

The Seven Study

**The Manifestations of Sufism in the Arabic
Theatrical Text**

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Literature At the Higher Institute for Dramatic Arts -

Kuwait an introduction

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Abstract:

The present study aimed to shed light on the manifestations of Sufism in the Arab theatrical text by presenting some of the various aspects of Sufism over the ages. Then the study analyzed the plays of Mr. Al-Badawi by Rashad Rushdie and Rabaa Al-Adawiya by Nadia Al-Banhawi from the perspective of Sufism as the research provides a critical reading of the theatrical text through a game Sufism and its clear manifestations.

Keywords:The Manifestations of Sufism in the Arabic
Theatrical Text .

المخلص:

هدفت الدراسة الحالية إلى إلقاء الضوء حول تجليات الصوفية في النص المسرحي العربي من خلال عرض لبعض أوجه الصوفية المتنوعة علي مر العصور ثم قامت الدراسة بتحليل مسرحيتي السيد البدوي ل رشاد رشدي ورابعه العدوية ل نادية البنهاوي من منظور التصوف إذ يقدم البحث قراءه نقديه للنص المسرحي عبر لعبه التصوف وتجلياتها الواضحة.

الكلمات المفتاحية : تجليات الصوفية - النص المسرحي العربي.

Introduction:

This study presents a presentation of some of the various aspects of Sufism throughout the ages. Then the study analyzed the plays of Mr. Al-Badawi by Rashad Rushdie and Rabih Al-Adawiya by Nadia Al-Banhawi from the perspective of Sufism. The research provides a critical reading of the theatrical text through the play of mysticism and its clear manifestations. The study was launched from more than one question as follows:

- **To what extent has Sufism emerged in the play?**
- **Did the author rely on the historically known events of Sufi figures in the text, or was there no fairness in them?**
- **Did the idea of Islamic history dominate the writer, or did human history prevail?**
- **Did the Sufi character dominate the dramatic structure or was it just a background for events?**

We will rely in our study on using the historical method to track the development of Sufism at the level of history and theatrical product ..

We will also rely on the use of the analytical method with its three frameworks: interpretation, criticism and deduction in order to explain the foundations on which the playwright built his position on Sufism and Sufism and criticize some aspects of the theatrical vision of both From Rashad Rushdie and his club al-Banhawi, and this mystical aspect was devised as shown in the doubling of the theatrical vision for both of them. Dervishes and Sufis: It is good, before delving into this topic, that we pave in his hands what helps to know the end of the dervish at a lightning glance and a sign that sings the length of a phrase, so that our understanding will be based on our judgment and evidence.

We start with the origin of the word, we say that it is Persian, derived from the meaning of "Bab and Wish" from the source and stink with me begging, and in another interpretation that its meaning is the upper part of the door frame, which is an unacceptable meaning to us. In a third opinion, the meaning of peace is one who moves from door to door to the issue (1).

But besides this, the word has a more special meaning, and the scope of saying in its definition extends to those who say that the dervish in Persian means the poor, and it is a term given to women who have complained about an important difference since the thirteenth century in the resources, and they used to raise shouts and recitations to them in dances, or send exhalations while they were practicing Their mystical sport is to achieve their goals, although we must distinguish the righteous from the dancers, and not look at them all.

Our view of the deviants and the charlatans, among them are the people of the limit who work to settle and educate their souls and the souls of the masses around them. The dervish is not the one who binds people and asks them for experience, but the dervish is the one who sacrifices himself (2).

The conclusion from the above is that the Sufi is the Sufi with his attributes, but with adherence to the popularity that governs his situation, thinking and expression, and on the basis of this concept we look at the popular Sufi poetry among Arabs, Persians and Turks, on the condition that we start with the famous poets who have the diwans, and to supplement them with others from the obscure, and from You know their hair and we don't know their person.

The first fact to be mentioned by the Arabs is an Andalusian Sufi from the people of the seventh century AH who adopted the doctrine of pantheism. It is a doctrine that was said to have originated in India and adhered to it by the first class of Greek philosophers. As for the Arabs, Ibn Arabi most famously said it, and in the entirety of their saying that we did not describe God with a description but we were this description, our existence is his existence and we are lacking in terms of our existence, and he lacks us In terms of his appearance for himself (3), and there is no existence in this universe except for God. Everything in him is God and God is everything, and God is truly manifested in everything in this universe by itself, so there is no existence but one existence (4).

As for the people of piety among those who suffer, they are the dervishes, and they are divided into two sects, the silent and the speaking. And the silent ones are those who are not confused, lest they be attacked, and they saw that they have no right to fix the situation.

They favored wellness and coincided with the ripple of life around them, and they went to a life in which their souls were satisfied with the isolation of the ascetic worshiper. And among them are the dervishes, who preferred to stay away from the people.

As for the other sect of the dervishes, they were firmly determined to be advocates of reform and a gift to the one who stands, but in a limited way it is the path of one who has nothing but a sign because he is incapable of a phrase, and he sees that there is no means for him to the end except to strive in the dark of the night because the darkness conceals the secret, and he is certain Speaking out does not benefit it, and if it is stated or hurt, it may not be safe for the rulers' side, and the sword will understand. In the tenth century AH, Sufism became widespread and took on a general collective phenomenon after it was a private individual tendency, and many common people went with it, using it as a means of subsistence.

Thus they misled people and deceived them from themselves, and they had authority over their conduct, and followers and supporters gathered around them, taking from them and believing what they say and pray.

It is known that the general tendency towards Sufism was the most important motivation for it by corruption of governance and the weight of the shadows and the miracles narrated in this. The matter in this Ottoman era is like the situation in the Mamluk era, the face of the world and the people from it faced with their hearts to the hereafter, and they only found Sufism a home for them from what They hate and suffer, and the country was inhabited by dervishes and retreat, but they were closely related to their disciples and believers of belief in them.

The number of dervishes increased throughout the days, and they circled around Cairo, and it was noticed that the non-Arab dervishes of them were more than the Egyptians (5), and these dervishes are in connection with the ones who give them and want them to do their doctrine, they were in dire need of the ability to express an expression that falls on the souls.

It stirs hearts and convinces minds, and then systems were set up on their tongues, which they organized in the language of the people, to understand from them those who gathered around them and listened to them, and their speech took place in a range of meanings required by their inclination and calling.

It can be said on the whole that the dervishes are Sufi, but by what is understood from him that they are mostly from the common-class, and they have coins with them in contact with them, directing the speech to them. Accordingly, it is not correct in understanding that Umar ibn Al-Farid, for example, is one of their group, nor Dhu Al-Nun. Because these two Sufis are scholars, and they are well informed With origins and branches, and the specifics of their opinion with which they disagree with the opinion of others, just as they are in their expression only those who are firm in knowledge can understand them.

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And to dwell among the sheikhs, the owners of the collections, compositions and classifications, and between the dervishes in the private sense, the nose mentioned it by a class of Sufis for them of poetry, which is considered a special color that is between the eloquent of the poetry of al-Farid and the man of Ibn Arous. They are, in this sense, dervish elders. And they have poetry between classical and colloquial. Among the researchers are those who made his ruling on inclusion, and he said that Sufism in most cases write for the common people, and they therefore give their attention to improving their expression, refining their style and choosing their words. They formulate a formulation that is denied by grammar rules and they quote words that do not exist in Arabic dictionaries, and they neglect the parsing. And that is because their rhetoric is based on the basis of communicating the call to the mass of people.

They were not unaware that rhetoric was originally to convince a suitor. And what he addresses the common people is not what he addresses the private ones, otherwise the writer falls in the neighborhood that the rhetoric is forbidden, just as Sufi books contain local words.

It is related to the pension, and for example, the Ahmadiyya vocabulary other than the Shadhiliyya vocabulary has prolonged the coexistence of the Ahmadiyya for the poor in Egypt, while the Shadhiliyyah, their words are originally Moroccan, which the Ahmadis do not know (6).

We have such poetry that we are familiar with the poets of Sufism, because it converges in the meanings that they have always narrated and recited, and they rarely depart from the narrow range of them, for they describe themselves as shameless, disbelief and debauchery with mockery of others who defame their doctrine, as if they are asking them to break a goth of them. They do not care about their opinion of them or their words about them, but rather they describe themselves as the ugliest, indifferent to what is seen from their appearance.

It was calculated for them to be in their interior what is acceptable to the most important of their Lord and what they love for themselves. Seldom does Sufi poetry mention Khmer and Zahid. Khmer is a Sufi, but an ascetic is a jurist or a non-Sufi at all. And this leaven is like a metaphor, because it is drunk with the wine of divine love. And if he hates it from him who opposes him in it. And so the Sufi or the roe rode the lewd jurist or an ascetic who was celibate with mockery.

The Sufis also relied on this by distorting their appearance by concealing and concealing their informant, implicitly with their knowledge over others, and out of fear that their doctrine might be exposed to those who do not know him.

It is true to mention that these dervishes were keen on the principles and principles of the fatwa, such as magnanimity, relief of the distressed and the preservation of trust. And that is the closest connection between them and the bully.

Ibn Arabi exaggerated their praise and said that they are men who are of the highest levels of guardianship, and there is no degree above them except the degree of prophethood. And the one who is afraid is not desperate to gaze at them, and the creation is not in a position to fulfill the right of that sect over them because of its elevation. And they do not know in breach of habit, do not glorify, nor are they referred to as good (7).

Sufism is the mixing of the Inward High with the apparent meaning, with finding compatibility and congruence between them. And the behavior of interpretation, symbol and gesture for clarification and disclosure, and reference to the hidden meaning of the apparent and its representation of it. And that batin is the original as well as it is absolute.

As for the blamethinking, they turn towards the truth of names and their search for names. They assign the greatest aspect of their interest in the behavior of the Prophet, may God's prayers and peace be upon him, as a path of gratitude and reverence it as the ideal, so their inclination was most inclined to gratitude, and in their inference of the truth and their pursuit of it they desire to obtain direct connection. And they have a special remembrance of the heart, and in one breath they mention God three times in a row.

By this they want that there is neither subject nor described, nor there is none other than God, and in their mention of Him, their thought of Him takes up, and this for them is the level of judgment in the Godhead (8).

Sufi orders:

Since the topic of Sufism is a controversial topic at the intellectual level, this has also extended to the concept of Sufi orders, there are those who defined them as groups, and there are those who called them organizations, in addition to those synonymous words, which are commonly used in the English language to express groups of Sufism, including "Sufi korder, Organization, tariqa, path, brotherhoods, Sufi Ways". Some researchers have defined the Sufi orders as: "a social structure that has its own distinct system according to its own relationships" (9).

Other definitions referred to tariqas (such as Sufi organizations) "on the basis of the organizational meaning of these groups, a hierarchy in internal roles, and a specific form of authority" (10).

There are definitions that referred to them as "organizations that satisfy the psychological needs of people, and work on In addition to the definitions of the tariqas provided by the orientalist, they were interested in clarifying the meaning of the Sufi orders, such as Nicholson, who mentioned "it is a set of rules and fees that the elders impose on their disciples" (12).

Therefore, the Sufi orders did not have fixed and limited qualities. A method that refers to its own sheikh, which indicates the difference and difference in these paths.

Mystic:

There were conflicting sayings in the linguistic origin of the word "Sufi". Some historians stated that the word is derived from the original "wool," or "zero," or "siff," so they attributed it to wool, to serenity, to the classroom, to the adjective (the adjective of the Prophet's Mosque in Medina), and to a man.

His name is "Sophia", and to "Sophia al-Qafa", to "Sufana", which is a small seed growing in the desert, and to the Greek word "Sophia" (13). Ibn Khaldun believes: "The derivation is from wool, and they (ie, Sufis are mostly specialized in wearing it, because they were against people in wearing luxurious clothes to wearing wool" (14).

Georgi Zaidan also links the Arabic word with the Greek word "Sophia", saying: "And we have it derived from a Greek word that is "Sophia" meaning wisdom, so Sufis have been called that in relation to wisdom, because they were searching what they say or acquiring a philosophical search, and it supports This is because they did not appear with this knowledge, nor did they become known in this capacity until after translating the Greek books into Arabic and entering the term philosophy on them" (15).

But Noldke ruled out this connection, based on the fact that "the Greek letter sigma was represented in late times by the Arabic letter Seine in all the Arabic Greek words, not with the letter Sād. If it was a Sufi derived from a Greek origin, the survival of the Sd at the beginning would be a departure from the analogy. Wool is distinguished by its roughness, which helped choose it as an external aspect of an inner truth, which is entering a special way (16).

Ibrahim Bassiouni points out that "derivation from wool is the closest derivation to safety in terms of language, and that choosing a dress from wool is a special way of choosing a path based on taming the will, refraining from the pleasures of life, and carrying the soul to humiliation and humiliation on the side of God, and that what has led Sufism to Rejection of this name at an early date is due to the bad exploitation of the characteristic of wool, but it does not negate the origin of its affiliation with it." (17) The majority of researchers, in the past and present, agreed that the name "Al-Sufi" is derived from wool, and is currently applied to anyone who follows the path of Sufism.

This prompted us to try to trace the term wool or wool in the palatability of the Islamic taste for wool garment. Sufism: Ibn Khaldun believes in the meaning of Sufism: "This science is one of the Shari'a sciences occurring in the community, and its origin is that the way of these people did not disappear with the ancestors and elders of the ummah among the Companions and successors after them is the way of truth and guidance, and its origin is devotion to worship, discontinuity to God Almighty, and turning away from He adorned the world and adorned it, asceticism in what the public accepted in terms of pleasure, money and prestige, and being alone from creation in being alone for worship, and this was common among the Companions and Predecessors.

When the desire for the world rose in the second century of immigration and beyond, and people were inclined to mix with the world - those who worshiped in the name of Sufism and Sufism "(18). Al-Sarraj, Abu Naim, Al-Sahrawardi, and Al-Ghazali liked this ratio, as well as many orientalists, such as: Nicholson, Nuldke, Masnion and Goldziher.

As for Al-Ghazali's opinion on the meaning of Sufism: "Sufism is in its essence a" state "or a special spiritual experience that the Sufi suffers from, and that case has sufficient qualities and characteristics to distinguish it from others from what the human soul suffers from other conditions.

This was confirmed by Ghazali himself when he saw that knowledge alone does not make the world a Sufi, and that all the sciences he acquired, including the science of Sufism itself, are not enriched in collecting cases of Sufism and reaching its knowledge, and that in order to taste the taste of the people (i.e. Sufism), it must be He will walk their way and strive hard "(19).

This is what Nicholson has observed in a large group of definitions of Sufism that he chose from the texts of the third and fourth centuries AH, "that each affiliation to Sufism corresponds to twelve definitions that depend on purity" (20).

In summary:

"Sufism is a title that has an ethical and behavioral connotation that is only given to people of purity and kinship, and whether the term" Sufism "is related to wool, serenity, adjective, or mysticism ... etc., the reliable basis is what characterizes the owners of the path of The legal qualities of Islam and the display of satisfactory morals (21).

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Method:

Nicholson presented in his article on Sufism that was published in the Department of Knowledge of Religion and Ethics, when he talked about Sharia, the Tariqa, and the Truth, where he said: “Sufism gives the name“ tariqat ”to the set of rules and fees that the Shuwaikh imposes on their followers, and that is why the tariqa does not have fixed and limited qualities.

The teachings of each method refer to its own sheikh, and the Sufi path in its entirety resembles what was known in medieval Christian mysticism as the “Via Purgative, as it was the most powerful weapon in the struggle against the soul of hunger, isolation and silence.” (22) Maqamat which the seeker must verify, and not move from one shrine to the next to the next until he reaches the degree of perfection in it, and these shrines differ in their number and arrangement, but custom has been made to regard the shrine of repentance as the first of these stations. (23) .

While Sheikh Jaber Al-Jazouli defined the method as: “The march of souls, the destination of the Mujahideen, the hope of the mujtahids, and the straight path upon which the souls have gathered, and God has commanded us to seek guidance to Him in every rak'ah in our prayer and guide us to the straight path (Al-Fatihah: verse: 6) and his saying to His Prophet: (And you are to guide you to A straight path is the path of God) “[Al-Shura verses: 52 and 53] and the Tareeqah is a school of education, learning, closeness and love for the Book of God and the Sunnah of His Messenger - may God bless him and grant him peace - that works to purify souls from the cycles of temper and darkness of sense, and the tariqa is the complex of men and their material and moral field of action, the sensual In it, the jihad of the mujtahids and the deeds of the devotees appear, and it is the manifestation of the conditions of its men in manners, behavior and morals. He says that the Jazulian method is a school of education and learning that draws closer and love to the Book of God and the Sunnah of His Messenger - may God bless him and grant him peace - so the tariqa is the appearance of the conditions of its men in manners, behavior and morals, that is, it is a practical statement It is not a mythical statement of the tolerant Islamic law (24).

The Road: The path in the language as mentioned in the brief lexicon: “The path is from the verb“ ways ”(by the opening) meaning that a large number came out, knocked at the door, and as for speech in the sense of a presentation of it and wandered through it, and from it it touched (with an emphasis on it) to a thing, meaning a path is sought, and the path is the path The wide extension is wider than the street, and it brings together roads, methods and alleys "(25). And as stated by Mukhtar al-Sahih: “The way of the people in the sense of their likeness and their choice, this man is said to be the way of his people, and these are men of the way of their people or the ways of their people for the honorable men, and Ibn Katheer says in the interpretation of the Almighty saying:“ We know what they say when he says I represent them is a way if you stay for only a day. ”(26), i.e., the complete sane in them, and the path is remembered and feminine (27).

And the way - as Abdul Halim Mahmoud defined it - is: “Advancing striving, erasing reprehensible qualities and cutting off all relationships, and wanting to be a desire for God Almighty, and that requires turning away from money, prestige, fame and well-known, and seclusion requires a period of lengthening or shortening in which a person can devote complete dedication to God. Migrating to him, fleeing to him, a person is preoccupied with isolation, seclusion, sports and struggle, his work by purifying oneself, refining morals, and clearing the heart to remember God Almighty. (28)

Abu Nasr al-Tusi indicated in his book Al-Lama that the path of Sufism consists of seven maqamat, which are: “(repentance, piety, asceticism, poverty, patience, trust, and satisfaction) and these modes are the combination of the moral and ascetic education of the Sufi” (29).

It came in Louis Massignon's article on (the path), which was published in the Islamic Encyclopedia (C), meaning that the tariqa was combined by roads and this term means the road, the way, and the path, and it acquired two consecutive meanings in Islamic mysticism, in the ninth and tenth century It was in the sense of a psychological ethical method and a practical guidance for individuals who follow the path of the Sufi mission, but after the tenth century it came to mean all the religious systems and rituals that are devised for spiritual training in the life of the Islamic Sufi orders that were established in this period (30).

Through the above-presented definitions, we can set a procedural definition for the Sufi path as: that particular method in which the Sufi disciple lives in the shadow of a particular Sufi group of Sufi groups affiliated with a particular Sheikh.

This path includes a set of teachings, manners, customs, traditions and values that constitute that organization. The interior of this group, which can be observed through those practices of rituals and rituals, which appear during their regular periodic meetings and in their private and public events alike, in which they hold the councils of knowledge and remembrance constantly.

First: What is meant by the word guardian in the language is: “the lover,” “the friend,” and “the supporter”, and in Sharia: He is from and to God by obedience and by carrying out his commands and leaving his prohibitions. ”(31) The concept of the guardian may need to clarify this term linguistically, meaning “the guardian. And “I have a guardian, so we have approached him and approached him, he followed him without doing him, he loved him. As for the Sufi concept, Muslims give the name of the saint to the man who reached the shrine of death on his own and his will and remained by the divine will” (32).

Sheikh:

The Sheikh of the Tareeqah knows the sheikh as: “The teacher, guide, guide and educator, as well as the spiritual father of his disciples and followers, and the sheikh does not make a worldly appointment or choose a higher management, but it is the choice of hearts for whom God has made a guide for them, for he is the expert whom God has guided to those who seek him by saying: (The Merciful, ask him. Expert) [Al-Furqan, Verse: 59], and with him those who seek peace feel security, reassurance and mankind. Therefore, obedience to him was obligatory on those who pledged allegiance to him and discipleed on his hands (O those who believed, obey God and obey God and the Messenger, and obey the Messenger.) On the righteous deeds and love in God, and God has made this guide for all people (Al-Thunder, verse: 7), and the Sheikh is responsible for his way and his disciples, for he is its pioneer, shepherd and servant, "You are all shepherds and all of you are responsible for his flock" (33).

We find that the sheikh of the tariqa knows the boundaries that his disciples must follow with their sheikh, the special position of the Sheikh among his followers, and he also mentions the responsibility of the leader for his followers and subordinates, which supports his position among his followers. Macpherson refers to the soul of the deceased sheikh as "a disembodied soul from a dead person who appears to the living and belief in ghosts and the like is present in all societies, and it is based on the belief that the soul is distinct from the body, and continues to exist after death" (34). The Dervish: Darwish is a Persian word that was applied at first to the needy poor who ask people for benevolence, then it was then applied to ascetic Muslims, and it was used in Turkish and European languages, and then it was applied to members of the Sufi orders, and it is generally possible to distinguish between a Sufi and a dervish) It is also possible to distinguish between theory and its practical application. "A Sufi is a Muslim who lives in a Sufi group and is equipped with a specific philosophical theory, while a dervish is a Muslim who lives a private practical life, and is concerned with the practical side of Sufism such as khulwah, remembrance, etc., as the dervish is called The name of the poor or the Brotherhood, and this name appeared in Marrakesh and Algeria "(35). In his book, *The Modern Egyptians*, Lynn Lane discussed the subject of Sufi orders in the tenth and eleventh chapters when he wrote about the superstition: He spoke about the dervishes and mentioned that their numbers are large in Egypt, some of them perform religious practices and live on charity, and they are respected in this country in particular And that he viewed them as saints who can perform miracles, as for the sheikhs of the tariqas, they belong to the rightly-guided caliphs, as Sheikh al-Bakri considered the grandson of Abu Bakr al-Siddiq as the representative of all the Sufi orders and has authority over them, influence and influence (36). pole: According to Sufis, it means "the one who is in charge of the affairs of the universe, and he is the head of the knowledgeable, whom no one in his place can equal in knowledge until God seizes him and then bequeaths his position to another of the people of gratitude." (37) What is meant by the word Qutb in

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the Jazulian method is: “The renewer of religion in his time and time (38). disciple: The murid is "a man who works between fear and hope, pointing to love with the company of modesty. He is that of the sheikh who took the vow to follow and surrender to him in all his life matters. The group of murid is called in the tariqa the title of" loved ones, loved ones, or brothers. " All of them are terms with one meaning, and they apply to the devotees and followers in the Jazulian Shadhili order.”(39)

And Sheikh Jaber Al-Jazouli defines the murid as: “He is one who wants to walk the road for the love of God, so God invests himself in belonging to the path and God explained his chest for this path, so he removed from himself everything in which there was the amusement and adornment of life, and he accepted to obey God with strength and sincerity. The etiquette of his time and obedience to his Lord, imitating his sheikh imitating his Prophet - may God’s prayers and peace be upon him - so that he may be granted gifts. The times of the aspirant are calculated on him, so the etiquette of time, etiquette, and the etiquette of the place must be adhered to by the aspirant. The genesis of Sufism: Contemporary Sufism, with all its Islamic, legal, moral and social teachings, is a natural extension of those religious movements that spread in the Islamic world in the third Hijri century as individual tendencies calling for asceticism and the intensity of worship as a counter reaction to plunging into civilized luxury, and then these trends developed until they became Distinctive ways known as Sufism. The Sufi orders arose as a common desire of both the people and the rulers, whereby rulers derive their legitimacy from it. “Therefore, they are keen to participate in their birthdays and their processions in order to draw close to the people, and on the other hand, the people use Sufi orders as an intermediary with the rulers to transfer their desires and requirements to them, and it is at the same time a refuge and a refuge. Who oppresses rulers and tyranny in matters ”(41). Then, the Sufi organizations in the modern era started from the popular base to include those with positions (social, economic, religious, and cultural), and they joined among their ranks from these categories: engineers,

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doctors, army men, businessmen, and intellectuals. These previous transitional stages contributed to Sufi orders have evolved into one of the institutions of civil society, which plays a social role that includes many forms of performance (religious, cultural, economic, and political). Sufism was not known by its name, characteristics, and organization since its appearance due to the interest of the early Muslims in work and worship alike. According to some researchers, Sufism has taken other forms and names related to asceticism and austerity in this world and work for the sake of the hereafter. Saeed Ashour mentions how the Sufi orders arose, saying: “Yes, Sufism began in Islam as a simple, quiet one that does not transcend the appearance of an individual from time to time, here or there, among the parts of the Islamic world, who seeks repentance to God, and is driven by dissatisfaction with the conditions that he feels around him. To the retirement of people in one form or another, and to try to gain the pleasure of God by following the life of asceticism and austerity, then this individual soon attains the confidence and admiration of his contemporaries, so they look at this Sufi with an idealistic view and intend him either to bless or hope to fulfill their needs, and perhaps they have taken him as a mediator between them and God - The Almighty - to reveal their gloom and release him distress, and this is how admiration for a man turns into a belief in him, so rumors spread about his abilities and the beneficiaries promote his dignity, so many aspirants stand around him and take him as their teacher, and something guided by his guidance, and a good example to follow to reach the path of God Almighty The bulk "(42). The stages of the emergence and development of the Sufi orders were divided into several basic stages: 1- The stage before the eleventh century AD, and began with the admission of road men to the existence of a specific path to God, and this stage was limited to the sheikh and his disciples who move from one place to another without establishing a specific system. 9- Another stage in which the scope of Sufism expanded, and a number of prominent Sufi scholars appeared, including Abdul Qadir al-Jilani 420/561 AH and others, and the collective pathways pattern appeared, in other words the roads became groups more

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than individuals and had a simple organization that expresses it.

3- A third stage in which the Sufi orders spread widely in the fifteenth century AD, especially in the countries of Morocco and Libya, and it assumed religious education at a time when the Ottoman government neglected the affairs of education and matters of religion and the care of the country, and the Sufi Zawas as centers of education replaced the mosque and the school. It included secret schools operating mainly in African regions to fill the void on the continent after the elimination of some political regimes that were responsible for preserving the Islamic religion. Then the roads became subject to a precise system, as "Termingham" indicated that there are systems of angles; Where the top of the organizational pyramid is occupied by the Sheikh of the Roads, followed by local agents, in the various centers and their affiliated cities, followed by the agents presenting and sometimes called (the successors of the Sheikh), and they set up corners, followed by the road seekers, and each successor registers the members in his own corner, and organizes lectures Them "(43). Most of the Muslims were people of religion and asceticism, so that there was no need for them to give them a special name to distinguish them from others. Rather, there was a group of distinguished Muslims who recognized the Prophet's companions - so they called it the Companions, and they called the generation that followed the time of the Companions or those who They attained the companionship of the companions "the followers", after the era of the four caliphs, especially in the late first century when most of the people were preoccupied with worldly affairs; Where they called a group of properties who were concerned with the matter of religion "ascetics and worshipers." The ascetic and piety of the early Muslims of Islam were working and moderate, meaning that they were concerned with their livelihood and social duties, and they were fighting every problem and striving to find better conditions in the Islamic community.

The conclusion is that Sufism was, in the beginning, a practical method, not a theoretical doctrine, as Al-Junaid Al-Baghdadi said: We did not obtain this mysticism through gossip and we did not obtain it through war and fighting, but we got it by hunger, vigilance, abstinence from the world and cut off from what we love and what befell in our eyes. (44).

There was no significant difference in this era between a Sufi person and a Muslim worshiper, and this isolation and this optional poverty would have enabled the Sufi to think about the Qur'an and meditate on it better, and to be closer to God by means of acts of worship, desires and dhikr. It is evident that the leaders of Sufism did not expect that they would one day become a subject of harm to the rulers of Muslims and scholars of Islamic law. Because they were at that time bound by the provisions of the Sharia, and the only difference between them and the rest of the Muslims was that Sufis were more interested in some of the fundamentals of the Qur'an and present them to the Islamic principles that were equal in the eyes of others. We must mention here in particular two things among the many social factors that influenced the growth of Sufism in the Islamic community: (A) Cultural friction between Muslims in the early days of Islam, the owners of a simple life free of dependence on the owners of neighboring kingdoms after their conquest, and the fall of immense wealth in the hands of these poor people. And the expansion of the Islamic community as a result of these conquests was a reason for changing the simple, naive, moderate life of the Arabs to a life full of cost and clamor, a life in which excess and negligence abounded, so the devout and religious Muslims at the beginning of Islam endured these changes and sudden transformations in the life of Arabs with great hardship. (B) Troubles, tyranny, murder, brutal internal wars, princes' injustices and their preoccupation with mundane and pure material matters, those that began with the people's revolution against Othman bin Affan and his painful killing, and then ended with the Karbala incident and the martyrdom of Al-Hussein, may God be pleased with him, and a group turned away from society with evils and riots in order to save themselves from the destruction Injustice, corruption and

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tyranny, and this continued until the end of the Umayyad era. Among the matters specific to this stage is that the ascetics of the imams of Sufism were not concerned with a particular symbolic language, and they did not put their own expressions and idioms, and most importantly of all that they did not have the name of the Sufi "(45), from the conventions of the following stages. In addition to the practical side, they were theoretically more like the professors of Sharia sciences, the speakers and their imams than they were Sufis according to the meaning of the centuries that followed them, and their era at the same time was the era of the first renaissance of Sufism. Sufi orders in the second century AH: In the second century of Hijra, especially its last half, we see a group of Muslims who have a special wonderful life, that is, the phenomena of their conditions, their behavior and their behavior are not similar to the phenomena of common people, and they should be named accordingly with a special name, and that name is Sufism, because these people were wearing clothes Rough rural Sufiism, and some of these people built silos far from the community to live in. Some of them recruited themselves in the caves, and another group began roaming the deserts, such as (Ibrahim bin Adham) and Ibn Malak was in Balkh, Maarouf al-Karkhi, al-Sirri al-Saqqi, Malik bin Dinar. ... etc, among the owners of these conditions they used to live in the basest levels of thought, the utmost levels of patience, submission, self-sport, abstinence from anything but God, permanent sadness, contentment and submission in every case with thanksgiving, and they were assuming types of misfortunes in their livelihood. The mysticism of this covenant is a continuation of the life of the first century Islamic asceticism and their behavior in a more exaggerated way of asceticism and i'tikaaf, retiring from the world and enduring hardships, trust, sports and contentment, such as the ascetic Sufi woman (Rabi'a al-Adawiya). (46) If we carefully examine the course of Sufis' life in this era and ponder their sayings, we will see that there are no sayings for them about the elements of gratitude and truth, and there are no basic sayings of Sufism such as divine love, unity of existence, and the like, in a clear and clear manner, it did not reach the maturity

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of the following centuries that clarified the limits. The word “Sufi” and “Sufism” printed it with a scientific character .. And we see at the end of this century the seeds of the words of the Sufis, who until that time were nothing but a group of asceticism, and the only person who speaks about divine love is Rabia al-Adawiya, which seems to have become true Sufism. Shows it. That is, it can be said that the true seeds of Sufism were planted since the middle of the second century, but the fruit of these seeds appeared in the following centuries as that passed. With all these developments and changes, we see that the Sufis of this era are moderate who observe the phenomena of the rulings of Sharia and are considered to be fully legitimate and are not considered by all Muslims as the people of heresy. One of the characteristics of this era is that ascetics and worshipers in the latter part of this century were called by a special name, “Sufism,” and their method was called Sufism.

Sufi orders in the third and fourth centuries AH: Sufis at this stage were interested in speaking in the minute states of the soul and behavior, and the moral character prevailed over them in their work and knowledge, so Sufism became at their hands a science of religious morals. Sufism also reached a stage of maturity and perfection and increased its integration, so that it can be said that true Sufism began since the third century AH. During this stage, new ideas, reforms, and special expressions appeared in it, such as: lack of care for the muraqa, the appearance of the dervish and mysticism, and the belief that asceticism is leaving the world, and that worship is not the ultimate goal or the desired goal, but rather an introduction to a higher goal, and not relying on obedience. ; Because it is possible that this same obedience sometimes hides from the road, as well as the great interest in love, love, heart, amazement and fascination, and considering the knower and the known one as one thing and that everything is a manifestation of the truth. Although all the great Sufis of this era also such as: (Dhi Al-Nun Al-Masry, Abu Yazid Al-Bastami, Hussein Bin Mansour Al-Hallaj, and Abu Bakr Al-Shibli) each of them expressed the ideas of Sufism in special terms, they all tended little or much to adopt the doctrine of pantheism.

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And they saw nothing but that. This change drew people's attention to the ideas, sayings and behavior of Sufism, especially the class of jurists who considered these words a threat to the Muslim community, and accused Sufis of heresy and sometimes of infidelity and atheism. As a result of these harassment, the greatest Sufis begged to cite hadiths, the Qur'an, interpretations and rational evidence more than before, despite the contradiction between the foundation and origins of Sufism on the one hand, and writing books on the other hand. The most important characteristics of the mysticism of this century are: (A) Sufism in this era gives great importance to thinking, contemplation and insight, rather than doing strenuous sports. (B) The prevalence of the idea of wahdat al-wujud in this era indicated that the only goal of Sufism is (contact with God is nothing but), but these ideas were not favored by the jurists and legislators theoretically and practically, and they were dangerous, in addition to the belief that the unity of existence was contrary to the doctrine of monotheism. Islamic. (C) That Sufism in this century followed a partisan path, and became a special class, that is, they had partisan specifics, decisions, religious fees and ethics, and all entered A sect under the auspices of a sheikh, a mentor, and a Qutb who has full authority over his disciples, watching their actions, and urging everyone to obey the orders of the guide, and observance of regulations.

The different parties and groups of Sufis had different ways of conducting and conducting. Although the Sufis were aiming for one thing, each sect used to see a special way for itself to reach the purpose, and walk its own path as you see this same case among the Sufi groups with a common purpose between them, and that the existence of the khanqawat for the first time was the result of these differences. (47).

Sufi orders in the seventh and eighth centuries AH: "The Sufism of this stage is an extension of the mysticism of the fifth and sixth centuries, which reached the point of maturity and perfection with the emergence of the greatest knowledgeable, especially Muhyiddin Ibn Arabi and Jalal al-Din al-Rumi, and as a result of the fall of almost all the countries of the Islamic

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East under the control of the brutal Mughals of darkness, the situation led to the lowest level of misery and decline. They destroyed life, urbanization, science, and civilization, and killed thousands of people, and destroyed schools, libraries and science centers as well, and those working in science were killed or fled and dispersed, and it can be said in a complete manner that scientific thought, research and investigation at this stage was in a state of stagnation and stagnation and the origins of tradition and worship prevailed. And follow-up to the sayings of the applicants.

One of the characteristics of this stage is the influence, abundance, and importance of the khanqawat, which began to be established in previous centuries in a simple way for the sake of the Sufism gathering in it. (48). It is not possible to understand any socio-religious phenomenon in isolation from the social, economic and political conditions that any society passes through during the different historical eras. The social classes at this age were divided into:

(A) People of the state.

(B) The people of the country are merchants, and the most prosperous are the people.

(C) Sellers who are middle class merchants and pensioners from the market.

(D) The employers of agriculture and crafts from the rural population.

(E) The poor, who are men of scholars and students of knowledge .

(F) Employers of interests, wages and professions. (G) Those with co-habitation who rest on people "(49). And wholesale unemployment prevailed in this period, so poverty spread, tribulation intensified, distress intensified, and people starved most of the time until they ate the dead, and continued the flesh of human beings.

It is clear to us from the above that the Egyptian people were mostly poor, while the rulers and the people of the state were living in resident bliss, and therefore the Sufi orders were the only way to escape the oppression of the rulers, and from the need, and where the prevailing conditions of social, economic and political chaos were not prepared for the revolution.

This is a psychological reason for resorting to the Sufi orders and the remembrance and rituals they practice. The researcher “Heller” confirmed the same idea as he pointed out that there is a strong link between the emergence of the roads and their prosperity and the decline of civilizations.

The religious escape - not religiosity - from reality by returning it to metaphysical forces (50). The tenth century has come to immigration, and the rule of the Mamluks heralds the sundown, and Egypt is preparing to receive the Ottoman rule, as if the processions of distress, injustice, ignorance and corruption preceded it ... the instrument of government was corrupted and security was disturbed, and the way of the Cape of Good Hope was discovered, so Egypt turned on itself, and the European world retired.

At a time when he was teeming with a renaissance that would take away the facilities of his life, and the striving of knowledge and the tendency to free thought spread among his people.

In this corrupt atmosphere prevalent in Egypt before the Ottoman era and during its time, they lacked the strong ruler who believed them in their souls and what they possessed, so they sought refuge in God, and sought justice beyond the world, where there is neither injustice nor corruption, hence the devotion to Sufism, and the desire for his people, and the strength of This Sufi tendency, and Egypt subjugated to it from the secret invitations that spread in its land since the days of the Fatimids , then it became aware of the interest (i.e. Sufism) by mental research, and some dislodged its establishment on philosophical foundations, and philosophical theories of knowledge and existence began to appear among its people, but they were not in line with The predecessors deny this type of mysticism, and the Sunnis in the Islamic world are fed up with the unbridled philosophical theories to which the extremists

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resort to those who end up saying unity, solutions and unity of existence, and the Ash'ari countered the denial of this impassion. Hojjat al-Islam (al-Ghazali), but it kept on the Sufism that is in line with the religious teachings and in line with the spirit of the Sunnah. The tendency to prefer work to consideration, and to give preference to worship over contemplation, and from here the interest in behavior and the aspects of obedience, self-education, asceticism, austerity, deprivation and zalfi returned to God, and the theoretical aspect was almost extinguished in the Islamic world, before the advent of the Ottoman era by about three centuries. " (51) Thus, Sufism returned in its last stage to what it was in its first stage, and as soon as the Ottoman era arrived, Egypt had known many of the corners that the Sheikhs of the road created for the people of the left to reside in them with their followers in groups, disconnected from the worship of God, detached from his remembrance of the world, ascetic In the faces of pleasures, we devote ourselves to piety in religion and knowledge with its rulings, and these angles took the place of gorges and ties, in the era of the Ayyubids and Mamluk sultans in Egypt, and this was the purpose for which the Sufi corners were created before and after the Ottoman rule, provided that the corruption of the atmosphere and the distress of living And the prevalence of ignorance has tempted many of the pretenders to the professionalism of Sufism and to take it as a tool for gain, a means to ward off grievances, and a way to gain good reputation, a noticeable position and a broad face, and these pretenders have come to the people of negligence and what was most of them, The charlatans mingled with the truthful people of the road.

Sufi orders: The most important Sufi orders in Egypt and the oldest of them are those established by the great hermits and saints who gathered around them many followers (dervishes) bearing their name (murid), and Mubarak mentions that by saying: "Most of the roads are attributed to the four poles : Sidi Abdel Qader Al-Jilani and Sidi Ahmed Al-Rifai, Sidi Ahmed Al-Badawi, and Sidi Ibrahim Al-Desouki, may God be pleased with them all, and he adds to Mubarak that these main roads

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were numerous and attributed to others by a multiplicity of those who took them directly or by means, so they were attributed to the oppressor, and they were named branches due to their branching off the original, which is one of the four masters. 52). The practical side The play *Baladi Ya Baladi* by Rashad Rushdie The text (*My Country, My Country*) carries in it multiple conflicting languages and discourses that trace their origins to historical, religious, philosophical, literary and social texts. The semantics of the text varied, and the person, society and ideology transformed into discourses and texts presenting the political and social entity as a dialogue that refers to meaningful frames of reference. When Rashad Rushdie gives the word to the heroes of this text to reveal their constituencies and concerns, this revelation comes indicating his ideological orientation towards (liberalism) with its connotations of human idealism and its belief in what it calls (the essence of human existence). Rashad Rushdie's articles also confirm this intellectual trend, where he says, for example: Communication in art is a tiring and exciting process Because it always includes the new and the new includes the change. Changing our view of things and our sense of who and what is around us, but with ourselves and the whole universe, and communication in art is like love shapes and shapes the soul, and no artistic vision reaches people unless it is based on love the artist's love for people and his visions And its languages (53).

In the play (*My Country, My Country*), the author uses history to relate the past and the present, and the events of the text revolve on two basic levels, the first being a hundred years after the death of Sayyid al-Badawi, and this of course is a past for the recipient, this event is exposed to another dimension from the inside, so the author brings us back to what Behind this date, where the life of the Bedouin himself, and this is the second level.

The events of the two levels are parallel and the characters reach the level of congruence, so we find that the characters of the first level, for example, “Khulousi, Abu Al-Dahab, Ajiba, Umm Al-Zain, and Hassan Al-Fatetry” have the same analogues in the second-level characters such as Al-Mallwani, Abu Al-Ajab, Ghariba, Manar, and Hussein Al-Fatetry. 54) Farouk Abdel Qader says: The story is that corruption has prevailed in Egypt and that this is exactly like what happened a hundred years ago, when Mr. Ahmed Al-Badawi lived thinking about the conditions of Muslims and the disciples gathered around him, turning them into his prayers, carrying his call to the people, and the two stories intertwined What is happening now is a picture of what happened before A hundred years and a continuation of him, and every character in the tale of the past corresponds to a character in the present. " (55) This vision extends to the actual reality of the time of writing the text after the defeat of the year 18 CE, to become an explicit and direct projection of the events of this period. For example, we find the angry revolutionary "Mutawali" figure who and his companions were able to oust the Armenian minister "Bahram" and expel him from the country, so that "Mutwali" sits in his place. And he becomes at the top of power, so he makes his comrades rulers and pimps, but they soon empty him and distort him when they turn into a more terrible thing than the previous Mamluks were. This is, of course, the perspective of the author's vision of the revolution of July 2, 1959, led by "Abdel Nasser" and the Free Officers. The vision of "Rashad Rushdie" in (my country, my country) came in the direction of the perspective that exonerates the heroic ruler, and presents him as a victim of betrayal of the comrades, and the corruption of the system as he depicts him as he says (Gali Shukri) as a ruler or guardian, good and helpless, present and absent, strong and weak.

Because his entourage or his entourage or advisors take him as a dear facade of the people, and they have been devoted to distorting his teachings by oppressing the people and starving them, which threatens a resounding fall to the pillars of the house and its entire family (56).

And if the deconstructive vision "does not adhere to the literary boundaries of the text as a unit completely separate from what is around it, from history, politics and ideology, by the conditions and gender of the creator himself and his tendencies, but rather tends to the text in his intertwined, complex relationships with the condition of its production on the one hand, and the condition of its consumption on the other hand, as a construct of The signs or traces of other texts are infinite. There is no doubt that the intellectual perspective that justifies the leader's fall due to the excess of innocence is one that is shrouded in falsehood and misleading, where the actual and technical reality has proven that this idea has entered the circle of myths, where the ruler is a symbolic abstraction in which the forces and tools of the system are condensed. Nevertheless, the researcher agrees with the saying that the historical circumstance for writing the play is characterized by a complete separation at the level of the unconscious, in the same people between Gamal Abdel Nasser as a ruler at the head of a regime, and Gamal Abdel Nasser as the symbol of the project freedom and social justice (57).

The ideology implicit in the discourse: First: On the level of the relationship between Mr. Al-Badawi and the people: A magical relationship, the threads of which were strongly woven between the interconnectedness between Mr. Al-Badawi and the members of the people that it is the hope for salvation from all crises on his hands things will turn into the opposite, salvation will come but without their participation or understanding, as The play's lyrics indicate ... Woman: Even the Sultan. Man: The Sultan is violin. Man: Where is the Sultan going next to Sidi Ahmed? Man: Whoever changed barley made wheat. Man: Farewell to the many, became Enlightenment. Man: Save us, sir (supplicating).

Woman: We saved what we were in. Man: On the right of Jah the Prophet. Woman: You open your door for us. Woman: Save us, sir. Everyone: God ... God ... God (The Play, p. 86) And the level of the statement, the previous dialogue refers to human beings who have lost the ability to face their lives, who have become prisoners of poverty, misery, confusion and delusion.

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Oppression, and they refused to give themselves any role in making this salvation "(58).

They are always in the position of the object, awaiting the arrival of the Savior, to clarify the insistence of this society on the unconscious level on attachment and subordination, as it is in constant need of someone to manage its affairs on his behalf. That is why the relationship of the people's members to the Bedouin took a magical image from which they removed everything that connects it to reality. In their existence, he is not an actual person with his abilities and energies, and he is not a human being with his faults, but they put him in an absolute framework, and gave him all their ideal perceptions of an existence that they missed and failed to achieve on a realistic level that they welcomed oppression, and this explains ... "The heroes of the oppressed person are many, forming a series of links that go from myth to reality, and all of them are always characterized by the same characteristics: tyranny and the ability to change the painful reality, or the dilemma with the best of it in favor of the oppressed person, mercy and camaraderie, giving without limits, the possibility of proximity Feeling close emotional ties to him, placing him in the role of a lawyer and defender of the oppressed, upholding him and relinquishing him from all deficiencies and impotence, placing him in the rank of his ideal, especially the dependent childish position towards him, handing him over the reins of his command, and the task of managing the fate).

The personality of "Mr. Badawi" has its social symbolism, realistic stereotyping, and ideological reference. At the level of inclusion it represents the constant and absolute and the frame of reference with all its connotations and derivatives, and despite this he turns into a counter-hero, directing matters in a hostile field that only refers to his own world that revolves around The framework of intellectual romanticism in its concept based on escaping from now and here from the present and reality, where action is absent and change is impossible.

Mr. Al-Badawi's project has entered into an exhibit field and in the context of contradictory connotations. His project, and they turned his dreams into a disturbing direction, to instill dependence and negativity in the hearts of others who painted a semi-divine image for him. The narrator says: the narrator : Sir Ahmed, there was much light in his hands Its purpose was his hands to others But not because they talk about it no To see them, he guides them opens their eyes In this way, everyone keeps their light in the hands of This is the reason that Sidi Ahmed knew Superficialists and their resurrections teach people and see them In Egypt, in Aleppo, in Tunisia and Mecca in the countries All Arabs, but unfortunately, most of the superficials in front of the letter did not understand, or to teach it, were unable or more importantly to distort it, benefiting from it. (The Play, p.57) On the level of the statement, the previous dialogue confirms that the only mistake of the "Sayed Badawi" which led to the collapse of his project lies in his excessive innocence, purity, and idealism, and this refers to the theme of "the ruler who does not know" and the deviant aides, but this sharp separation between the ruler and his men tends to Misleading and falsification, because the regime is the leader and his aides, so that it is impossible to distinguish between them, "The ruler is nothing but a symbolic abstraction in which the regime's forces and tools are condensed. Rashad Rushdie confirms the theme of the fall due to impartiality and innocence on two levels through the parallel event where," Mr. Badawi "represents the perspective The religious experience of the experience and the boy "Metwally" represents the political perspective of God, and the fall of "Mutawali" is the same as the fall of "Mr. Al-Badawi" as he saved the country from Bahram and established justice among the people (from his perspective), but corruption imposed its shadow on his men who deformed and committed mistakes in his name, to become his image In the presence of his people, all this is more cruel than the Mamelukes, and a governor does not know anything either, according to what the outward vision of the text indicates. (60)

However, the deeper level of the text carries ideological contradictions and clear contradictions that intensify in a system of letters that direct the meaning of the text in a reverse direction. Metwally: What are you afraid of, sir? Mr.: I fear you yourself? Metwally: If you meant to love the world, I got rid of it thanks to you. The Master: Always the rebel who is angry at the truth This is you, O Lord. Metwally: I will continue to do so, sir. Al-Sayed: That is why hearts gathered around you ... You are hope, Lord. Metwally: God willing, I will achieve hope. Mr.: Would you test yourself or not? Metwally: Let what I am coming on be a self-test. Al-Sayed: It will not be easy to tolerate failure Test yourself far away About the people ... This is your right ... But if you fail and all fail with you, the darkness will intensify until you become blind. (The Play, p. 97) He remained confined to his ivory tower, very far from the actual reality, and was satisfied with the superficals, and relied on them to spread his message. And the idealistic philosophy that frames his thought made him full of a dream, and his human experience beats with that innate denial of its limitations, weakness, or possibility of his mistake, and distances all of this between him and the conditions of the backward social reality that surrounds him, so that he remains unable to create formulas that express a real effective content that affects his reality and others . Among the contradictions that appear in the speech of "Mr. Al-Badawi" is the shift in his vision and interference with his thought in a different context, what this dialogue with Sheikh "Qamar" indicates. The Master: The path of repentance is not retirement. Qamar: I just wanted to be alone with my Lord. Mr.: To work. Moon: With work, sir. The Master: Yes, by good deeds a person approaches God ... Qamar: But, my lord, while I am on the mountain, I have never stopped praying and fasting for an hour. Al-Sayed: Prayer and fasting are obligatory acts of worship. As for the good deed, it is the work of For others. Qamar: But, sir, after what happened Al-Sayed: You are no longer fit to carry the message ... yes ... but that does not mean that you should stop Work and take refuge on the mountain (The Play, p. 112) When Mr. Al-Badawi learns that his student Sheikh Qamar, who prepared

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him to carry his message, has retired on the mountain to seek forgiveness and repent, and escapes from the deluge of his love for "Fatima bint Berri," which he saw a moment, and his life turned, and everything in it became as hungry as an animal's mouth. That "Sheikh Qamar" is surrounded by feelings of guilt that fragment the depths of his existence, and he is very cruel to himself, as he chose to flee in defense against the anxiety that he feared heading to reality and destroying himself. Therefore, "Fatima Bint Berri" seemed to him as a huge danger that human beings cannot face, and he chose We parked far away commensurate with his weakness, helplessness, and humiliation, perhaps he would escape from her control. At the end of Mr. Al-Badawi's meeting with his student, Qamar calls to him that he will not see Taif Bint Berri and asks him to stand at the door with Abdel-Al, one of the superficialists, to help people, and then he will be cured. Abdel Aal: Sir. El-Sayed: Take a moon and let it stand at the door. Abdel Aal: What should I do, sir? Al-Sayed: Let him stand with you, Abdel-Al forty days he spends helping Creation will heal afterwards, God willing His heart has not been contaminated. A moon, which is a moon Abdel Aal: Yes, sir (he goes out with a moon). Abdel Aal: Go to Menouf, where you live, until you are buried there. Amar: (surprised) But I am not fit to carry the message.

Abdel Aal: Menouf is your seat and your seat. Qamar: Sidi Ahmed said that I am not fit to carry the message ... so how ... Abdel-Al: Sharply interrupting these orders, he pushes it with his hand and leaves. (The Play, p. 137) At the level of the statement, the previous dialogue raises the corruption of the superficialists and their role in falsifying the message and in transmitting it according to their own interests, as Abdel-Al refuses to have a moon standing with him in the door and orders him to go to Menouf to be buried there.

As the theatrical instructions indicate (severely interrupting), (pushing him in his hand and leaving), these practices refer to the characteristic of authoritarianism and oppression as a characteristic of the relations prevailing in the world of text and in the reality of the different society in general, and Abdel-Al orders and misleads and the moon has nothing in front of him except implementation, where he is a person deprived of awareness and will not He can think, paralyzed by oppression that surrounds the depths of his being. This is evidenced by the relationship between the superficialists and their leader on the one hand, and between the superficialists and some of them on the other hand. In the meeting of "Mr. Badawi" with his superficial students, he says: Al-Sayed: I want you to know that asceticism in and of itself is not our goal, we do not want people To leave worldly matters and settle in caves and mountains this is an escape ... and virtue if you escape is no longer a virtue. Abdel Aal: What should we do, sir? El-Sayed: Have you helped people see the light of God in their hearts? Abdel Aal: Yes, thanks to God. The Master: Whoever sees the light of God will only be satisfied with what God deems worthy of man, and he who has planted his light in his heart. Chechen: You mean, sir? The Master: I mean, he who saw the light of God ... who was captive and became free ... He should not be silent about injustice ... and he should not accept for himself or someone else except what is appropriate for a person ... and if this leads to his destruction ... Otherwise, what is the difference between the free and the slave? The Master: Yes, the struggle for what is right ... for the sake of the salvation of Muslim prisoners ... we are all prisoners (the play, p. 141) On the level of the statement, "Mr. Al-Badawi" declares that asceticism is in itself an escape, and virtue if it escapes is no longer a virtue. But he excludes himself from this escape.

He possesses the theoretical awareness of the dimensions of his case, but he refuses - at the level of inclusion - for this awareness to enter into implementation and application, and to interact with his reality and with others, his words frame a romantic ideology that escapes from a painful reality from now and here ... to his individual isolation, where the total

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laws that move the universe. In the space of the text in general, the speech of Mr. Al-Badawi carries "a religious language that refers to the Quranic text, and absorbs within it a lot of the heritage of preaching, rhetoric, formulations and religious hadiths. This trend gives the speech of" Mr. Badawi "legitimacy, authority and power of influence and persuasion, and opposition to any ideology that may bear speeches Other. On the other hand, the previous dialogue clarifies that the discourse of the superficials is encapsulated by divine formulas and sacred phrases about salvation in the hand of God), (yes, thanks to God), this will not be, God willing).

To confirm the extent of the superficial awareness on the conscious level the necessity to displace the original significance of the fixed frame of reference, which it represents on the symbolic level, the discourse of the "Bedouin Master" so that they can justify their own project. "In a very bleak reality, the alliance facilitates the reckless human beings, and they become a suitable medium for rooting submissiveness, myth and ignorance, and the power of the human being goes beyond this reality far from trying to challenge and objectively address it, and on the other hand, the superficialists have entered their required context, taking from the religious perspective as a cover. It preserves their status and protects them from actual responsibility towards perpetuating backwardness, decadence, and making impotence and collapse.

As indicated in the previous dialogue, the bearers of the message of "Mr. Bedouin" insist on denying his human image, to be replaced by a quasi-divine image, with supernatural mythical capabilities, so that on the psychological level it can attract all frustrations and impotence and oppress the masses of others. This perspective is evident in the speech of "Abu Tartour" (one of the superficialists), (God is our master and will not pray the dawn in Mecca ... and the era in Egypt), where the clear reference is to the Qur'anic text and to the character of the Messenger, may God's prayers and peace be upon him.

The speech of Abd al-Al At the level of the declaration to the denial of the humanity of the “Bedouin Master,” and to confirm his existence far from the restrictions of reality, time and place, and to impart divine attributes to him. Abdel-Al: Is our master sitting above my time ... you think that he does not see you ... I see every one of you and he knows what you are doing ... and where you come from and where are you know if you go to the end of the world ... He will see you and he is sitting down ... The discourse implicitly refers to the sacred divine summer, but in this context it goes beyond the limits of the absolute Quranic language to become an ideological conversation.

On the technical level, the text of (My Country) tends to emphasize the circular perspective, where the starting point is the same as the end point, passing through illusions of change between the two points. The events of the play begin with a subjugated people, an authoritarian government and external aggression to end also with the same oppressed people and the authoritarian government and external aggression, regardless of the arbitrary end that is I performed the play where Mutwali goes to the head of an army to Mansoura and achieves victory over the aggressors, and this end comes from the perspective of an ideology of reconciliation with reality, despite its contradiction with the dramatic inevitability of the text. The actual end of the play is the scene in which the Bedouin descends from his perch to confront the people and invite them to fight. Members of his people have become prisoners of miracles, myths and loss after they lost their positive will and their active presence. Here, Mr. Al-Badawi surrenders, declaring his failure and defeat.

Al-Sayed: We, Mutawali, do not do what we want
Because we do not have to be Because those around us are
the ones who make us They who have to be or not to
be As they want So why do we want
And where we are How to walk
Movement and silence are more effective and still for the
surface Go, I don't have anything to say never. (The Play,
p. 167) The text presented what is an object declared at the level

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of the declaration. The oppressed masses in a one-perspective society will not be able to face the existing conditions and will not be able to change. Thus, the starting point in the text is the same as the end point without any change.

But the time of writing the play, my country, my country, the circumstance of its production, and its historical moment in the aftermath of the defeat of 1963 AD. This time revolves in a crazy worrying space that witnessed the breakage of the dream and the loss of hope that suddenly dissipated, and as Ghali Shukri says: The Egyptian and Arab human feeling was a kind of belief that this revolution is his revolution and that its project is its project and that it cannot therefore be defeated.

Defeats are for traitors alone, and victories are for patriots and revolutionaries alone. The wave that sank to the bottom was the defeat of the size of the project that was broken. "The Nazarene project was a knight of hope for liberation from backwardness, poverty and exploitation, but the problem was that the Arab faith was as categorical as the edge of a sword as the one who has the right must triumph and perhaps the owner of the right is himself the owner of the project.

There is no substitute for absolute good to prevail over evil and sweep the bright white and black. "On June 5th, 18AD, it was proved that this faith was based on illusions and errors inside and outside the believers. And if the political perspective is represented by Mr. Al-Badawi and Mutawali who is one of the material systems controlling the play, then it is inseparable from the set of conscious and unconscious assumptions that govern human behavior, which ultimately constitute a dominant ideological system.

The discourse in my country, oh my country, slips according to a backward movement that defines its path towards mystical, enchanted worlds that are shrouded in myths, and it refers to an ideological formula that confirms the human feeling of his helplessness, limitations and weakness in front of a world that cannot control its phenomena.

Third: the mythical reality and metaphysical tendency The text reveals a metaphysical tendency that has its roots far in the depths of human beings to shift their vision beyond reality, and this perspective is confirmed at the level of the main event during the celebration of the birth of Mr. Al-Badawi a hundred years after his death and the parallel event when the text takes us back to what is behind this date, where the life of the Bedouin himself, In the first level there is a character (the one who struck the waaaaa` Manar), and in the second level we find its counterpart represented by the character (the one who struck the waaaaaa in her father), and at the level of the permit he refers to the character (the one who struck farewa). In general, it refers to a superstitious means of controlling the future and destiny. "When human beings' sense of helplessness, lack of means, and the collapse of the will to defend existence and life, the natural path becomes escape to metaphysical worlds and magical illusions that enable them to tolerate their miserable existence" (61). Visions freeze and imprison in the abyss of the distant past, thus humans become free from their responsibility to change what they were, and deep down in their depths is the delusional attempt to search for a way to possess the present and the future. Manar: (As if you read the unseen) Al-Karba is a hail. Hussein: My mother, Manar: after three nights when the birthday ends Al-Darwish: Abu Al-Ajab neighborhood: Al-Raml says that Manar: Al-Raml doesn't say anything ... People say it. Abu Al-Ajab: People ... (waving his hands and walking away from it) (The sounds of God God and the tambourine are approaching) Manar: The birth has intensified O God of every valley that he sees his work (She calls) Nabin Zain and the station of the wad (the play, p. 183) In the previous dialogue, Manar Darabet Al-Wada decided that the violent conflict that ravages the souls of human beings placed before their fate will end and the situation will change and the future will become the antithesis of the miserable present, but without positive action or action (anguish is resolved) and Hussein is eager to know this promised time that the sand whispered when waves of oppression rush The circles of siege are closed and the person stands naked in front

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of his helplessness and inability to influence his reality, the inevitable result becomes his belief in the whisper of sand and the promises of snails and stones. This trend represents a kind of passive defense of the existence of losing its meaning, so that the person can continue and who endure his fate without a struggle pushes him to change and becomes submissive and submissive. Reality does not see an alternative for it, and all justifications for the action are denied. On another level, Manar realizes the falsity of what she says and knows that she is playing on the strings of the dreams and hopes of others in an attempt to superstitious control over their destiny, for this is her work and her means to confront life (The boy has intensified ... O him, everyone sees his work) (She calls ... We show Zayn and lower the farewell) This dialogue carries an escalating tension as a result of the contradiction and divergence between the personality of Manar, as his psychosocial structure, and her role as a bidder. She reads sand to one of the men, many children crying ... his hunger. Man: Because there is no livelihood. Manar: The livelihood is great ... the sea is all fish ... Man: The sea has no fish Manar: The fish is there, but I want to try. Man: I'm upset about saying something else. Manar: Take your egg white ... be better for your children (give him the shark) Man: He is leaving, okay? What do you say, what will happen? Manar: I told you the truth ... Man: The truth? God opens ... gets out. Manar: You come out from the other door ... We show Zain and lower the woe (The Play, p. 187) In the previous dialogue, the man asks his farewell striker to give him an explanation and justification for his continued existence after his disability has reached its maximum extent, as he is at the level of inclusion looking for a way to control his destiny from a metaphysical perspective that confirms to him that the object is inevitable and that this is the nature of things.

The previous discourses refer to a confused reality that seems neither rational nor logical. Individuals are unable to control their existence immersed in explosive waves of emotions and a vicious circle arises in which they revolve in front of the dilemma of life and the disappearance of rational debate and the urgent need for a solution, the expected result becomes the fall into the focus of superstitious and metaphysical thinking in search of salvation Magic "where the superstitious mentality that tries to reach the goals of the individual or society on a basis not based on science or reason, and it is that mentality in which the superstition has a prominent place, whether in the transmission of information or its representation and in the interpretation or explanation of events.

As the speech indicates, the people have absolute belief in the occurrence of this supernatural phenomenon and this refers to the false religious character that surrounds these superstitious practices and trends, which paves the way for them to enter the level of the sacred that must be believed without discussion, and stopping at these matters to discuss them becomes a violation of the sanctities and a deviation from faith Thus, the superstition is rooted in the conscience of the oppressed person and increases its power over him and rushes with sweeping violence to adhere to it as it becomes equivalent to his religious faith. "Thus, the objective analytical view of reality is neglected and the actual material causes of his problems disappear behind the occult and false illusions and myths.

As is clear from the text of the play, the Salafi ideology consolidates the hegemony of the occult by implanting thorny ideas and consecrating them through repetition and insistence on them or by the magic sparkle that opens the door to the simple people and pushes them to fly away from their reality to avoid any change or radical transformation in social systems and relationships And the economic outcome to become the final outcome is that injustice and inequality is an inevitable destiny and a natural and original phenomenon in human existence, and that a person must be satisfied with what has been divided for him and remain captive to his restrictions and not try to intervene with his will or do to change existing situations,

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otherwise entering the circles of disbelief, oppression, and disobedience is the inevitable fate. The masses voluntarily and voluntarily surrender their consciousness, awareness and active power, stripped of their humanity and plunged into the clutches of backwardness.

The mystic of the tragedy: The author presents to us the tragedy, on two levels, both of which occur in the past, while the main play or its present - which is the past for the audience - is exposed to a second dimension from the inside. The events of the play, which are supposed to be the main ones, and which we discover are just a cover to present the main theme, take place a hundred years after the death of the Bedouin, on the occasion of the celebration of his birth anniversary. Narrators and singers have taken us back to the past - within the past - to the life and tragedy of Sayyid al-Badawi. "In the story of Mr. Al-Badawi, the author presents to us the tragedy of an individual and the tragedy of a people. From the outset it becomes clear to us how the artist's vision differs fundamentally from his visions. I look at Mr. Al-Badawi.

After the caller entered - on the first level of time - to announce without emotion the increase in anguish with the infidels seizing Mansoura. The author presents this short telegraphic scene "(62). Manar (like someone who reads the unseen): distress comes to an end. Hussein: My nation? Manar (as if you read the unseen): After three nights ... when it ends Manar: Al-Raml does not say anything .. People are what you say. Abu al-Ajab: People? (Waving his hands and walking away from it) (The Play, p. 36) Despite the shortness of this scene, Abu al-Ajab's final departure from Manar when you tell him that the people are the ones who say that the anguish will soon disappear is more informed than any comment. Then the author takes us after that, frowning the narrators, a hundred years back, from the annual celebrations of the birth of Sidi Ahmed to his life, to find that this is the case. The author emphasizes the similarity between the past and the present - in the play - with great care that makes this similarity a complete congruence.

For every character, a similar character approaches the first, even in the name of the story, the same story: the darkness applied, the Mamelukes, the foreign colonizer: and an increase in emphasis the author resorts to using Al-Mallwani, who presents it as having no age, to move from the present to the past and vice versa with complete freedom in his search for his lost country. And in the midst of this total darkness comes the message of light that Sidi Ahmed carries: The way to liberate others is self-liberation: Al-Sayed: The army is not enough .. it may be able to liberate the land from the invaders, but it does not have the right to liberate the owners of the land .. Something has been extinguished in the hearts of the people and must be ignited .. Then the Tatars, the Romans, or all the forces of evil will not be able to stand before them. But the luminous message does not reach its goal - and this is the beginning of the tragedy - for several reasons: Those who are entrusted by the author of the message to carry it and deliver it to the people, intentionally fail to do so. Rather, they distort it to make its owner a legend or - God forbid - a god. The process of distorting the message will bring much benefit to them, which stops if people wake up and see the light that the Sheikh wants to deliver to them. The other reason is that people's eyes have become accustomed to universality to the point where they rush to the light as soon as they see it, not to take from it, but to rely on it.

Hence the importance of the desperate question presented by Abu Al-Ajab earlier: "People?" The tragedy of the people is the strange indifference with which they meet foreign and internal danger. And when the oppression of the Mamelukes intensified, and Sheikh Khulousi shouted: O people, prove ... you are afraid of what? We are more than we are, and we are the owners of the country. Just listen. No one wants to hear. M ok, stop what is crushed. People turn away from him to see Abu al-Dhahab transform the egg into a chick. And if Rashad Rushdie in his previous plays focuses on emotional immaturity and highlights him as a source of tragedy, then here he highlights the political immaturity represented by dependency and indifference.

One of the narrators comments: Narrator No. 2: Of course, no one listens Someone wants to hear. People like what we saw O my honor, my honor Naemin, lost interest They live, but to eat and drink And they laugh and play Sidi Ahmed clashes with the lack of political maturity, the bondage of the soul and its humiliation, and he is the one who came to liberate it and utter the harshest thing he can utter: Man did not weaken He did not become a body without a soul It has not become what is open The mouth of the animal It is true that the responsibility here falls to a large extent on the people who have thrown their worries on Sidi Ahmed and I live in the greatest responsibility is the responsibility of the lead's students who distorted his image and distorted his principles and presented them to the people as: ... the owner of miracles and miracles, and their aim is that people resort to him. And trust him and leave her affairs in his hands And of course, in the hands of his disciples and disciples So every one of the superficials has dignities And miracles exactly like Sidi Ahmed Al-Imam. The author confirms the same thing on another level, namely Mutwalli, the young Western Hammam, whose story with his followers confirms the validity of what Ahmad Al-Badawi and a fictitious said, that he who does not liberate himself will not be able to liberate others. When the enthusiastic young Mutawali succeeds in overthrowing the rule of the Armenian minister Bahram and he takes over the ministry himself in order to reform from the center of power, the same thing that happened with his imam is also repeated with him, as his retinue also turns into a group of beneficiaries who forget their first revolution, but actually turn into new Mamluks that they fear People disappear from before them whenever their processions passed. Thus, the sheikh and his student stand at the end of the play in perfect similarity. And the situation is all reversed: Narrator: The culprit is Mahwash the culprit And Harami Talah Sherif And the sheriff is harami And the criminals are coming Free in this world Prisons for the oppressed are full of them.

When Mr. Al-Badawi and his student select Metwally in the last stage and in a final attempt to dispel the darkness that swallowed up every sign of light, Mr. Al-Badawi comes out - finally !! - Without mediation, aides, or representatives, to confront the people with true light. But he fails to convince them that Mutawalli is still the old Mutawalli, the furious rebel of truth. When the sheikh calls for jihad, people's voices come to him: "Oh hidden the gentleness, save us from what you fear." The sheikh realizes the intensification of anguish, and that the message of light that he brought has turned into a fatal darkness, and Mutawalli in turn summarizes the tragedy, or at least a large part of it, in his defense of The Bedouin who the people do not recognize while he is among them:

Mutawalli (screaming): Oh people ... This is not Ahmed Al-Badawi It is not what they pictured. They kept it from you. They imprisoned him. They killed him ... Thus, Ahmed Al-Badawi opens his eyes to see the whole tragedy, seeing the darkness that he wanted, and the intensity of his sense of darkness also intensifies, so that my country, my country, will come to most of Rashad Rushdy's plays to portray the world on the basis of the basic conflict between light and darkness: The light in people's hearts I thought you had seen him and saw him But you turned it off Insights blurred .. and the darkness was pervaded. And the light that God gave me I thought I gave to people, but you hid it No one will see it If not seen by others How do I see it? In my country, my country, the author is not satisfied again with the dimensions of one time, but rather provides us with dimensions within dimensions, as the play begins a hundred years after the death of Sidi Ahmed Al-Badawi, then moves after that to the life of the Imam himself. The author plays on both temporal levels at the same time throughout the play, with more emphasis on the life of the Bedouin in the second dimensions. We find that the author here also presents each of the two heroes on two levels: general and special levels, with a clear organic link between all levels presented by the play except for the end The play.

So if we start with the basic level in the second dimensions, which is considered for the play's characters past, we find that the public and private levels are linked in a fundamental and indisputable relationship: the life of the master Al-Badawi is his message, and his message as far as its privacy is also the message that he tries to deliver to the people and the attempt in itself and then failed in it. The end, is the general level of this time dimension. This is on the one hand. As for the first chronological level, the author presents the same circumstances, as if he says that history repeats itself.

In front of every character in the past, there is another character with whom he meets in the present and resembles them even in name to a large extent. There is al-Hawi, and here is also Gao, and there is Hassan al-Fatatri, from whom his fiancée was kidnapped, and here is Hussein al-Fatatri, from whom his wife was kidnapped, and there is the stray of the farewell Zain her father, and here also the struck farewell Manar. In fact, the author also introduces a character corresponding to the Bedouin, Mitwalli.

On top of this and that there is that unique character Al-Malwani, with whom the author plays in complete artistic freedom and who rises above the limits of time and place together, moving from the past to the present - with the dimension of the apartment - without effort: it is a strong link between the two dimensions.

The message of the Imam is the message of Noor, and he wants to awaken in the anxious people, he wants to start the woman first by liberating himself so that he can free the others, so he says to his student, "Take charge of the valiant boy of Gharbia who gathered a large army and came asking permission to go to Cairo to save her from injustice and corruption Representatives of the Armenian Minister Bahram: Al-Sayed: The army is not enough .. it may be able to liberate the land from the invaders, but it does not have the power to liberate the owners of the land .. that something has been extinguished in the hearts of the people and must be ignited .. Then the Tatars, the Romans, or all the forces of evil will not be able to stand before them .. However, as Sayyid Al-Badawi conjectured, the author

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fulfills the early prophecy of the master, which is that if the darkness is too long the eye has become accustomed to, then he presents to us his scenes one by one, in which he depicts people and this darkness has already become accustomed, for they, for example, meet the cries of Sheikh Khulousi who tries to encourage them against the oppression of the Mamluks. And who tries to open their eyes to the fact that they are the true owners of the land by turning away from him to the container Abu al-Dahab, whose trivial games arouse more interest than the words of Sheikh Khulousi against the invading colonialist. All this gives the message of Mr. Al-Badawi its importance and places it in its rightful place as a necessary thing to wake people up. But Mr. Al-Badawi makes a simple mistake that will bring the letter to a tragic end. This error, which seems simple at first, is the imam's reliance on his superficial aides and disciples to deliver the message to the people. As I said in the first part, these followers distort the message or withhold it from the people.

Instead of the darkness disappearing and the light prevailing as Sidi Ahmed wanted, it would increase until the eyes are blind. The moment Mr. Al-Badawi discovers what happened is the moment when he decides to end his message with silence, realizing the tragic truth that the author started as a prelude to the whole play, which is that something in this country creates a fundamental disparity between what we want to achieve and what is happening continuously or what is actually achieved !!.

Rabaa Al-Adawiya play (*) ... by Nadia Al-Banhawi The mystical body or the embodiment of mysticism: Active, participatory reading cancels out the single voice and the tyranny of one meaning, and at the same time confirms the basis for democratic dialogue, according to which the text is no longer a closed discourse, but has become an open window to the broad space of thought, through a new view and a different understanding of the self, the world and others, and from the physical view.

Allegedly, we enter the world of Nadia Al-Banhawi with the play Rabaa Al-Adawiya. The text of (Rab'a Al-Adawiya) begins from the defining moment in the life of the woman (Rabi'a), distinct in the sense that it means for the shop-goers what they desire from the songs of love, passion and immorality, but at the same time she wants to play the flute, she loves singing and loves to play the flute too, to the point that she fell At a loss to continue singing or playing the flute, she sings what people wish, or plays the flute, and from the act of confusion, the writer adopts her dramatic structure. Man 2: We don't want his life ... We want you, Rabiaa ... Rich ... Rich ... Fourth: But I love to play as well as sing ... Man 1: So play for you and sing for us, you can play the flute when you leave yourself and sing for us. (The Play, p. 37) And between the two moments (what the people wish and what a fourth love) appeared (Abu Sufyan) the merchant, to attract her to what she liked, and to lure the owner of the store with money to play (Rab'a) for him specially, or specifically to move away from presenting the body as a commodity for the store-goers. And here begins the moments of the important act (for fourth), when she began to sit and sit down (Abu Sufyan), playing for him and hearing from him. Then the speech began to penetrate many of her constants as a woman, the most prominent of which was the distinction between love, adoration and passion ... and he answered her questions, which had always underestimated the body before the soul. Fourth: About love ?! What is the difference between love, adoration and passion ?! Abu Sufyan: A big difference, love addresses the mind and the conscience, while love and passion address the instinct.

With love alone, we become strong ... because a person is weak. (The Play, pp. 39-40) From here began the important act that she wanted to achieve (Nadia Al-Banhawi) and hoped it (fourth) at the same time; Then the transformation phase began for Rab'a (physical and psychological), which always refers to events in the form of old and renewed harbingers in the life of Rab'a, which longs for a life of purity and purity, that life that (Abu Sufyan) tries to restore in a fourth soul.

Then the writer began to hold a round of debate and discussion about (the meanings of pleasures) and the vocabulary of desires between permissible and forbidden, heaven and hell, the world and the hereafter, each interprets what he wants as he pleases, and according to what he wants to reach, there is a missing link in the discussion to reach the truth, The author left it lost thus for the reader, so that he, too, can navigate his opinion and vision in monitoring and emphasizing the psychological direction, and this is a distinctive feature of the theater (Nadia Al-Nahawi) where philosophical works with a religious dimension are rare, as “philosophical works with a religious dimension that take from human suffering are rare in our theater. Existentialism is its themes, looking at the soul's perplexity, its stumbling blocks and its longing for salvation. The text begins from a terrible situation of loss in the midst of a dark labyrinth, and develops into a journey in search of a savior to go out through lonely squares, narrow, twisting corridors, rippling with ghosts and feasts of death.

To return to the body game between celebration and contempt. So the text (Rab'a Al-Adawiya) can be classified as a psychological, expressive and religious text, a text that poses the absurdity of existence, time and place, and also proposes the idea of (salvation), there is (I) is oppressed, it is (fourth) and there is the strict other, which is the framework through which the fourth is moving, and there is also The beloved (Abu Sufyan), which represents the other mysterious and clear at the same time. In the text, the reality is mixed with the symbol and the dream. Until the first chapter ends with the end of a fourth journey with nudity, dancing and singing to the life of asceticism in its spiritual context and philosophical content, to its isolation in its small hut, so that the physical and spiritual transformation appears here.

The author jumps for a period of (two years) in the second chapter, perhaps the period necessary to enter the fourth world of mysticism and asceticism, and learn the new data of life. As for the third chapter (after thirty years), it depicts the end moments in the life of Rab'a after reaching the highest stages and ranks of asceticism, faith, and spiritual love with the Creator, in a theatrical text characterized by a lack of characters. "It is one of the most important features of Nadia al-Banhawi's theater, and the dramatic event, despite its simplicity, carries complex and complex symbolic dimensions and connotations that may be heard to include the psychological and material existence of all human beings" (64).

In the play, the words sail through the bitter implications of a woman who may be alone and unique, and may represent the largest number of people in her search for (spiritual salvation), as (Rab'a) said at the end of the play ... Fourth voice: Uh, from the spiritual exercises I have, Rabah .. I do not cry .. I do not cry .. I do not run away from pain. This is the most honorable thing that a person can impose on himself. I hope that after my death he will write one phrase on my grave. Shi I'm free. (The Play, p. 174) Here are the first stages of physical liberation. Hence, the scene appears on two levels, one of which is realistic and the other is spiritual, as well as mixing reality with a supernatural world, and replacing it with the traditional event with too many scenes that are almost independent that are linked only in the consciousness of the central character.

Therefore, the focus of the text came in the form of the female human subject in general, so the fourth carried many symbolic connotations, in light of a theatrical text that plays unfamiliar tones, and sails within the human soul, to draw its spiritual, artistic and intellectual material sprawling, even if it is difficult to blockade with what it is based on from The laws of free association, which seems free from any unity, consistency, or interconnectedness between elements and parts, and perhaps this is a reference to the ambiguity of the text, as the text places in its focus the personality of a very complex woman and her psychological and intellectual formation rooted in a social and human experience with multiple dimensions and interests,

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always busy searching for The missing note "(65). To the extent that the text is transformed into the art of confession or self-translation, especially since the entire text is centered around the subjective experience (of the fourth), but at the same time it is not a private, single experience, but rather it is more comprehensive and general. Through confrontations that take place between man and himself, and in the corridors of the human soul, but they are not dark corridors, but rather revealing, transparent and elegant corridors of a woman's desire to liberate the body from its previous crises and enter a new phase. "It has a special and distinctive taste, as it often appears to be variants of a basic melody, which is represented in the relentless search of man for salvation amid waves of loss and dispersion, lack of meaning and vibration of certainty, inability to truly human contact, and the search for lost joy in a lost time, despite this. The play does not arouse frustration, despair and pessimism as much as it ignites the flame of challenge, determination, and renewed conscious question "(66), using body language; The body carries such meanings, symbols and connotations that make it always debatable. "The culture of the body represents an essential component of the community's culture, and then understanding the nature of the cognitive perception by which members of society view themselves and the world on the one hand, and trying to reconcile them with the social and cultural situations they are exposed to through these components on the other hand, can in turn help to Finding a good understanding of the role the body plays as a means of communication between members of society "(67).

Man has formulated many perceptions and trends about the human body with its physical, intellectual and sensory components. Because of the characteristics, capabilities, and faculties that the body possesses, and among the most important of these faculties is the mind, which made the body a tool for the perception of the world, as in a fourth case, and its perception of the difference between physical and spiritual liberation. The choice of "the body" is based on elucidating a fourth text, and the centrality of "the body" in it has its own peculiarities.

It deals with it on the basis of three considerations: the source - the form of presence in the world itself - the subject of the relationship with the other. As for the source of the body, it is the divine word: "Be," and then the human body was a sacred body by its source, and this consideration was established for a religious metaphysical line, in which religious discourse is present in all its forms, starting from the divine texts and ending with popular texts about it, and also, the formula of presence in the world itself He was responsible to a large extent for this awareness - in the absolute meaning of the word philosophically - which lining his text and hiding under his language, directing the products of selection from them and the manifestations of their distribution, to form a theatrical text that has a specific discourse on the person, the self. And the last consideration is: "the relationship", since the relationship took two limits: either "with" or "against"; So that awareness in the text of (Rab'a) reveals its intensity.

The body is the owner of those philosophical dimensions and intellectual visions with all the sayings and theories revolved around it in ancient and modern philosophical schools, and it is the focus of analysis and work for the schools of psychoanalysis, ontology and mythology, and it is the most common denominator in every cultural, political or religious conflict, it is the necessary presence of the human being within A world crowding it with its beings, creatures and things, as it is not only the bearer of the formula for the existence of the self in the world, but rather its original and central actor, not to mention its intense existential presence, whether outwardly through its members and movement or symbolically through its latitude behind every action, vision, or experience " (68).

The search for a writing that deals with the presence of the body in a different way from the traditional model is the basis. "Most studies that dealt with the presence of the body and its manifestation (a text) were based on seeing literary texts of the human body as a mass of desires, desires and pent-up desires (PORNO) that the text excludes from its absence The soul and its blows; let a language be manifested on the page of paper

"(69), a language recorded in the body, or a body that produces language.

“The more the body produces as much of the material stripped from it, the more radiant it is, and the non-radiation state is death” (70), as in the fourth case, which represented the body that produces language. The play tries to deal with the issue of the body from a perspective that liberates the human body from the brutal grip of vulgar concepts, as it is a study that liberates the body from the families of the parasitic capitalist culture prevailing in its commercial and consumerist nature, where trade in people has spread, and the human body has turned into a commodity and this is what Rab'a rejected and accepted by the living Her friend, the body was the subject of the "first" taboo; If mankind has different views of it over the ages, and many sciences have dealt with it, "This is because the discovery of the human body has contributed to solving many dilemmas that have been facing human thought throughout its history about the functions of the mind and topics of perception, and human sensory reactions amidst social stimuli, as creativity has been interested in all its fields. Concerning the body, as if the artist had discovered a body in himself "(71), and this is what happened to Rabiaa when, at the beginning, Sufyan tried to rid her of the burdens of the body and its naive requirements of Nadia Al-Banhawi; “Concern about how to control a woman’s body under the patriarchal system is no longer the main issue in feminist thought. Attention has shifted to the idea of“ liberating the body. ”That body has power over itself because it is liberated from what suppresses it, whether it is a social or moral base or a doctor’s authority Priest or judge "(72). The game of liberating the body is the first and most important vocabulary of the game of salvation for Sufis, even if “the woman’s body is subject to double authority, as it is under the authority of the public, which is represented in the existing political and ideological system, and the authority of the private, which is the moral system in society.

The values of masculinity, and the woman's body is closely related to its conditions of existence as a body shaped by tradition, subjected to laws, besieged by material and cultural pressures, and a prisoner of family relations, remains hidden and does not emerge except through social representations, but at the same time an object of desire for its association with beauty, temptation and excitement, and then the necessity to besiege it. And subjugating him under a thousand blankets and coverings "(73). What is allowed for a man's body is not allowed for a woman's body. "The body has been reinvented to express Western cultural values, to appear in the image of a slim, strong and physically sound body, combining male and female characteristics such as independence, friendship, competition, youth and self-control, that is, the harmonization of the male image on the woman's body. With its new competitive tendency "(74).

Thus, the field of representation of the woman's body as a subject for contemplation has become a very complex field, and Nadia Al-Banhawi played on it at various levels, the most important of which was the relationship between the body, society and culture, due to the diversity of physical reactions among social stimuli and the cultural milieu in which the bearer of this body lives. "Every society faces four tasks: reproducing its inhabitants over time, controlling their bodies through space, suppressing the inner body (desires) through systems, and finally the presence of the outer body in the social space, and in light of these tasks, the process of organizing society is nothing but the organization of the bodies.

Internally and externally, in addition to that the analysis of these four elements leads to an analysis of society's systems and ideologies "(75).

Where the relationship of the body to society and the study of the internal body structure (desires) and the relationship between the body and religious beliefs, the woman's body and its control through patriarchal authority, ruling the body or subjugating the body to analyze political and social systems, and even emphasizes the role that culture plays in making the body a cultural industry more than Being a natural phenomenon. Where

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the interactions of daily life on the body, "the daily life is changing and the organized physical uses are not interrupted during it. Man always seeks to adapt this life according to his physical experiences, which emphasize the role of the body in beautifying daily life as it describes the role of Western culture in shaping the human feelings and emotions inherent in his body, which calls him to Changing his somatic sensory experiences and his signals emanating from them and his constant need to reconfigure them according to the changing requirements of this life "(76).

A fourth between the bound body and the liberated body: The concept of the restricted body refers to the controls that govern the body and its adaptation for various uses and to express the process by which the body is controlled and removed from the state of chaos to which society is exposed. The issue of subjugating the body and subjugating it, whether through voluntary control through the process of socialization or through involuntary control through political, religious and social restrictions, "which is what Foucault called" the microphysics of power, "which is the limitation of the body to one dimension," domestication. " The political anatomy of the body "that leads to the existence of natural bodies that are submissive, usable, transformable, and productive, while at the same time allowing it to be subjected to the established authorities and ruling classes in more hidden" democratic "ways that apply to taming the body. Psychological studies that attempt to clarify how the body is subject to an internal control process by its owner in an attempt to rebel against it or reconcile with it, or as a symbol of its owner's desire to control social variables, are included in the studies of subjugating the body or ruling and restricting the body. "77

Nadia Al-Banhawi presented a fourth, to explain to us the relationship between the woman's psyche, her body and the external world, that relationship, which she described as a complex relationship, a relationship governed by political, economic and religious systems in society, oscillating between the two aspects of "thinness and obesity" between discipline and chaos of the body, to create a new form for women that forces society To see her humanity instead of her sexuality. In contrast to the concept of "controlling the body" a corresponding concept appeared, which is "liberating the body" from the restrictions imposed on it, whether they were value, religious or psychological restrictions. "The major transformations that European societies witnessed during the Renaissance contributed to a gradual emancipation of the body at the level of real life when it made Social contract theories of individuals are masters of their bodies through their emphasis on natural equality, and concern for the body has continued due to capitalism's focus on it, when it considered it an ability to produce and a tool that injects more capital "(78).

The liberated body is a body possessing its authority and the holder of the right to exploit and use, just like the case of a fourth and two animals, a fourth chose to liberate the body, and two animals chose the body restricted to having fun with men in bars, to highlight the duality of the soul and the body, or the soul and the body that led to the tearing of the human body in accordance with economic interests In the fourth. "If the body is not evil in and of itself, why do we exhaust it, depriving it of its natural needs sometimes, and does suppressing the body torture the body? Does evil reside in our bodies? A person is often described as physical or sexual, so are matter and sexuality wrong? Does it reside in our bodies? Evil? A person is often described as physical or sexual, so are matter and sexuality wrong? Is it wrong for a person to be physical or sexual? Which expressions are more accurate physical, physical, or bodily? (79).

Regarding the Islamic vision of this duality, Ramadan Al-Bastawisi affirms, “The body is shaped according to the human’s relationship with himself, his soul and the world around him, and he goes that the Islamic fundamentalist discourse honors the body, alive or dead, and considers it a “trust” in the human being that he should not destroy, but rather that the Sufis. Their means in the spiritual path is the body, so all their struggle is based on a live and effective relationship with the body, for their body is the gateway to ascending to a world in which things unite, and man feels his organic belonging with the general cosmic body, and the researcher confirms in his study - through citing some of the opinions of the scholars of theology - On rejecting this duality and believes that Islam - through acts of worship that the body is man in his pursuit of God "(80), and this is what was known about Rab'a in her journey with Sufism. A vital question to be asked here is, are we facing the game of embodying Sufism or the Sufi body itself? Especially in light of an important hypothesis that "one of the most difficult research issues in the history of Islamic mysticism is that we try to find a single origin for the emergence of this spiritual movement.

However, it is certain that the emergence, even if it is Islamic, is that there are many spiritual streams that fed that movement, even You can claim mysticism. ”81 This is where the mysticism game appears. “The Sufi seeks to return once again to that first unity, for God is the reference as well as the source. The idea and nature of the divine self have been a subject of controversy in the intellectual history of Islam” (82). Hence, we see Rabi’ al-Adawiya - for example - saying: “I did not worship God for fear of God, so I would be like a bad nation if it feared it did work, and there was no love in Heaven, so I would be like a bad nation if it was given a work, but I worshiped it with love and longing for it.” According to this perception, it has been seen A fourth carries fire and water.

When she was asked about this, she said: Let me kindle a fire in Paradise and extinguish the fire of Hell, until the veils of the pilgrims are removed, and their path becomes clear, and they will see the face of God without fear or hope ”(83). And when a person reaches the stage of establishing a direct relationship with God, he will seek death, for death is - always - the demand of Sufism, where the true life of the Sufi emanates from him, so the ego in that experience fades until it is almost extinguished, but a wickedness from it continues to burn, that this last leap in Ambient death achieves a unity in which there is a complete mixing between consciousness and the unconscious, and between the ego and the id. Nadia Al-Banhawi has tried to emphasize this idea a lot. As Rab'a entered a new stage with her friend (Hayyouna), the stage of monitoring the distance between the soul and the body, the slacking of men, their disappearance of slavery and freedom, the free body and the restricted body, and the fourth words begin to gradually turn towards the game of the soul and despise the body little by little, she is moving away from the body in order to approach The soul is more and a return to the moments of purity and purity. ... according to Rab'a. Fourth: This Abu Sufyan is nothing more than a human being who reminded myself of moments in which I was pure and pure. Nothing more than that to herself.

There was something that pulled me to it that I do not know its extent. (The Play, p. 50)

And we run again for events (for the body), which reached the point of extremism and extravagance in desires in various senses and methods, a fourth body, but at the same time he is panting towards positive extremism and returning to play as a painful journey, the pain of leaving the harsh reality to enter a new stage, a stage of question and answer. Fourth: What age do you think a person can love Abu Sufyan: Until the end of life. Fourth: Even if he exceeds eighty or ninety. Abu Sufyan: With a smile or a hundred .. feelings have a lifetime, Rab'a Fourth: What about the senses? Abu Sufyan: the senses! The senses are like other human organs, if they are not used, they atrophy with time. (The Play, pp. 84-85) Language emanates from the strength and fragrantness of the body and the importance of

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physical encounters in general, while not denying the spirit and love of importance, but the body also has importance. We are facing a language that creates a body, and a body may produce a language, its own language. However, the writer took the events to another very strange region, full of philosophical abstraction, as if she wanted to cover Rabaa and its mysticism with a modernist abstract philosophical framework. However, it also returned to the same stage (Salah Abdel-Sabour) and Hallaj Al-Hallaj who seeks death and pain, and enjoys the same pain, but Al-Hallaj remains a special reading of Salah Abdel-Sabour for a character who came from history to be picked up by the creator from certain angles that belong to him, just as Nadia Al-Banhawi did with Rabea Al-Adawiya. Conclusion Through the study, we tried to find out the effectiveness of the Sufi vision and its manifestations in the theatrical texts chosen by both Rashad Rushdie and Nadia Al Banhawi We can summarize the results of the study in the following points:

First: Both Rashad Rushdie and Nadi Al-Banhawi are carriers of an intellectual message that was characterized by its predominance of the enlightenment renewal character, with its predominance of the rational aspect and not neglecting the spiritual aspect as well.

Second: By studying more than one stage of Sufism, we stood to emphasize difference and diversity.

Third: Rashad Rushdie's opinion on Sufism in general is an introduction to dealing with thought, heritage and immediate existence.

Fourth: It is very clear that Nadia al-Banhawi is interested in philosophical works of a religious dimension that take the human mother as her subject and discuss the bewilderment, stumbling and longings of the soul.

Fifthly: Rashad Rushdie played intelligently, consciously and cunningly on the political reality of the time he wrote the text. The text is due to a past time in order to be able to question the current time of the time of writing the text.

Sixth: Both writers were not preoccupied with playing Sufism as much as they were busy re-reading the characters of Al-Sayed Al-Badawi and Rabaa Al-Adawiya modern reading with an emphasis on the complete rejection of any myths, but rather the truth and nothing else.

Seventh: Rashad Rushdie's vision and Nadia Al-Banhawi focused on criticizing the theory of Sufi knowledge and the issue of dignity and negativity in Sufism.

Eighth: The two writers did not fall into the next hero game, but were very clever and cunning in dealing with the subject and attracting reality.

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