at the end which is submission, collapse and kicking the Arab and Muslim nation from a civilization they built for eight full centuries.

The final collapse and submission stage is personified by Abi Abdellah Al-Saghir, the last of Twaef Kings in Andalusia, and those who followed him among the masks of submission, cowardness and escape. The enemies presented their conditions and orders to a weak king and a falling state. The people were divided between submissive who bow to conditions and threats, and those refusing and prefer death and martyrdom over giving up the homeland and leave it. The following dialogues summarize this decisive dark moment:

King Abi Abdellah: the first item in the agreement, the king of Granada, leaders, scholars, mufties and notables in the city of Granada and its suburbs must hand over the HH King Ferdinand and HH Queen Isabella the strong holds of Al-

Hamra and Biazene and the gates of those strong holds, towers and the gates of the said city.

Abu Al-Ghassan: but this is submission

Abu Al-Qasem: but we are surrounded

Abu Al-Ghassan: let it be, we can resist for a long time (Ibn Sari approaches one of the notables)

Ibn Sari: we will die of hunger, our children will die

Abu Al-Ghassan: the markets are full of food

Abu Al-Qasem: we the notables of Granada find it a must that we submit

Abu Al-Ghassan: I think it is not time to submit or sign the agreement

Abu Al-Qasem: how do we resist

Abu Al-Ghassan with weapons

Mr Rami: where do we get the weapons to fight with?

Abu Al-Ghassan: weapons enter Granada every day through the Spanish themselves

The King's mother: Submit? Submit?

The King: No mother, I will seek the opinion of the leaders.

Mother of the King: who are those leaders? Abu Al-Qasem.. Ibn Sari .. Mr. Rami .. where is your uncle? He was assassinated by the evil hands to open the way for the submission document in this cursed hour.. I see Al-Hamra halls empty and deserted with its lights put off (the King's mother leaves) (1)p56

Abu Al-Qasem, Ibn Sari and Mr Rami: we submit.. submit... better than losing our money.

Notable(2): this is another top confidential treaty attached to the agreement

Abu Al-Ghassan: are we allowed to see it (2)p56

After signing the treaty and Andalusia is handed to the Spanish, the mass punishment begins, the inquisition courts, horrific killing and burning of Arabs and Muslims as the enemies threatened before. Mother of Abi Abdellah becomes highly irritated and screams into his face (cry like women), and he already prepared to escape to Morocco and leave the fate of the nation in the hands of its enemies, who carried so much massacres that history books and literature are full of.

The following scenes expose this tragic fate that this great civilization has come to following the submission:

Caller: King Abi Abdellah Al-Saghir, King of Granada

King Ferdinand: King of Spain and Queen Isabella queen of

Spain, the patrons of the peace process.

Rome governor: (signing procedures begin)

Caller: sign .. do not sign

Power is above the law

The texts are presented and promises are generous

Sign

And playing with words is possible

Do not sign the intentions are hidden

Sign

Do not sign

(the two sides sign, then they hand they exchange the documents and shake hands)

The priest: hand over the keys quickly (Ferdinand showing of the keys in victory) Let us move what are waiting for

Get out of this place, because whoever do not have keys, does not have a place(1)p57

Then Abi Abdellah Al-Saghir and those around him continue the justification of their submission and bowing the same way we see today in our Arab World. Let us pause at this dialogue between King Abi Abdellah Al-Saghir and his mother:

Mother: where are you going?

Abi Abdellah: to Morocco

Mother: you leave your Kingdom and the heritage of Arabs and Muslims and escape?

Abi Abdellah: I cannot do anything and dangers are around us, what could I do and I did not?

Mother: you have Arabs around you, they sent delegations, but you, without the knowledge of any one and in total secrecy you meet with (Zakhira), and arranged things alone. You agreed with the enemy and fought the sincer and handed over your weapons,

what is left with you that you did not hand over to the enemy. You should have gathered the sincere men around you and get your power from your religion, extend your hand to your Muslim brothers and consult with them and get them involved in the issue, then when you sign ... do so while you have the power to force your enemy to fulfill his promises in war and peace and when you are sure that you guaranteed your rights.

(Abi Abdallah crying)

Mother: then cry like women over a lost kingdom that you did not protect like men (1)p58

Al-Qasimi concludes his play or obituary of Andalus and Palestine and may be the Arab nation today, after the departure of Abi Abdallah from Andalusia, leaving Arabs and Muslims to their dark fate, the witness on history says the following:

(Muslims are in chains while the Spanish soldiers are leading them)

Cause holder: who are those?

Witness: those are Granada's Muslims. The courts of inquisition chased them and killed hundreds, rather thousands of them, making the mountains be named the Red Mountains because of the large amounts of blood that were shed on it. The slogan of the inquisition courts was a dead Muslim is better than a living one.

The Soldier: we heard this man say that Islam is better>

Judge: we sentenced him to be burned alive... take him

A Muslim: what happened to the treaties.. where is the peace treaty... and his voice disappears

Soldier: we discovered that this man circumcised his children and named them with Muslim names,

Judge: execution.. will be executed by inserting hot rods into his body

Soldier: we found this man fasting Ramadan

Judge: execution.. execution (1)p59

The Drama structure of the play:

1- Language:

The language used in the play is the same language in the (return of Hulagu) play with a mix of classical Arabic and local dialect to make it closer to the language of the audience.

2- Events:

Al-Qadiyya play which is one chapter with condensed event and used the core of the idea as a topic it relied on in what the author have surrounded it with some details that all of them lead to the central act. The events keep floeing in an intellectual panorama,that leaves its time framework in a movement towards the current an future time and events keep coming and the theatric scene takes us to the ultimate collapse. Events of the play go back to the period of struggles and breakups that the nation has reached durin the period of Al- Tawaef kings.(2)p60

The events of the play are true and documented and speak about a historic event in the history of the Muslim nation in Andalusia.

Time: the month of Muharram 798 A.H. corresponding to Nov. 1491 A.D.

Place:

Al-Qasimi did not rely in his dealing with the narrative place as a constructive element in making the story (1)p61

The place in Al-Qadiyyah play differs from one scene to the other. The place in the second chapter and first scene was Al- Hamra palace in Granada, Andalusia,

The place in the third chapter, the first seen was in Abi Abdellah's bedroom.

The struggle:

The struggle in this text emanates from humanity, in its spiritual longing and struggle in order to achieve its existence and goal, so this struggle materializes in a deep focal point with wide dimensions to form a way of searching for itself. The struggle forms between a group of multiple parties, the author indicated them with many characters, and the struggle in this issue by being a struggle within the same personality, as well as the external struggle and the movement of other characters are a sign of the characters awareness. (2)p61

After securing the argumentative external struggle through the double mask technique, the author takes us to the complex historic internal struggle which destroys the Arab nation in Andalusia, as the struggle in the first chapter is the collective struggles of Tawaef kings. The author deepens our awareness of the destructive danger of these struggles(1)p62

We find the struggle in the first chapter taking place in one of Granada's palaces, represented by the struggle between the various Tawaef kings who are ruling one kingdom. This one kingdom is disputed by all kings, as we find the dispute over the treaty, we also find the fights over ruling Granada as well as the leaders and notables of the city.

Another type of struggle appears in the first scene of the third chapter, which is the psychological struggle Abi Abdellah is going through which is going to Morocco and being puzzled between going or staying among Arabs and Muslims and stay away from

the dangers that threaten him. We also see a glimpse of the dispute between Abdellah and his mother.

The third chapter also shows the struggle between the Spanish and the resistance men, and the attempt to arrest them to end the resistance. We also see the sectarian struggle between

Muslims and Christians and the crimes committed by followers of the Christian faith in the form of killing, destruction and stealing. So the struggle in this play is divided into:

Internal struggle: in the form of struggle within the personality (psychological)

External struggle: in the form of struggle between Tawaef kings.

The Riddle:

The play starts with the cause holder and the witness, and events were complicated and started to entangle until the solution came at the end of the play and the cause became clear to its holder.

Analysis of the characters:

Character of Abdellah: weak personality, as he gave up his kingdom and cried like women.

Character of the Resistance youth: love of Jihad and resistance for the sake of the nation.

Sultan Al-Qasimi gave his characters a type of a personal human experience to a public human experience in search of himself and personality.

(Reality ... an original copy)

Play

Dr Al-Qasimi sheds the light on an important stage in the Arab history ... an original copy) play, it is the period of the stages in the (Reality crusaders war, and it is a period that is similar to the current stage in our nation's life due to the similarity of circumstances, including the nation's weakness and division, as well as the Zionist and the West intention to humiliate it and forge history to make clear gains, and an intentional ignorance of the humanitarian treatment of Islam to the Jews in particular and others in general during the Islamic Caliphate, as history did not witness a ruling that is more merciful than the Muslim rule of these groups that lived under it with dignity, but the earthly greed were the motive of the West's invasion of the Muslim east, just like how it pushed today's Zionists to establish their state in Palestine. Islam does not distinguish between people and its mercy does include those who commit the most heinous of crimes. Al-Qasimi's play has clarification of the facts and objectivity of judgment and avoidance of religious extremism. He presents historic facts in its chapters that expose the intolerant bias of the

clergy in the West and this is a bias condemned by the Byzantine kings who realized what was behind this crusader invasion in the form of earthly greed, and that some of them did not refrain from colluding to share the fruits of the invasion and did not resist it until it became a clear threat to their political interests. The play has a stand by the Christians of the east who rejected to be an excuse for the west greed, then after what they experienced in the form of harsh treatment and arrogance by the crusaders which they did not experience during the Muslim rule, and this stand was not new, as the eastern church suffered through history from the oppression of the western church as its men were ill treated under the rule of Rome.(1)p65

Author Al-Qasimi shows those facts and explains in one of the scenes where the Christian clergy men condemning that invasion and urge their Muslim brothers to fight and get rid of it.

The play includes important points and distinguished indicators that brings exhortation to oneself: which is necessary for our life in the Arab

world, to understand the nature of the lurking dangers around us. They are also important for the co-living groups in the Muslim east throughout history to instill the brotherly ties and joint life among the groups which Islam had laid its pillars, and which Prophet Mohammad (PBUH) and the wise Caliphs established its foundations, who protected the rights of non-Muslims, respected their believes, granted them the right of worship and secure living, out of Islam's belief in the heavenly religions that proceeded it and the call of the holy Quran that taught the Muslim to respect those heavenly believes, as under them the society groups, lived safe and secure from fear or threat under them.(2)p65 The author says: I found, through my reading of the Arab history, that the events that took place with the Arab Muslim nation is painful, and that he deduce through events the heroic historic images like Saladin the Muslim. The Muslim nation went through harsher periods that what we have, so let this play be a motive not to despair and an incentive towards unification and struggle.

The play is made of three chapters, and its events take place in Jerusalem between the years 486 A.H. corresponding to 1093 A.D. and 642 A.H. corresponding to 1244 A.D., which is a period that extends over a century and a half. The first chapter begins with a scene in Maghareba neighborhood which is one of Jerusalem's neighborhoods where immigrants from the Arab Maghrib, some of whom are Jews, live there.



Peter the Hermit appears on stage with his ugliness and ragged clothes, accompanied by his Jewish host who asks him about the reason for his wish to meet Shamoun, the Patriarch of Jerusalem, and he tells him that he wants to get a letter from the patriarch to the pope of Rome urging him to liberate the holy christian places with help from the west's kings. It is understood from the dialogue that pope Urban II was a Jew



who converted to Christianity and became pope after Clement II



Peter meets Shamoun and convince him to write the letter, as if there is a kinship relationship between Shamoun and Clement, but peter does not tell him he wants to give Urban II a letter because he supports his predecessor, and Peter the Hermit seems happy with the letter. The second scene of the first chapter takes us to the churches council in Claremont, behind Alb mountains in 1095 A.D., in the presence of Pope Urban II and we see Peter the Hermit who handed him the letter of Jerusalem's patriarch, so he gathers members of the church council and urges them to liberate Jerusalem from Muslims and relies on the letter of its Patriarch in his call, so a mix of outcasts including thieves,

criminals and adventurers and among them some naive believers gather. The pope grants them forgiveness from their sins if they participate-as he said - in the holy religious duty, then he moves between them while fixing the cross mark on the fighters uniforms while the crowd shouts : to Jerusalem ..To Jerusalem. (1)p67

It is heard in the second chapter that the first crusader campaign perished on the way, but the supply of the Kings of the West enabled the Westerners to occupy north Syria, Antakya then they occupy Jerusalem.

Then in the same chapter in the diwan the Caliph Al-Mostazher Billah, with the supreme judge of Damascus with his head uncovered with a crowd behind him while asking the Caliph to liberate Levant and Palestine from the Westerners, and he speaks about the atrocities they committed against Muslims.

The curtain raises a background showing the Westerner soldiers with Peter the Hermit celebrating the victory, and peter does not

hesitate to kill Sheikh Mohammad who rescued him before from a problem he faced in Jerusalem, the curtain is lowered again, so the Caliph's diwan appears as the Caliph is expressing his sadness towards what he heard about the atrocities, so he asks for the formation of an investigation committee in those events. (the author here, projects the event on the current situation in Palestine, and criticizing the Arab countries efforts to form committees that are useless in solving the Palestinian issue). In the second scene of the second chapter we move to the courts of the Fatimid Caliph Almitali Billah in Cairo 17 Safar 495 A.H. corresponding to 10 January 1101 A. D., and with him a Christian delegation asking him to rescue them from the westerners rule, because it is harsh on them and it humiliated them. The Caliph tells them that the Greek king supports Muslims and finds the crusader invasion a personal adventure the kings carried out for their own accounts and it has nothing to do with religion. He tells them that his army attempted to take Tyros, but the Sultan of Aleppo got into war with the Sultan of Damascus which weakened the situation in Levant, the Caliph expresses his pain from a fatal disease and dies soon after, so Al-Fadhel Al-Jamali appointed his young son and ruled the country in his name, so Al-Jamali sent several campaigns to the Levant but they all return in defeat.

In the third scene of the second chapter the play sends us back to the mosque of the Caliph Al-Mustazher Billah in Baghdad, where the crowds are angry and furious and with them Ibn Al-Khashab, the Judge of Aleppo, so the soldiers keep him from entering and accused him of instigating riots and disobedience, so Ibn Al-Khashab pushes him towards the mosque, so the Minbar breaks and falls on him and those with him, and its group attack the wife of the Caliph Khatoon. The Caliph listens to his complaint, as the Westerners occupied Damascus and Beirut and they are on their way to Baghdad.

The Caliph feels the danger and tells Ibn Al-Khashab that he will send the Prince of Al-Moos; Mawdood to liberate Antakya and

Aleppo with one hundred thousand troops, so Ibn Al-Khashab becomes happy.

In the fourth scene of the second chapter, Ibn Al-Khashab returns to Aleppo but its Amir "Radhwan" is arrested for sending help to Aleppo and Antakya against the Caliph, as he saw a threat to his rule (and here is a third projection on the current Arab situation), then Mawdood returns with his army to Iraq and gets assassinated on the second day of his return.

Ibn Al-Khashab says:

A nation that killed its leader, on the day of its festivities in the house of its God...must be wiped out by Allah ... I will go to Baghdad, and ask Sultan Mohammad to send a campaign to help Levant, so a man from Aleppo tells him that the campaign arrived, but found the commander of Damascus and soldiers of Aleppo, Levant and Tripoli siding with the occupying enemy against it..! what a shame...! (1)p69 shame...!(1)p69

Ibn Al-Khashab's voice gets louder in asking Aleppo people to revolt, after news about the death of Sultan Mohammad arrived.

In an additional scene Ibn Al-Khashab seemed depressed, as a new commander for Aleppo was appointed while the westerner armies were sweeping Sinai on their way to Cairo, and although the Army of Sultan Mohammad regained "Antakya", but the city has fallen again to the westerners at the urging of "Peter the Hermit".

In the third chapter, the first scene the sounds of catapults can be heard, they are the forces of "Saladin Al-Ayoubi" liberating Jerusalem

88 years of occupation (which is a time that is close the period of the Zionist occupation of Palestine, even more, so there is no need to despair as the author means) so the people become happy as relief is belief.

In another scene, the westerners commander "Balian" appears while giving up to the leader Saladin and asks for negotiations,

but Saladin shows him the Muslim army surrounding the walls of Jerusalem, so Balian asks for safety, so Saladin secures the rights and money of Jerusalem Christians because they were sending requests to rid the country from the rule of Westerners. he also allows the peaceful westerners to return to their countries, or remain in Jerusalem as citizens.. and he imposes a ten Dinar ransom for each fighter, and five dinars for each woman and child, so Balian accepts and Saladin asks his soldiers not to attack homes in Jerusalem. As for the Jerusalem Patriarch Ereleekos, he was allowed to leave with his

money and jewels, as only ten dinars are taken as a ransom.

In gthe second scene of the third chapter, the curtain is raised as two me appear, they are: Essa and Ibrahim talking about the decision of Al-Kamel Al- Ayoubi to hand over Bethlehem, Nazareth, and Tebnin after handing Damietta to the westerners, while Muslims keep villages and al-Aqsa mosque to carry out their rituals, that was twenty two years after liberating Jerusalem by Saladin, so people and clergymen became very angry because of this treason (which we find something similar to it in today's Palestine, particularly the attempt to turn Jerusalem into a Jewish city).



King of the westerners Frederick II receives keys of Jerusalem but the Khwarezmi soldiers liberate the city and kick out the westerners from it.

We notice that the play did not adhere to the unity of time and place, and was closer to acting pieces linked by the place of event, and gathers the separated events in time and place to fulfill its goal of projecting the past on the present, and the call to benefit from

the historic examples and rid despair from people. It was dominated with the current Arab and Muslim stand towards the Palestinian tragedy. The Muslim nation faced things that are harder and worse than the Zionist dilemma today, but with patience and strong will, it was able to realize its dream of liberating the land.

Drama build up of the play:

Characters:

Characters of the play are many, and exceed ten in some scenes, they are a group of soldiers... Peter the Hermit, Pope Urban II, Judge Ibn Al- Khashab, Al-Mustazher Billah, Al-Afdhal Al-Jamali, Supreme Judge of Damascus Abu Saad Al-Omaroi, Saladin Al-Ayyoubi and others, along with some secondary characters created by the author such as Ibrahim, Sheikh Mohammad and Essa Ahmad. The author choose names that are suitable to their social and humanitarian status.

The play has more than one integral character, most notably "Peter the Hermit", which is negative character that symbolizes extremism and aggression. Judge Ibn Al-Khashab and Abu Saad Al-Harawi and they are the voice of the Muslim people who are revolting against the authority because of what happened to the country.

It is possible to consider the personality of "Al-Afdhal Al-Jamali" as a symbol of a leader who defends the nation, while the author does not ignore to show his ambitions to get the authority alone, as he was ruling the country in the name of the Caliph, who is a child son of Al-Mustaali Billah who is barely five years old, and Al-Jamali installed him in Baghdad and ruled without him.

One of the positive characters in the play is Saladin Al-Ayoubi, the liberator of Jerusalem, and the Knights of Dawoodi garrison which liberated it again, after the westerners regained during the reign of Al- Kamel Al-Ayyoubi.

The author did not want to grant the leaders alone, despite their greatness, the attribute of positive hero, but he included with them

the popular powers and its representatives: the clergy and those who express the people's voice. He gave his art work a popular dimension that reflects the reality status, because if it was not for that popular which the leaders used it well. The author did not care much to analyze a positive or negative character to become the integral character, because reality proves that this positivity or negativity were not the result of one character, rather it was the fruit of consolidated stands in which more than one individual or body have move, participated.(1)p72

Wisdom:

The author opted to be honest with the historic reality, and did not add anything out of his imagination except for what helps to inject the life of people in it through the secondary characters that were moving the theatrical act from the historic events.

Struggle:

It is a struggle that gets complicated with consecutive defeats, and the westerners occupation and negligence by the Muslim World, as well as the official and popular reaction to this tragic reality, until the glimpse of hope appeared with the emergence of Saladin Al-Ayyoubi. Then the author takes us to another crises, after the attempt to hand over Jerusalem once again to the westerners during the reign of King Al- Kamel, and the struggle ends when Dawoodi knights gain victory against the westerners and liberate Jerusalem.

Language:

The play is in classical language with an easy and simple method, that is clear in structure and ease through which expressions flow. Al-Qasimi did not resort to any eloquent decoration in his expressions, rather he deliberately remained simple to communicate his ideas to the reader.(1)p73

Place:

The place in this play differs from time to time. The place in first scene of chapter one, was in Jerusalem, and in the second scene it was the church complex. The second scene of the second chapter it was the Caliph's Diwan and the third scene was in Baghdad.