



VISUAL ARTS AS A SOFT POWER INFLUENCING THE FORMULATION OF CONCEPTS OF PEACE AND COEXISTENCE

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Article history:	Abstract:
Received: 26 th April 2023 Accepted: 20 th May 2023 Published: 20 th June 2023	<p>After the emergence of the concept of perestroika in the republics of the former Soviet Union, the fall of the Berlin Wall and the collapse of the socialist bloc, the world turned into the unipolarity and began dominance of the West, its values and culture directly and indirectly affect Middle Eastern societies and other countries What is called the so-called Third World countries. After the development and generalization of the concept of globalization, the impact of this domination became clearer, which led to the emergence of another type of power to influence the relations between different human societies and to extend the control of the center represented by the West in another way, which is called soft power?</p> <p>Soft power, according to its creators, means, as a term circulating in the cognitive fields: Influencing the other by directing his behavior and this is done by being attracted to the culture and values of the influencer, away from Compulsion and reparation. That is, being fascinated by the culture of the West and submitting to what this culture produces and adopting it as an indispensable necessity to emerge as a civilized society keeping pace with the path of modernization in the new world.</p> <p>Visual arts as a kind of culture that can dominate the recipient's thinking by broadcasting spectrums of different images and expressions that enable it to send specific codes and codes that carry an intellectual speech to the recipient in order to influence it after being attracted to the meanings and ideas that are conveyed through images. Impressed, for the recipient with the aim of influencing him after being attracted to the meanings and ideas that this carries, which are conveyed through dazzling images, he can participate in the influence process and deliver what the creator wants in a message wrapped and disguised within the folds work.</p> <p>This study attempts to approach the concepts by analysing models of creative cinematic and theatrical works presented in order to consolidate the principles of peace and reconciliation to create a spirit of tolerance within Iraqi society and to address how the visual arts are used as a soft power that formulated and developed in the fields of knowledge. A weapon with an actual effect without violent repressive pressures, it causes radical or quasi-radical changes in the thoughts and attitudes of the recipient and urges him to accept the other, transcending all ethnicities and affiliations.</p>

Keywords: Soft power, cultural hegemony, visual arts, peaceful coexistence.s

CHAPTER ONE

Methodological Framework

Research problem:

Many human societies that are based on the foundations of pluralism face the problems of cultural difference and value differences, due to the different backgrounds that establish this plurality, such as religion and race. Coexistence and its remnants are among the issues that still preoccupy human societies today because of the ongoing conflicts and attempts at hegemony, which have made coexistence between members of societies difficult, if not impossible, especially in a society characterized by the multiplicity and diversity of its cultural, ethnic and racial components. Therefore, it is obvious that we study the possibility of the arts in dealing with the problem of pluralism and finding a human discourse that directs individuals to assimilate the values that enable them to accept others. From here, the

visual arts search for an influential cultural distinction for societies in general through its broadcast of images, signs and connotations that are direct or indirect. It is directly received by the recipient in its simple and smooth form, with a Peaceful strength, but it enters its depths in an impressive and significant way.

From here lies creativity and launch in spreading concepts that interact with human thought, which in turn distinguishes what is negative from what is positive in the form of an attractive soft power that moves away from the power of terrorism, coercion, oppression, threats and blackmail, as well as pressure, but rather takes an aesthetic form that changes the mind of the other within his situation with an amazing visual template. Attractive to be led without knowledge, it aims to create purification within the soul, a force that can transcend the self of the recipient and elevate him to another language far from the language of violence, oppression and revenge. Here it was necessary for the arts, including the performing arts and the cinematic arts as a positive influencing force through aesthetic visual images and within harmonious formations with connotations that carry an intellectual discourse aimed at influencing the behavior of the recipient., by creating a kind of interaction and rapid response, a force that invades human existential thought in order to achieve what it wants in the process of peaceful coexistence by influencing public opinion within a creative and aesthetic context that is effective in delivering humanitarian messages in accepting the other without impose his control. So, here, the two researchers had to stand in crystallizing the problem of their research within an intellectual and critical vision represented in: What is the role of visual arts and their impact as a soft force influencing the crystallization of the concepts of peace and coexistence.

Research importance:

The importance of the research lies in the fact that it tries to reveal the role of visual arts as a cultural soft force influencing the thinking of the recipient of intellectual change in crystallizing the concepts of peace and coexistence. He revealed the power of the influence of visual arts in eastern societies to create a public opinion different from the prevailing political discourse of the authority.

Research aims:

- 1- Revealing the role of visual arts in changing society aesthetically, intellectually, politically and economically.
- 2- Knowing the impact of soft power and its role in changing life concepts within the visual arts, including cinema and theatre.
- 3- Developing new concepts to urge workers in the fields of visual arts to find a different language to address the individual in eastern societies.

Research limits:

- 1- Spatial limitation: theatrical and cinematic performances.
- 2-Temporal limitation: Selected models / 2007-2017.

Define terms:

Peaceful coexistence:

The diversity, multiplicity and difference in our social life is a tangible reality that many have talked about, and the difference in human life is a social necessity and a divine will because the Almighty created us nations and tribes to get to know each other and live with each other in peace, as indicated by His Majesty in his noble book. The word coexistence comes from living, and if we stop at its linguistic meaning, which is originally the derivation of the term, we note in the intermediate dictionary: they lived on intimacy and affection and from it peaceful coexistence, and aishah: lived with him. (Islam and Coexistence: the World Wide Web).

Whereas (Seven Spegman) defined it as: a model for the resumption of a safe and productive life and a social system in which individuals who were involved in previous hostilities against each other can live and work together without destroying one another (Muhammad Abdul-Jabbar: p. 82).

Procedurally Peaceful Coexistence:

Through the aforementioned, the researchers found that peaceful coexistence, as required by the course of their research, is: the important focal point for the to existof individuals with each other within one society, with a human presence capable of building the human being, and it does not belong to one society without another, but rather depends on the human being as the basis for coexistence with the other within the logic of dialogue and acceptance of opinion and opinion the other without distinction of sect, religion, race or gender.

CHAPTER TWO

Theoretical framework

The first axis

Cultural hegemony and the crystallization of the concept of soft power

Although many researchers consider the American Joseph Nye as the first researcher to formulate the concept of soft power in a convincing theoretical form to explain the post-Cold War world, some others point out that soft power appeared throughout human history in the ancient era through the writings of philosophers such as Confucius and Socrates. And the influence of their opinions on people without resorting to any other means except the attractiveness of speech. And there are those who refer to the attraction of people to divine religions such as Christianity in its beginnings and the call of the Prophet Muhammad (PBUH) In the beginnings of the Islamic call, many entered the Islamic religion through the power of persuasion and the influence exerted upon them by advocacy and what the Prophet (PBUH) used of flexible and effective means without using hard force represented by violence or temptations or forcing people to accept the call by resorting to tribal influence.

Joseph Nye defined soft power as (the ability to attract, not through coercion, coercion and military threat, nor through economic pressure, nor through bribes and paying money to buy support and loyalty as is the case in traditional American strategies, but rather through attraction, or making others want what you want.) (Nay: 2007: 20). Because of his firm belief that the time of hard power has passed, Nye tries to expand the concept of power by addressing what a country or culture can influence others by conveying an attractive image that takes up a special space in the mind of the other who cannot resist what he receives from the sender. The French thinker Michel Foucault also worked in this field and tried to deliver an elaborate idea to us, which considers that soft power is a mental and value debate aimed at influencing public opinion inside and outside the state, and the main goal of influence is to achieve control that creates an indirect obligation. Others describe it as: (the strength of the model, the attractiveness of culture, the loftiness of values and principles, and the credibility in adhering to all of this. It is the possession of characteristics that make others look to the state as a role model and a source of the inspiration.) (Abdul-Jawad: 2109).

Some consider that the reference to the concept of cultural hegemony invented by the Italian thinker Antonio Gramsci preceded the emergence of the concept of soft power. The concept of soft power has already appeared. Gramsci explained in his analyzes that capitalist domination is through existing institutions such as the school, the religious institution, and other means of mass communication, Which creates good images among the public about the capitalist elite with the aim of controlling the minds of these people and ensuring that they do not deviate from the context of capitalist society, which devises many means to keep what serves its interests without thinking about what it must present to others. Gramsci explained in his philosophical book that the dominance of capitalism is not based on not only power, money and power, but also the acceptance factor that the culture of the ruling class creates in the minds of the people.

If we look closely at what attracts the means to attract the interlocutor , we find that the cultural hegemony began to bring with it the arts as a means that has an effective and rapid impact on people's mentality and thinking. Therefore, we see Joseph Nye referring to the power of American films and series in creating a kind of attraction to America and the paradise of the West. In this regard, Jim Frame indicated that "political messages can be conveyed through the behavior of sports, stars, or multiple images shown by television or cinema. Pictures often convey values more powerfully than words do, and Hollywood is the largest promoter and source of visual symbols" (Frame: 2003).

Some of the thinkers and critics touched on this and changed the concept of domination and power and used the cultural invasion as an alternative indicating a kind of counter or critical position to what exists. But as the Maghrebe thinker and critic Abd al-Salam ibn Abd al-Aali points out (if we want not to fall victim to a volitional philosophy that divides existence into good and evil, executioner and victim, then perhaps we must say that contemporary culture or "modern culture" is more accurately the one that invades, and it is Do not invade one region of the world without another, or a people without a people, or a race without a race, it invades contemporary existence) (Abdul Ali: 2008:106). He then discusses Heidegger's attempt to change from culture to technology and how technology sweeps contemporary existence in all its details. And if we look closely at what the visual arts have reached in our time - cinema in particular - we see the distinct presence of technology, which supports the hypothesis of its approach as it can have an effective effect in conveying the message it carries from the sender to the recipient. And taking that hypothesis into account, according to what Heidegger refers to, by the sweeping technology of life in our time, we can add contemporary theater as a space in which technology is used in many forms.

It is clear from the foregoing that the concepts of "soft power" that crystallized as part of the strategy of the capitalist West are rooted in the cultures of the world since ancient times and continue to this day. From this standpoint, we see many thinkers and critics agree with what Foucault points out in that soft power takes its significance by influencing public opinion and works within the public space, which allows art as a human creative context to have a clear and effective place and an effective influence in delivering sublime humanitarian messages that serve all humanity. . From here, the intellectual and cultural elites in most countries of the world began to call for peaceful coexistence, acceptance of the other, and interaction between different cultures without imposing the domination of a particular type. Other elites participated in formulating a kind of perception that embraces the idea of the need to abandon the language of force and allow soft power to be an appropriate alternative without coercion.

The second axis

Visual arts, as an influential force in the process of acceptance of the other:

Many philosophers, scholars, and critics have occupied the definition of art in its forms, and no one has reached a formula that satisfies everyone, because the human senses are subject to various influences, and there are aesthetic elements to the process of perception itself, which leads to the splitting of the unilateral perception of art as a kind of human activity practiced by humans to perpetuate their existence. Art has many types that differ according to the means used in its production and its impact on the recipient, and the visual arts are the group of arts that are mainly concerned with producing works of art whose taste requires tangible visual vision in the different media used in their production. Although the beginnings of the label included plastic arts only, but after the growth of human societies and the sophistication that appeared in other types of arts, it led to the emergence of other meanings and different classifications. From here, theatrical and cinematic arts entered the circle of visual arts and began to take a large part in this context.

Since the beginning of the twentieth century, the visual arts have shown different creative trends, and since then they have been considered a basic pillar in penetrating societies, and they are the best modern tools that are used to dominate societal awareness on several levels, whether by reformulating ingrained concepts, or forming and presenting

new concepts in a different way. Serve the maker's goals. And with the emergence of the clear development in cinematic art, these arts became a dominant type in the culture of peoples and seemed to represent the cultural identity of some countries, so it seemed clear to countries that intend to export their ideas that visual arts fulfill the purpose and it is possible to dispense with force and coercion and suffice sufficiency this method.

At the beginning of the century, the Soviets exploited cinema as a propaganda tool to export the ideology of the Bolshevik state since the October Revolution of 1917 when (Vladimir Lenin) declared that cinema is the most important art for us. Lenin's reference was enough to push the artists of that era to exert maximum efforts to use cinematic art as a means of strong influence on the public sphere to educate people about the culture of the state and push them to what the ruling regime indicates under the influence of Marxist-Leninist philosophy.

considered Cinema is the fertile field as it is the (seventh art) and one of the visual arts that adopts the image as an important part in presenting the issues you want in a promotional manner, whether these issues are political, social, cultural, scientific, intellectual, philosophical, economic, and other issues of concern to society and the individual. Because it keeps pace with the general tendency of people to produce what is visible represented in the world (the image) and what it contains of indications, signs and symbols. While theater was taken as another visual art, the visual image and imagination are two elements that constitute an aesthetic content that the theatrical performance seeks through the aesthetic composition of the presentation such as decoration, accessories, costumes, and image effects. A visual (visual) rhythm and a network of changing formative relationships that aims to communicate connotations and signals within non-traditional relationships broadcasted by the visual side of the presentation to be received by the recipient within a group of indications, signals and symbols.

The visual image formed by the theatrical Display within space the place and its engineering architecture is implicitly linked with scenography that reveals to us the visual image of the Display in harmony with the dramatic action of the event and in turn converges with the imagination and collective memory of the recipient to produce connotations and aesthetic visions different from what it is in reality, moving us to a visual space that contains the dynamism of the actor's body Through a visual image with a language related to reading the aesthetic space of the theatrical performance, this body is considered the active force of the act of presentation to the visual image within a group of dramatic actions embodied by the actor to give a tight aesthetic meaning within a (visual) rhythm with a visual sculpture of the theatrical performance space with a set of vocabulary and the installation of parts component on stage.

The third axis

Direct discourse of the arts as soft power:

The Soviet cinema had been taking shape, in the interests of the State, or of the class on which the Soviet State was founded, before it quickly became a bureaucracy in the era Joseph Stalin's. We can refer here to a number of films that were produced within the framework of what was then called (propaganda) films because they were a means of conveying the ideas and discourse of the Bolsheviks to people, such as: "The Fall of the Ramonov Dynasty" (1927) directed by Isfir Shoup and "The End of St. Petersburg" (1927). Directed by Vsevolod Pudovkin, Moscow in October (1927) to the director Boris Barnett.

In addition, what director Sergey Eisenstein did in this regard, producing major cinematic works such as (October 1927) and (The Armored Potemkin 1925), may confirm the importance of cinema in conveying the intellectual and political discourse away from forcing people by hard power or humiliating them in other ways. Eisenstein himself referred to this by saying: "The goal of Soviet cinema before anything is to teaching the masses, to give them general culture and political knowledge, as it leads a huge propaganda campaign in favor of the Soviet state and its ideology" (Eisenstein: 14:1977). moved The idea cinema as a means to deliver a message addressed to certain groups of people spread to the whole world, and the peoples of the world began to realize the importance of this, so the production of propaganda films that carry a specific political or intellectual speech with the intention of controlling the thought of the other reached hundreds.

The Jews used cinema as a soft power that could spread a kind of emotion by creating stories of oppression that tell of what the Jews were subjected to by the Nazis during World War II and during Hitler's campaigns to exterminate them in Europe and the world. Cinema served the Jews by creating a collective memory and a global consensus to keep the wound soft. And had it not been for cinema, they would not have been able to achieve this, as researcher Segev points out (even in Israel it was difficult to build a conscious collective memory until a suitable opportunity arose, the extermination of the Jews did not become a collective memory only after many years of war)) (Segev, 1993: 34)). The world did not know what happened until after the Frenchman, Alain Rene, presented his film (the Night and Fog 1954), in which he presented, through photographs and documentation, the situation of the Jews as victims of Nazi tyranny and oppression. From here, the Jews began to take cinema as a mediator that had a great influence in creating a collective memory for them and pushing the stories of the victims to be within a universal memory through films produced in Hollywood and abroad.

While the theater took another means, it was used in the same space and for the same goal, starting with a directed discourse carried by the text, which in turn tries to deliver it to the receiver, and when we decide (that the theatrical text is a deferred mass communication event based on a dramatic context (simulator - narrator) and an aesthetic context (imaginative - astounding) and in the context of knowledge (certainty - presumptive) in the sense that it may be based on (imitation or based on narration or both in a calculated constructive and dramatic mixture) (Salam: 2009) we find that these qualities give him access to many levels of communication with The recipient thus pushes him into a flexible space as part of a culture to participate in the process of communication. This hypothesis pushes the theater

to be within the so-called soft power, because it simply addresses the conscience of the recipient who is prepared to go through that experience as a vital part of the creative process voluntarily and not forced. Because what is known about Theatrical art is a chosen art that the recipient goes to by choice and does not impose itself like television, for example, but not limited to.

On the other hand, if we take into account Aristotle's definition of tragedy in his book *The Art of Poetry*, we find that he describes it ((as a simulation of a complete, noble act of known length, in a language equipped with colors of adornment, according to the different parts. And this simulation is done by people who do it not through story and stories, and it arouses in the same scenes mercy, which leads to purification from these agitation)) (Aristotle: 95). So, purification here as an attitude helps the recipient to get rid of emotions and pushes him to a kind of harmony with himself first, which has a great impact on his relationship with the other, that is, helps him to find a space for coexistence and acceptance of the other, transcending race, religion, or any other type of affiliation.

Prof Sami Abd al-Hamid touched on the concept of tragedy and entered into the depths of his interpretations and tried to reach different discoveries, as we see him saying (Ethically, purification was interpreted in the early modern period from the point of view of (Gibraldi Sinfo) 1543, which says: Tragedy, through what calls for pity and horror, purifies the minds listeners of their vices and mistakes and influences them to adopt good morals.) (Abdul Hamid: 2018).

The association of image-producing arts with tragedy the opportunity to analyze the relationship and rely on the effect that the image can produce to arouse pity or fear, because the image (a field for the overlapping of the sacred and the profane, and it is a human product that refers to the activity of the self) (Metz: 1974:38) and Because the feelings that can cause arousal of pity and the emergence of fear are considered among the activities of the human self, because the human being is a state of attraction and oscillation between what he likes and what he hates, and that the human self is a reflection of everything inside him and it represents his destination in life, his abilities and aspirations, or as Aristotle defines it as The mind's realization of reality and then transforming it into a tangible experience through the daily practices of the things that the mind perceives, which in turn constitute the active mind. Therefore, the image in which the creative self participates in its formation cannot be far from the classifications of Metz, (the image is linked to several cognitive, aesthetic, practical and technological fields, which raises the issue of openness to multiple scientific approaches to understand and interpret it). (Metz: 1974:38). From here it is clear to us that the meanings and connotations conveyed by the image within an aesthetic and cognitive context is nothing but an attempt to motivate the human self to communicate with creativity and push the self to any human condition that leads to purification. Purification as a psychological process and a human condition that empties people of all their grudges, which in turn opens the door to accepting and loving the other and living in peace and tranquility with him despite intellectual, religious or ethnic differences.

The importance of the relationship between art as an entity to produce nonviolent thought with feelings and awareness that can push a person to accept change lies in the moment of the create of a state of reception that helps the recipient to think about what should be and not what he was. That is, in doubt of what is well-established and inspired by ancient social customs. Thinking in a different way helps him get rid of the internal deposits that drive him to a state of stability. Here we can refer to some of the experiences that worked effectively in the field of providing the opportunity for the other to express his opinion and get rid of the deposits of harsh experiences using visual arts. In front of the perpetrator and the victim, this is what we see in the movie (Hope) directed by (Patrick Mureithi) and the movie (Sometimes in April) directed by (Raoul Peck). In the same context, we can refer to the play (Africa's Hope), directed by (Hope Azeda). These actions amounted to a minimal change in the victims' viewpoints and prompted them to think again about disclosing the perpetrators.

From here, we understand that the state of the eastern in dealing with art as a product of Western thought creates within him a kind of involuntary fear and anxiety based on preconceived notions about this stranger who has the power to strip him of his belief in the past and lift him from the state of hibernation that he considers in his heart as a kind of harmony or stability. Therefore, the moment of its collision with this product puts it in front of a new beginning and the creation of new hypotheses and different discoveries that were dispensable.

The Eastern human , that introverted personality who sees himself imprisoned within the framework of religious traditions and social contracts imbued with a kind of hatred for those who remain on the other side, denying his existence as a being worthy of living, and trying to avoid everything that pushes him towards him, finds himself now, with the help of arts in general and visual arts in particular, in front of A radical change, and art has become a path to a psychological and social development that saves it from its narrow local borders and opens up broad horizons for a bright tomorrow. With the influence of art, she goes through a different situation, looking active and open. Among those changes that art brings about within her is her transformation from obedience to a rigid and fixed regime to an active, liberated personality within a changing and moving life, from a fixed, fetishistic individual to a mutant who accepts the opinion of the other.

The moment of the Eastern collision with art has deep dimensions, the most important of which is the change in fixed beliefs that prompts him to ask about what the absolute truth is and the terrifying events that can change the world from an imposed reality to a virtual reality. Some, which exist in the depths of human thinking, reveal it and prepare it for change, and really change what was difficult to change before. Therefore, we find that the process of receiving is what helps in creating the conditions that work for the change of man from an angry, arrogant, pessimistic being, to another who loves life, is peaceful and optimistic. Optimism stirs the desire for a comfortable, calm and new

life within a person, which undoubtedly cannot emerge unless peace, acceptance of the other, and peaceful coexistence are established among the members of the same society. It is the power of art that produces this voluntary change within the human psyche.

The visual arts in Iraq began, after the change, to crystallize a different discourse, trying to enter into spaces that allow the by appearing of the human spirit of the individual who has suffered greatly under the oppressive regimes that obliterated the individual's identity and stripped him of his humanity. Cinema appeared with its power and the speed of its dissemination in that space, to spread another kind of compassion for the other, which does not bind him with him except that he is a person who lives with him on the same part of the earth called a homeland. In this regard, we can refer to what was presented by the Kurdish director (Taha Karimi) in his film (A Thousand Apples and Apples), a docudramatic film in which he tries to present the project of one of the survivors of the notorious Anfal operations, which claimed the lives of 182,000 Kurds. The character tries to gather the small number of survivors from the mass graves and make a bouquet of apples embroidered with cloves (a Kurdish ritual from heritage to satisfy the lover after a quarrel) and send it to southern Iraq as a message of peace to the Arabs and absolving them of all that the ruling regimes in Iraq have done against the Kurds.

We can also refer to the experience of the Iraqi film director (Muhammad Al-Daradji) in his movie (Son of Babylon) as another example, where he depicts the case of a Kurdish woman, during the fall of the regime, who goes to the south to search for her son who was lost in the events in Iraq. The film is about Ahmed, a 12-year-old boy, who reluctantly follows his grandmother's shadow. Upon hearing the news that living prisoners of war had been found in the south, she was determined to discover the fate of her missing son, Ahmed's father, who did not return from the 1991 Gulf War. From the mountains of Kurdistan to the sands of Babylon, they approach strangers, meet companions on all journeys, and meet people of their own accord. The Arabs help them in their arduous journey. Ahmed struggles to make sense of his grandmother's quest, and follows in the forgotten footsteps of a father he never knew. Al-Daradji portrays the state of solidarity of the victims with each other, transcending race and affiliations. It is possible to add other films that dealt with the issue of coexistence in Iraq, such as (The Road to Baghdad) directed by (Hussein Al-Akeli), (Sheikh Noble) directed by (Saad Al-Assami) and (Eastern gun) directed by (Bahaa Al-Kazemi).

In the theater, we see many works that dealt with the issues of returning to the human character in dealing with events, overcoming the spirit of revenge, and reaching another type of communication. Here we can refer to the play (supplications of Ahriman) by Dilshad Mustafa, which was staged by many directors. In it, the author deals with the issue of religions and how love can destroy all fortified walls, through the entry of a young man from the Islamic groups into the Church of the Virgin during internal fighting, and there, after a period of internal conflicts, he falls in love with a nun and tries to get rid of the psychological and religious barriers so that he can complete the love story. An old man who works in the church helps him, and we discover later that he is not a Christian, but rather belongs to the Yezidis. Finally, the young man tries to get out of the framework imposed on him and demolish the barriers and walls, and asks the girl to participate in that, and announces that the entire city has begun to demolish the walls, And people began to emerge and emerge from their shells imposed on them by religion and social traditions, and there are other shows that we can refer to, such as (Suicidal Look) by (Dilshad Mustafa) and directed by (Arslan Darwish) and (Shadows) directed by (Haytham Abdel Razzaq) .

Search indicators:

Based on what was stated in the theoretical framework, we must stand in front of clear indicators to measure the concepts that the researchers rely on to refer the models that were taken as a sample for the research and clarify the following:

- 1- Taking into Consideration that soft power lies civilized and cultural means that aim to influence and persuade, and thus have an impact on public opinion.
- 2- Soft powers have the ability in some countries to invest in the elements of civil and cultural attractions without resorting to coercion, with the aim of persuasion through literature and the arts. From here, we must ask whether the visual arts, as part of the culture of peoples and their civilizational extension, can take a positive step towards establishing peace and establishing coexistence between individuals of different races and affiliations.
- 3- The visual arts in Western experiences were able to build directed discourse that carries with it codes that aim to change the state of the recipient from amazement and admiration to delve into other spaces to build serious positions towards human issues related to the other.
- 4- Give room to express your opinion without fear and hesitation. That comes to mind a question, was the Iraqi artist able to reach that moment of creativity? Are there experiences that we can refer to in this context?
- 5- Cinema and theater as a common type of visual arts were able to run bold experiments within this space full of contradictions and within the circumstances that Iraq has gone through in recent years.

CHAPTER THREE

Search procedures:

First: the research community

The research community included a selected Iraqi sample from 2007 to 2017. The researchers made a deliberate choice because of their tolerance and clearly peaceful coexistence commensurate with the course of the research.

Second: the research sample

The sample was intentionally chosen for what the researchers thought after surveying, researching and watching many plays and films. It turned out that the sample possesses clear the peaceful coexistence, which is commensurate with the course of soft powers. The sample is:

Play: Shadows / Prepared and directed by Haitham Abdel Razzaq 2007.

The movie: The Gun of the East / written by Sattar Al-Rikabi and directed by Bahaa Al-Kadhimi 2017.

The researchers used the following tools:

- 1- The criteria and indicators reached by the two researchers in the research problem and the theoretical framework.
- 2- Watching several films and different theatrical performances within the period specified for the time limits of the research.
- 3- Communicate with the directors of the cinematic film and theatrical show.

Fourth: Research Methodology

The researchers adopted the analytical descriptive approach because it is able to clarify the relationships between the various variables and phenomena, and is also able to detail the different comparisons between these phenomena, and discover the differences and similarities in detail. The curriculum helps to deal with with all kinds of data that the researchers need in the different stages of the research.

Fifth: sample analysis

First sample: play / shadows

Prepared and directed by/ Haitham Abdel Razzaq

Acting: Maymoon Al-Khalidi - Iqbal Naim - Falah Ibrahim.

Which was shown on the stage of the National Theater in Baghdad? Adapted from the play (Death and the Maiden) by the Chilean writer (Ariel Dorfman).

One of the important, dangerous and peaceful weapons, as we wanted to name them, and which all societies must use is the weapon of (soft powers) that imposes itself within the spaces of art. Today, these forces have become more like an aesthetic cry than a lethal, soft, sensitive weapon that touches our feelings with ease and without violence. These soft forces in our analysis are a voice calling for freedom, but how can this be when the wounds bleed and did not heal in the depths of the soul, how can the victim accept and forget what happened to her while she is the one who suffered and lived the scourge of self-destruction, people and societies, how can she forget what happened to her in terms of torture and rape...

Our sample is a microcosm of similar incidents. This woman, whom we all know, possesses transparency and tenderness by nature. But the show revealed to us another rickety, destructive woman, and also strong and coherent to take her revenge, and she is in a continuous search for retribution from her executioner. How can we convince a society like this that has tasted the scourge of destruction and injustice, and call it to reconciliation, coexistence, peace and forgiveness while it waits for the moment of retribution and rebellion? We had to do all of this through (soft powers), which has become a gateway to peace that invites societies through its smooth, simple and soft thought to spread peace between societies....

The director started it with the scene of the toilet (defecation) and washing with water, with a single light centrality of a semantic scene that expresses the excretion and removal of corruption from the body in order to recover, high symbolism of the purity of the human self, purification with water, the most prominent sign that water is life and its eternal flow. Here it means that we should not stop walking by washing away the dirt of the past and paying attention to the future.

Then it moved to another spot of light to a sofa on which the woman lay, She wakes up to start her day as usual with a cup of tea that she pours, a routine life that they are accustomed to every day, but the indication that the show broadcast is that the pouring of tea has begun to depart from its familiarity, that the woman pours while she is amazed in another world, only to wake up to her reality that the tea spilled from the cup that seemed to be incomprehensible to its cup was burned..., which seemed indicatively to its cup... The show comes with another meaning in the same scene, a mobile phone ringing, symbolic of the continuity of marital life, a spiritual continuity, then it becomes a reality when he appears in front of her face to face to start their dialogue... And let's not forget an important figure sitting in the depths of the stage writing down the history of events written silently.. The dialogue is tantamount to a return to psychologically complex personalities, She was with the previous regime and now she is with the new one.. A third personality enters here The flatterer and the keeper of all roles at all times The personality of the doctor who extends a helping hand to the man of law to save him in the middle of the road The doctor today is yesterday's executioner. Which the wife distinguished from the tone of his voice, that strange man who talks to her husband, and discovers that it is the tone of the man who tortured herself and raped her in prison years ago, then it was decided to imprison him at home, and put him on trial, by extracting his full confession of committing that crime, and then ruling death on him.

However, the personality of the husband was placed by the author as the objective equivalent of the other side of the wife, and he urges thinking for the future, for what follows is an invitation launched by the husband who represents the law to turn the page of the past within the accelerating formative dramatic events he narrated through intermittent scenes with a semiotic management of light with a scenic isolation of the event within intermittent and complex scenes. In some of them, too, within a fluid, sequential dramatic communication and a performance interaction between the characters of the show with thorny, dialogue questions that lie within each of the souls present in the theatrical

performance and in all the societies that shared the same concern, a sense of grievance from the executioner ruler or the rule of society or others...

Discuss the issue of tolerance and reconciliation within the soft forces that we see entering through an aesthetic prism called art, this art in all its spectrums and visual forms such as cinema, theater, composition, and others. To ask problematic questions and then give appropriate solutions to them, such that there is a call for peace, reconciliation, and an apology from the other. The executioner's apology to his victim for the crime he committed against her may convince, and the victim may respond and accept tolerance and reconciliation. Tolerance only without forgetting. We must not forget, so as not to repeat, lest we fall. Victims once again, so that we do not repeat the past, because violence brings violence and hatred brings the same, and revenge inevitably is matched by revenge. We do not forget, but we have to forgive for the sake of our peoples, for the sake of our children and our societies, we forgive for the sake of the coming future of our countries, so that we live in peace and tranquility in order to be reconciled with ourselves first and with The other second. With soft powers, not with the power of arms, oppression and terrorism, we look forward to a new world, the power of art, beauty and thought, and as the French thinker (Michel Foucault) said: Soft powers are a mental and value debate that aims to influence public opinion inside and outside the state and the main goal of it is influence with the aim of control which creates an indirect compulsory.

And art is one of these soft forces that can change and control the souls of people and society, including the theater, which forms an important nerve of the nerves of the arts, so the director resorted to the end of his theatrical show (Shadows) by holding his actors brooms in order to purify our souls, and made the end of this show open to its recipients that He put him in front of only one option, and not the other, by resorting to tolerance and purifying the soul of its grudges and revenge by reconciling, tolerating, and cooperating in order to build again and look forward to a future that accepts the other in its new form.

The second sample: the cinematic film (gun of the East)

Author / Mustafa Al-Rikabi . Directed by / Bahaa Al-Kazemi

Acting / Sami Kaftan, and the child (Abdul Aziz Read).

One of the important and fertile fields on which the soft powers relied as an alternative force to violence and weapons in adopting important issues for several axes and many different areas of life affairs is the (seventh art) cinema, which has the upper hand in influencing the broad masses because Keeping up with the fertility raised for various topics, which distinguished it as It relies on the art of the image that invaded art directly and draws attention, and its ability to change oneself through psychology, sociology, and other sciences that affect the life of society.

To present an issue, an idea, or anything else. The issue of peaceful coexistence has a distinctive discourse at different levels, including political (ideological), reflecting the form of conflict and sectarian, ideological and religious differences, and this is what we clearly felt in the movie (The Gun of the East) directed by Bahaa Al-Kadhimi, in which he spoke in his film about the issue of belonging to the homeland and eternal love for its land, water, sky and whims. Despite the difference in religion that distanced him from him, i.e. the homeland, but his attachment to its roots remained with him without abandoning him, the Jewish character who was displaced from his home as a result of a national religious conflict, and who did not pay attention to this conflict and insisted on breathing his last breath in the place of his childhood next to the graves of his father and mother. The director, with all intelligence and technique, used the image in a remarkable way to communicate the idea of the film, far away from the narrative narrative, which is usually on the lips of the characters in all cinematic films.

The image had the most important impact within the events of the film, It was spoke and transported us moved us with camera shots between the atmosphere of the story, using with it the psychological factor in spreading the spirit of dialogue on the expressions of the personality embodied by the Jewish artist (Sami Kaftan), who turned with all his senses and the expressions of his body to tell and we heard the pulse of the character with all its expressive vocabulary The performance that arrived is clear to the recipient. The technical simplicity used to build the scenes seems intentional from the director, so that the recipient is not preoccupied with the flow of images that can control his attention without leaving space for him to take a critical or analytical position on what he sees in front of him, as indicated by that French philosopher and sociologist Jean Baudrillard (1929-2007) when he discusses The power of the image flow in the cinema, which appears as a stormy wave that dominates the reception space and robs the recipient's will to express any critical opinions and strict stances. Its pillars and gaze saturated with contemplation and nostalgia, ending with holding the child's hand before his death, the child who accompanied the event with all sincerity and spontaneity as he persuaded the recipient to make him believe what was happening in front of him. It was instilled in the child's personality by not touching that (impure) Jew, so he would defile you with his impurity, so we used to see him using (how much is his clothes) to cover his palms and help the Jew in his movement and his transfer from one place to another. And through the passage of events, scenes, and images, and within an elaborate and coherent dramatic construction of the event, we notice how the child involuntarily and unconsciously began to be very close and kind to the Jew in order to help him with all his affairs during his five-day stay. That we must move away from the Jew and wait for the moment of his death and get rid of this impurity, this understanding that society and religion instilled within individuals, but we note that the spiritual bond that was built between the Jew and the child broke all covenants of clash, conflict and hatred, because love and peaceful coexistence is based on goodwill on honesty with The other is to cooperate and brotherhood on something called humanity, and this is what the film brought to make us understand that we are facing an important issue that we must pay attention to. The issue of belonging, peaceful coexistence and brotherhood does not know that there is a difference between a particular sect or religion, but rather it is a human issue within every human soul.

The image that comes as the main component of cinema, as discussed by the Moroccan researcher Abdelali Maazouz, has become a basic bet in contemporary times, as it is the orbit of ideological conflict, cultural hegemony, branching out of violence, conflict over the sacred, and enjoyment of the vision. This is what confirms the discourse of this modern time and departs from what Plato and classical philosophy had previously announced about the image, as it carries within it a tremendous ability to mislead or falsify, and a spectrum that contradicts the truth.

The film was able to enter the aesthetic space and delve into a constructive context to communicate the director's thought safely, because it simply works within its context as a different type of culture that can dominate what is going on inside the recipient, so revealing its energy in influence and using it as a soft power that needs an intentional awareness that understands As it should be, and as Baldwin says (strength always depends on the context in which the relationship exists) (Nye:2020:20), so the use of cinema in the context of influencing the crystallization of the space of religious or ethnic tolerance is a creative intelligence that we cannot ignore.

The film presented an atmosphere of coexistence and peace in an amazing way and with a remarkable interaction through the director's belief in this issue, so we watched the film that embodied it with all technical, aesthetic and artistic craftsmanship through a power broadcasted by the cinema and empowered by the director on ourselves and our insides in a smooth, simple and soft language far from the language of violence, hatred, terrorism and domination. It is the language of soft power that took the role in fighting misconceptions and beliefs. A language far from the language of weapons. The language of thought, art and beauty. It is the language of cinema, the language of the image that every person in all parts of the world understands.

THE FOURTH CHAPTER

Research results

- 1-The visual arts have a prominent role in achieving peaceful coexistence, which contributes in an aesthetic, intellectual and effective way to social integration among its members.
- 2- own Soft power has a major the role in promoting life concepts such as trust, respect for the other, and the desire for joint cooperation between different religions and sects, and this is clearly evident in the sample of the movie East gun, if it tries to raise and address the problem of religions, their diversity, and the freedom of the individual to live within affiliation and peaceful coexistence. This is what is evident in the sample of the theatrical show, Shadows, which emphasized the renunciation of confrontation and revenge, and taking the reins of tolerance.
- 3- The visual arts and their imaginative means played a dominant role in spreading the promotion of bonds, connections, tolerance and forgiveness between individuals and groups.
- 4- The pluralism of human groups within one framework is a common coexistence in various fields while preserving the privacy of each group in what it believes and believes in. It is one of the requirements for the formation of human groups by accepting the different other without exclusion, coercion or marginalization.
- 5- Soft power is a different alternative to the power of arms, violence, coercion and terrorism, because of its aesthetic effect that touches the insides of our feelings and makes us feel the ugliness of the grudges and hatred we harbor.
- 6- Hate is a disease that afflicts those who have accumulated hatred in their consciences towards those who believe that life is based on the foundations of love, sacrifice, optimism, and faith in the right person as a basic source for establishing a society free of violence and domination. In order to create a just society based on freedom for the individual with his ideas and affiliations, the visual arts can create a different kind of awareness by broadcasting an intentional human discourse to the recipient at all perceptual and cognitive levels, as a human social function that rests on the shoulders of the arts as a whole, and the visual arts in particular, due to the power of its influence and the rapid arrival of its ideas.

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