



# THE AESTHETIC EFFECT IMPACT OF STREET THEATER IN CREATING AN INTERACTIVE COLLECTIVE AWARENESS DOCUMENTING THE MEMORY OF THE VICTIMS OF THE GENOCIDE SURVIVORS (YAZIDI WOMEN AS A MODEL)

Muntaha Tareq Hussien

Al-Mustansiriya University / College of Basic Education

nuhatarak@yahoo.com

Article history:	Abstract:
<b>Received:</b> April 6 <sup>th</sup> 2023 <b>Accepted:</b> May 10 <sup>th</sup> 2023 <b>Published:</b> June 11 <sup>th</sup> 2023	<p>Street theater differed and was distinguished by its form and the type of its audience, which varied in its random nature for all the components of society, and with this random theatrical audience, it is very possible to satisfy the needs of what is going on in the depths of what the street touches on topics that flow into the structure of society within a striking artistic and aesthetic framework and form, so the need for theater became The street is much larger in presenting the immediate concerns and problems that convuls the simple recipient, so the street theater was a broader alternative to presenting topics of concern to the human self and the needs of society within its awareness of dealing with its daily life issues in a way that differs from its routine day.</p> <p>This study had to find keys that give the recipient to open an important case within the boundaries of street theater, which is the issue of the Yazidi woman, by awakening the mind of the recipient in the embodiment of that wound and documenting and consolidating what this woman faced in terms of violence and abuse within a real confrontation, and what she suffered from extremist ideas influenced by opinions Extremist religious leaders in robbing women of their will and deepening the gap of their presence as an intellectual and social personality, and how they suffered and faced what happened to them at the hands of the terrorist organization ISIS (genocide), which will remain stuck in the minds of the Iraqi recipient and be an incentive for women to take another path that the whole world must recognize through experiences and stories There are many texts and theatrical performances, so this wound must be documented and these sufferings conveyed in order for it to remain firmly rooted in the mind of the street. The best and reliable mediator in documenting this living memory through performances that suit the different levels of the recipients in a surprisingly theatrical and aesthetic way.</p>

**Keywords:** collective consciousness, street theater, memory, victims, genocide

## INTRODUCTION:

Street theater is an effective way to create interactive collective awareness, as it can document the memory of the victims of the genocide survivors and inform the community about the challenges they face. In the case of the Yazidis, street theater can help create a connection between the survivors and the audience, helping to raise awareness of the events they experienced and helping stress the world's need to confront such heinous crimes. Street theater is linked intellectually and philosophically to what is going on within the concerns of the street and in the street, in a participatory, productive, and interventional way. Street theater can also help promote resilience and strength among survivors, as they can get involved in preparing and performing theatrical performances, and thus can improve their level of self-confidence and give them a sense of belonging to combined and a supportive community. It is important that the street theater is designed in a way that ensures a clear interaction between the production team and the audience, as the audience interacts with the performances that are presented, and human feelings are encouraged and the focus is on the values of tolerance, love and mutual respect.

Through street theatre, it is possible to document and address such important issues within the immediateness of the event and its interaction with a collective memory that cannot be excluded from our future and present due to the psychological and social effects it caused on the female self. There were texts and performances allocated to street

theater in creating an interactive collective awareness to document the memory of the Yazidi women who survived the genocide. Indeed, it was presented in several spaces and in various ways and innovations in an analytical and aesthetic way for this category as a model for documenting what happened to the Yazidi mirror of difficult and bitter conditions that no one can reveal except through art. And a social theater revealing the bitterness and refraction of this soul. In the end, street theater can be an effective way to express collective memory, raise awareness of social and political issues, and create a positive collective interaction between survivors and their community. It documents an important historical stage that expresses the pain and concern that society faced from assault, injustice, and intentional cruelty of brokenness

### CHAPTER ONE

#### Methodological framework

##### Research problem

Theater it's artistic in its artistic forms, elements and techniques underwent various and important turns, especially since those interested in this world are in direct contact with the cultural movement and the recent development in societies in various frameworks and forms that are commensurate with the needs of the era in its forms and patterns. In their theories, they start from the concerns of societies and what the public thinks.

Therefore, the theater had to come down by itself and share with the individual what he thinks and issues related to it in general and special. Street theater had an effective role in participating in performance experiences that address these ideas and simulate the positive and negative attitudes of the street, relying on collective awareness and on the psychological and material side in participatory interactive moments with the action of the audience in the street. In view of the catastrophic events that Iraq has gone through, especially for a specific group and gender, the Yazidi woman, and what she suffered from the oppression of ISIS by creating a collective awareness that clarifies the psychological and physical condition in revealing these grievances that were absent from many of us, hence our research came within the context of a logical scientific question: the aesthetic effect Street theater in creating an interactive collective awareness to document the memory of the victims of the genocide survivors (Yazidis as a model).

##### Research aims:

The research aims to provide new knowledge through a theater that comes out to the public by creating an influential collective awareness within the context of the academic theater to know the facts and reveal them about the extermination of crimes that have occurred in our societies within the process of creating a collective awareness aware of what is happening to this people, including the Yazidi women.

##### Research limits:

The research is defined within the framework of street theater and implicitly uses interactive participation in ways of asking and answering questions within the limits of our reality and what happened to this segment of feminism during the time period (2014-2016).

##### Research importance:

The importance of this research comes from the importance of the subject itself, street theater and collective awareness within an awareness binary since the emergence of this type of theatre. Its importance lies in addressing sensitive and important issues within an academic or scientific research space.

##### Research Methodology:

The research adopted the descriptive analytical approach, due to its suitability and the course of the research.

### CHAPTER TWO

#### Theoretical framework

##### M1/ The concept of street theater

We do not fail to mention that this theatrical act he worked on a long time ago, in the days of the proverb (Thesps) using his mobile cart in the streets of Athens, so the roads were the first performance stand for street theater. Also, "Comedy Delarte, the popular theater, and the provocative theater, which relies on the element of vital spectacle in order to attract the audience's attention. "<sup>1</sup> Then this act developed and moved in a historical sequence with several different names through the stages of its appearance historically from church squares to the squares of major cities, up to the sixties of the century, which was known as the so-called theater (Bread and Dolls) by (Peter Schumann), who was loaded with a political ideological dimension concerned with the issues of American society at the time, and within the rituals he adopted to make it an interactive, participatory theater between the audience and the actor by distributing pieces of bread to the audience so that this audience would be within and from the event, and to convey a human message of equal importance Theater compared to the bread that is distributed free of charge before the start of the play, this theatrical act is embodied in the streets bypassing the space of the closed hall frequented by a certain type of audience, and this act is developing to this day and spreading in various cities of the world to have now a mass base and theorizing scientific knowledge. Street theater thus came to be used loosely to refer to a performance in the open air but not in a specific setting.

Going back to the European tradition of the commedia dell'arte and itinerant actors, modern street theater is familiar in purpose and goes to its audience rather than the other way around. Its different manifestations depend on time and place; it can range from a mobile theater touring a town or village to an agitation action outside a factory or at a demonstration, and be linked to a social or political campaign<sup>2</sup>.

This art has moved from one place to another through roads, markets, and public gatherings. It is i.e. (street theater) taking from the street a place for it and from the people passing by an audience, and from reality, a story, so it is a theater that aims to communicate an idea and a discourse of knowledge through the interaction and participation of the audience, through the window of the theatrical game.

---

<sup>1</sup>Bashar Aliwi: Street Theatre: Excavations of Concept, Function and Production, Amman, Dar Al-Radwan for Printing and Publishing, 2015, p. 111.

<sup>2</sup>Colin Chambers, The Continuum Companion to Twentieth-Century Theatre, ed. Colin Chambers, London, 2002, p730.

Street theater differed and was distinguished by the type of its audience, which took on the nature of randomness for the various components of society, and here we have a big difference between the audience who attends theater performances presented in buildings dedicated to it, and the street audience from which it mainly derives ideas by strengthening the principle of participatory and interaction between the actor and the audience that holds the strings of play in this theatre.

As he, the audience, can turn his Playing side to unexpected and unfamiliar distances, far from what was planned by the director and the work team, with his participatory production that characterized street theater in terms of audience interference, provocative questions and emotional movements, this overlap that reveals the nature of the ideas and events that take place in the mind of the audience within the context of the event and its importance, through the implicitness of this interactive participatory that brought the audience into the circle of the theatrical performance, which introduced the spectator within the context of the dramatic event to be one of the theatrical elements of the street theater. And to bring us back to the thoughts, contents, concerns and issues that this act carries within daily stories that touch the essence of the self "through the delivery of an epistemological discourse emanating from the core of the public's problems" <sup>3</sup>, and in order to reach solutions to those problems" by meeting the needs of the street with what is going on within the depths of society within daily discussions Anxieties wandered through his mind in a dramatic artistic way, by going to them in their places of residence to ask them what they wanted to raise and the obstacles that preoccupied them to find solutions to them. Therefore, it is an influential social production that contributes to bringing about change by exposing the problem and presenting it directly to the public through Controversy, analysis and interpretation of the pressures that the individual is exposed

To within his society, whether economic, political, social or psychological. In a theater that descends from its building to the street with the efforts of specialists who have experience and knowledge of this art, and awareness that deals realistically with the issues of daily life, such as a daily poem that produces ideas and visions from the core of society and the street to awaken and awaken the mind within an aesthetic framework that has the ability to attract the audience with high knowledge of what these specialists do and what they possess from awareness to raising these issues that attract attention, and to form an audience that captures what this theater wants to say, through communicative moments that are not limited to its permanent axiological

---

<sup>3</sup>Amer Sabah Al-Marzouk: Street Theater and Openness to the City's Spaces, Teater Magazine (Erbil International Theater Festival, Sixth Session), 2019, p. 203.

behavior that aims at consensus, but there are opinions that differ among themselves, which generates a difference of opinion, and this is what Lyotard relied on As he considered that "the two sides of the dialogue enjoy the same right together."<sup>4</sup> It is what the street theater wants to achieve in presenting opinions and addressing them within logical boundaries that are acceptable to the street and the public, with the existence of an exchange of interests in the process of communication within the interpretation and interpretation of a single self within a society that has the right to highlight and show what this audience wants to communicate with from a common concern with the aim of conflict and controversy to reach persuasion through The interactive controversies that this art achieves within a real epistemological, progressive, protesting continuity and putting forward everything that this street wants, and as Popper says, "Intellectual development is based on investigating contradictions and resolving them through criticism and refutation" that illuminate society and to which Habermas moved with " <sup>5</sup>social rationality that concerns the achievement of consensus thanks to An examination of political institutions and methods of consolidating freedoms within contemporary societies"<sup>6</sup>.

It is necessary to attract the attention of this audience to the artistic performance by using several methods that arouse extraordinary attention "in order to anticipate a new attack against the audience" <sup>7</sup>with the anticipation that something is about to happen, adopting the phenomena of spectacle as their character. That The process of attracting the audience is characterized by the relationship of the show with time, which the more it increases and lasts, the more the theatrical performance loses the process of creating shock, amazement, anticipation, the disappearance of the attractive effect, and the sequence of boredom and boredom, "as the viewer must be constantly provoked and deprived of his comfort," <sup>8</sup>so the show designers in street theater must calculate the time with extreme precision to avoid the problem Which we can fall into, if we do not forget that the audience is a passer-by, and this audience is the main threshold for the performance. The director must carefully study the issue he wants to present in order to marketed for street. And he must have actors who are able to deal with the audience, actors who have the ability and physical and mental competence to receive any unexpected action from the audience, an actor who controls the diversity and difference in

ideas and actions that he may encounter during the show, and we can benefit from the words of (Susan Langer) who She says: "The artwork is nothing but a symbolic image capable

---

<sup>5</sup> Previous source, Manfred Frank, p. 9.

<sup>6</sup> Same source, pg. 11.

<sup>7</sup> Innes, Christopher: The Vanguard Theatre, TR: Sameh Fikry, Cairo, 1994, pg. 351.

<sup>8</sup> Abi Saab, Pierre: The Death of the Wandering Anarchist Julian Beck, Youm7 Weekly Magazine, p. 74, 1985, p. 36

Of sensory perception and expressive of the human conscience and tacitly corresponds between the creator and the recipient to achieve certain effects that have expressive values"<sup>9</sup> because there is no doubt that the audience is diverse in all its forms, whether this diversity is intellectual, age, economic or other diversity.

He has to possess the actor's street theater show and the dialogue with which the audience interacts with a direct dialectical production, and with the ability of an actor and team to build a dialogue that extends in an artistic and aesthetic way, creating the theatrical act, which in turn dispenses with auxiliary elements such as decoration and lighting, relying primarily on the theatrical action and kinetic designs that it performs The actors are professional and highly accurate, through which all other elements of the show are generated, such as live music, singing, and others. So the concept of street theater is the selected characteristic of ideas and topics and put forward in a dramatic manner to the audience.

## **S2/ The aesthetic effect of street theater in creating an interactive collective awareness to document a memory .**

### **Victims of extermination survivors .**

The relationship that occurs between the theater in the street and the receiver may be in the form of an emotional, provocative, revolutionary response to the topics raised, an interactive combination between the imaginary world presented and the reference of the recipient and what he went through within the horizon of special expectation for all persons through his previous readings and references across the horizon line of his expectation With what the show produces, and between the components of the recipient, and because the theater achieves the conditions of communication through an aesthetic dialogue between conflicting wills through realistic and aesthetic elements proposed through the lived world so that theater has

---

<sup>5</sup>.Previous source, Manfred Frank, p. 9

<sup>6</sup> Same source, pg. 11 .

<sup>7</sup>Innes, Christopher: The Vanguard Theatre, TR: Sameh Fikry, Cairo, 1994, pg. 351 .

<sup>9</sup> Langer, Suzanne: The Philosophy of Art, prepared by: Radhi al-Hakim, Baghdad, General Cultural Affairs House, 1986, p. 59.

the role of mediator in transferring knowledge through what is presented of protest ideas, by which it achieves its aesthetic element in change and disclosure Facts by opening horizons for dialogue and interaction between him and the recipient, to create a collective awareness in documenting an incident through the element of open surprise and within its open space, so: "It is an area of our social life in which opinion is formed, and it is an area available to all, and its intellectual path appears in every discussion It is held on a case of public issues"<sup>10</sup>. From here, we find that street theater and its technology emerge under deliberative political and contextual variables that call for the adoption of opinion and the other opinion through, pluralism, acceptance of the other and the multiplicity of religions, sects and intellectual trends and documenting them in the memory of the recipient. It calls for partnership, freedom of different thinking, and freedom to live. The function of street theater was of great importance in drawing the attention of street awareness and its social, political, economic and religious topics and problems, to move us through documentation from self-awareness to participatory collective awareness in the search for the human self. For example, there were many theatrical performances that discuss the issues of survivors of Genocide, especially the Yazidi women. A theatrical performance was presented in the city of Sulaymaniyah by Kalar's troupe, the show "Condolences of a Homeland". The show presented the model of the Yazidi woman who survived genocide at the hands of ISIS and documented the actions of this organization of what happened from its rape of Yazidi women and their suffering in the way of salvation. The show is about the provocation of the human conscience and the suffering of women amidst a number of brutal monsters as they devour their bodies. Provocative messages broadcast by the show to the intellectual and psychological self of the recipient through the body of a woman who is aesthetically

Shaped by the performance of psychological struggle and by employing linguistic and movement with connotations and symbols to create a theatrical act that returns to the same recipient who made the show from him i.e. the recipient Participants in the theatrical event. This is what characterizes street theater by creating an interactive collective awareness in documenting victims of terrorism, including Yazidi women. Street theater also documents many events in the memory of the survivors of wars, so the international theater troupe was the Bread and Dolls Theater, which was widely known for documenting its stances on wars, such as (the rock and roll dance written by Megan Terry). It dealt



with the tragedies of wars with a group of American soldiers when a bomb exploded. The explosive days of the Vietnamese occupation and their return to life after a while, on a virtual basis, to get off the stage and disperse among the ranks of

---

<sup>10</sup>See: The Public Space between Consensus and Dispute, within the book Al-Varajah and the Public Sphere, supervised and coordinated by Khaled Amin, Publications of the International Center for Al-Valaa Studies, pp. 20-22

the audience by asking them about their position on America's participation in the war against the Vietnamese and the tragedies, calamities, defeats and setbacks it left behind, due to the determination of the vietnamese people to stand firm and the sincere determination to expel the occupiers at that time, the offer fulfilled the terms of communication in documentation The memory of the victims is inside the consciousness of the recipient. This is what characterizes street theater, as it documents, talks, incites and opens horizons by consolidating a memory that cannot be erased from the history of a bloody conflict in a specific period of time. Thus, he achieved his goal of documenting the memory of the victims of the genocide survivors everywhere and at any time. There was a need for a treatment beyond physical treatment, a treatment that fulfills the bitterness and defiance that this woman went through from rape, torture and emigration in order to escape her rapists. Street theater was the most reliable treatment in consolidating and consolidating the memory of this surviving woman by narrating her with a theatrical dialogue that embodies her bitter reality.

Among the plays that discussed this issue is also the play (Kazal) directed by (Raad Saeed) from (Zakho) .During the activities of the Zakho Street Theatre..... the play talks about the tragedy of the Yazidi woman and the massacres and what happened to this woman who became a victim of a backward, reactionary ideology that revolves around an orbit that agreed with the prohibition under the pretext of Islam, which is far from their beliefs and criminal actions. rape. The story of a girl named (q) is one of the stories of thousands of surviving Yazidi girls and women, who were kidnapped from the arms of their families and in the sight of their fathers, brothers, husbands, and relatives, and were enslaved and trafficked in the slave markets, where they moved among many elements of ISIS as a commercial commodity, and they were dealt with in ISIS homes as slaves, and they were subjected to the most heinous crimes by the officials and members of the organization, who exploited them to satisfy their instincts and lusts with sexual violence, even though Iraqi society imposes many social restrictions on girls and women, preventing them from revealing their pain and suffering that they witnessed. However, Kazal was able to courageously break all those restrictions and shackles and announce audibly through this theatrical work the call to reveal the crimes of ISIS, and although she cannot respond to all the ordeals that befell her, her courage is in facing what is said in society, rumors, defamation and stabbing. Of the people, but she began pouring water on the fire that was kindling in the furnace of her soul, and to restore some comfort to her after that long period of persecution, and to send some reassurance in her heart. (kazal) was not the forerunner in this field, for she was preceded by female companions of her who were survivors of the grip of ISIS, and nothing prevented them from discussing in international seminars and forums and revealing with all courage and audibly what we suffered from the disasters of their exposure to the crimes of ISIS to the world's ears, calling for peace and freedom. This important issue had to take the extent of the collective awareness of the Iraqi street and understand the crime that ISIS committed and the psychological and physical diseases it caused to the most important segment of society, which represents half of society, but rather it is mostly the whole of society. To work the audacity to achieve and convey the idea that the community wanted to be aware of in documenting a victim who suffered in the worst forms of crime and faced with courage and courage her cause to be a feat model for overcoming the biggest crime that humanity has gone through, which is the crime of murder and rape that left children who do not know where she is from and who her father is, she resisted And she rose with courage and violence in the face of the injustice that befell her, despite the harshness and fanaticism of society that prevents her from revealing what happened to her, so the street theater was the best and most knowledgeable place to create stimulation, provocation, and confront this sensitive issue that affects women in expressing it, so this theater was fueling the street to confront this dark invasion and support Women in getting her out of the pain and tragedies she suffered in order to overcome her ordeal and return to a decent life that societies allow her to accept within it and urge her to reveal in every forum and place the narrative of her cause without shame or limits to create a different feminist awareness of the challenge and suffering she went through. (kazal) was not the forerunner in this field, for she was preceded by female companions of her who were survivors of the grip of ISIS, and nothing prevented them from discussing in international seminars and forums and revealing with all courage and audibly what we suffered from the disasters of their exposure to the crimes of ISIS to the world's ears, calling for peace and freedom. This important issue had to take the extent of the collective awareness of the Iraqi street and understand the crime that ISIS committed and the psychological and physical diseases it caused to the most important segment of society, which represents half of society, but rather it is mostly the whole of society. To work the audacity to achieve and convey the idea that the community wanted to be aware of in documenting a victim who suffered in the worst forms of crime and faced with courage and courage her cause to be a feat model for overcoming the biggest crime that humanity has gone through, which is the crime of murder and rape that left children who do not know where she is from and who her father is, she resisted And she rose with courage and violence in the face of the injustice that befell her, despite the harshness and fanaticism of society that prevents her from revealing what happened to her, so the street theater was the best and most knowledgeable place to create stimulation, provocation, and confront this sensitive issue that affects women in expressing it, so this theater was fueling the street to confront this dark invasion and support Women in getting her out of the pain and tragedies she suffered in order to

overcome her ordeal and return to a decent life that societies allow her to accept within it and urge her to reveal in every forum and place the narrative of her cause without shame or limits to create a different feminist awareness of the challenge and suffering she went through.

### CONCLUSION:

We can extract some of the results that we are mentioned in the following:

- 1- Street theater adopts what the audience wants by presenting the problems of society through intertwining, sharing, interacting and documenting with the audience.
- 2-Street theater documents and frames events that were absent from the awareness of the simple receiver.
- 3-Street Theater tries to go down to the audience and share their pain and worry.
- 4-It is an educational and motivating theater that helps the audience understand what is happening around it.
- 5- Street theater is the effective element in deducing from it the ideas and concerns that we experience. It documents and dates specific time incidents .
- 6- He discusses and deals with sensitive and important issues and reveals our inner thoughts and what we feel physically and psychologically, as in the play (Kazal).
- 7- Street theater is no longer the simple place in which it is presented, but rather it has become a theater that spreads the ground for interactive collective awareness in documenting the victims of the genocide, especially the Yazidi women.
- 8- He documented and confirmed his presence in translating the suffering of the surviving Yazidi woman, the injustice and psychological and physical pain that befell her, and how to get rid of everything that happened through incitement and enthusiasm.

### REFERENCE

- 1- Bashar Aliwi: Street Theatre: Excavations of Concept, Function and Production, Amman, Dar Al-Radwan for Printing and Publishing, 2015.
  - 2- Amer Sabah Al-Marzouk: Street Theater and Openness to the City's Spaces, Teater Magazine (Erbil International Theater Festival, Sixth Session), 2019.
  - 3- Manfred Frank: The Limits of Communication (Consensus and Conflict between Habermas and Lyotard, TR: The Ezz of the Arabs by Hakim Bennani, East Africa, Morocco, 2003.
  - 4- Innes, Christopher: The Vanguard Theatre, TR: Sameh Fikry, Cairo, 1994.
  - 5- Abi Saab, Pierre: The Death of the Wandering Anarchist Julian Beck, Youm7 Weekly Magazine, p. 74, 1985.
  - 6- Langer, Suzanne: The Philosophy of Art, prepared by: Radi Al-Hakim, Baghdad, General Cultural Affairs House, 1986.
  - 7- Public Space between Consensus and Dispute, within the Book of Watching and Public Sphere, supervised and coordinated by Khaled Amin, Publications of the International Center for Watching Studies.
  - 8- Colin Chambers, The Continuum Companion to Twentieth-Century Theatre, ed. Colin Chambers, London, 2002.
- Langer, Suzanne: The Philosophy of Art, prepared by: Radhi al-Hakim, Baghdad, General Cultural Affairs House, -9 1986, p. 59.
1. See: The Public Space between Consensus and Dispute, within the book Al-Varajah and the Public Sphere, supervised and coordinated by Khaled Amin, Publications of the International Center for Al-Valaa Studies, pp. 20-22