



Ethics Philosophy of Iraqi Stage Actresses

Assist. Prof. Dr. Hayder
Attallah Abd Ali (PhD)

Hayderattalla@Gmail.com
College of Arts/ Ahl Al-Bayt University/Iraq

ABSTRACT

Studies regarding the persona of the Iraqi actor haven't got the same amount of attention as has the performance, despite the importance of the actor as a human being and what is related to him, especially the ethical issues that limited the rise of many artistic talents on the stage. On that basis, the researcher stresses the need to investigate the philosophy of ethics in terms of the actresses' viewpoints. Hence, the title of the research "Ethics Philosophy of Iraqi Stage Actresses" is chosen. The present study's main aim is identifying the philosophy of Ethics according to the actresses on the Iraqi stage. The study includes four sections; the first of which identifies the problem of the study, its importance, and limitations. The second section constitutes the theoretical frame of the study which is divided into two parts concerned with ethics and the sociocultural variables of the Iraqi actress. The section ends with the most prominent indicators that resulted from the theoretical framework. The third section introduces the procedure and the adopted descriptive approach in the analysis. Furthermore, the questionnaire is adopted in analyzing the randomly selected data. The chapter ends with discussing the most important results from data analysis which are regarded as the lead to the intended conclusion of the research which reveals that Iraqi actresses believe in the pluralism of views. Finally, the study introduces recommendations and suggestions for the necessity to follow up such topic.

Keywords:

Ethics, Philosophy, Actress

Section One: Methodological Framework First: The Problem and the Need for the Research

The history of human civilization is full of different moral laws, as there has never been one single law to govern all the human beings. However, there is one or more that gain priority and affected the development of thought in some people rather than the others. For instance, the law of the Babylonian King (Hammurabi) dealt with many problems at that time, among which are related to the unjustified ethical accusations towards women and have put an end to it. Rather, this law has become a window to other laws, such as the Jewish law.

Over time, ethics dominated a wide area of research and discussion. Because it represented a real ontological problem and became the line between good and evil. Heads were slaughtered just because it was proved that they contradicted ethics or been superior to them. The value of ethics arise from the fact that they are part of the human being, since birth to death with no exception. Moreover, the value of the human being is determined by his/her ethical predicates.

Ethics as an intellectual structure has not decayed, especially with the unceasing change in life concepts and the variant readings. Accordingly it can be regarded as a bold-written title signaling a number of

philosophies, critical presentations and societal norms. For there are some people who never pay attention to circumstances, time, social strains nor individuals and regard ethics as a comprehensive unit for everyone claiming that the human nature is one, regardless time and place. While others stand against such beliefs and regard it as variant based on the fact that unchanging human nature does not exist.

Dramatically speaking, Ethics have accompanied acting and casted out the actress until the emergence of the Roman civilization. And due to the general character of the theater which undergone a difference as a result of the change in the Roman mood, the actress appeared vulgar with bad morals, and was never portrayed as a respectful lady in the society nor a girl from the nobility. The choice fell on the slave women. "Plays usually used the slaves of the wealthy to perform female roles and also to stage nudity scenes..... mostly were lewd in theme and language. It usually dealt with unnatural vice and fornication"¹. Because such actions were against Ethical frames, and because the actors were slaves, the laws of Julius Caesar and the Emperor, Augustus, denied them from local rewards and also from the right to file a criminal case. In particular, it prohibited senators and their sons from marrying a woman who had been standing or whose parents were on stage"². Accordingly, the problem of Ethics for actresses continued and varied in accordance with the societies. Some societies had lesser constraints and ladies of these societies as well as the wealthy families supported acting so that actresses became a symbol of beauty and peace. However, other societies kept demeaning the actress despite the fact that the time of slaves and slavery have extinguished and that acting became a scientific study with institutes and private academies. In addition to the fact that themes have changed; they echo the reality of people and introduce values and noble aims.

¹ Dior, Edwin: **The Art of Acting: Horizons and Depths**, Languages and Translation Center, translator - Arts Academy, Part 1, (Cairo: Cairo International Festival of Experimental Theater, 1998). P 109-110

² Ibid.: 114

In Iraq, the society was of two divisions regarding stage actresses. However, the largest portion is against this carrier though they are entertained and amused by it. The main reason for that is Ethics. Despite the fact that the Iraqi society is multi-national and multi-religious, it is Arab nationalism and the Islamic religion that represent the absolute majority which is the core problem. This majority heavily concentrates on the female body, because they see it as a representation of her virtue which matters a lot to them. Hence, some of them resorted to covering her hair, face and even her voice. Some of them even kill the women if her virtue and ethics is under suspicion. And whoever contravenes is branded with indelible shame, he and his offspring even if time passes. From here, the need for this study springs; since, society is so strict, where did the Iraqi actress got her boldly challenge? Even though she is part of the society whether she likes it or not. How could she have built a resisting identity and tolerates criticism, skepticism and doubt? This signals a unique viewpoint or philosophy of the actress. Thus, the researcher has found that the problem of the research lies in the following question:

(What is the ethics philosophy of Iraqi stage actresses?)

Second: the Value of the Research:

The value of the research lies in the sensitive topic which have stolen so many stage talents, due to the immoral labeling of the mass culture to the theater. The topic also indicates cultural mistakes caused by government ignorance and what the wars imposed, as well as the decline of controls, which resulted in meager offers that stimulate instincts without any dramatic justification. The importance also comes in that this study provides a pure knowledge effort for students of the Faculties of Fine Arts and their institutes as well as for researchers, scholars, and those interested in the field of theater, in addition to the audience because the study discloses views and concepts that many of the public may not have seen.

Third: the Aim of the Research

(Identifying Ethics philosophy of Iraqi stage actresses)

Fourth: The Limits of the Research

- A. Spatial Limit: Baghdad/ Iraq.
- B. Temporal Limit: 2000-2020.
- C. Topical Limit: studying ethics philosophy according to Iraqi stage actresses' viewpoints.

Fifth: Terms Definition and Identification

- Ethics:

Ethics is defined by Immanuel Kant in his explanation. He says that "All moral perceptions and their base core are solemnly located in the mind and tribal pure... it cannot be concluded (moral perception) from any experimental attempt. Hence, it is, for this reason, an inadvertent knowledge. Its worth lies in the purity of its origin which makes it suitable to the highest practical principles of which we are abide. As much as we add an experimental item as much as we affect its originality and bare actions of their absolute value"³. On the other hand, Saliba defines it as "the knowledge of virtue and how to acquire it so that one's self can be refined, and the knowledge of vice so that one's self can be above it"⁴.

- The procedural definition of the philosophy of ethics: mental perceptions that are concretely adopted by the human self and sets to execute them behaviorally as a means to achieve a legitimized goal which may result in a good or bad effect.

First Section: The Principle of Ethics

Humans, unlike all other creatures uniquely understand and interpret ethics as well as making judgements through its concepts. It accompanies human's behaviour as an intellectual being which made it an important part of the philosophical field. Since history, philosophers have never stopped trying to escalate ethics and link it with evident concepts. Perhaps, Socrates is the oldest philosopher who has explained and clarified it.

Texts and blogs always quote his famous saying (If **virtue** is knowledge, then **vice** is **ignorance**) that is to say, the mind is responsible in determining the behaviour. Socrates believed that "nobody willingly chooses to do wrong in the sake of harming others. The good that is earned must be continuously preserved, unless it was out of ignorance and thus they do it because they mistake the evil act for a good act in some way."⁵ Since all human beings make mistakes, all can be ethical and unethical at the same time for there is no one who knows it all as there is no one who is completely ignorant. Perhaps, Socrates asks for some deliberation in action – part of science is deliberation and accuracy- so that the actor may be characterized by ethics. Thus Socrates does not find that evil stems from the human soul, but rather that it is good and moral, and everything that comes out from it is good if it were not for ignorance, that is to say, good is rooted in the self and evil is an alien and vanishes as soon ignorance does. This goes hand in hand with his famous saying that summarizes his whole philosophy "(Know thyself)"⁶. Accordingly, it can be said that the actress should clearly be of knowledge of the part she is acting, i.e. the researcher does not refer to the way she should act but the type of scenes she makes in her society. As well as studying the results of her role and the possible reactions whether good or bad. In addition to considering her tolerance ability in case she was attacked in terms of ethics.

Despite what is rumored that Plato's philosophy was an attempt to answer the questions posed by his predecessor, Socrates, this does not mean that there is consensus in intellectual propositions. Plato had his personality and his own visions. On that basis, he mentions: "knowledge alone is not enough for a man to have virtue. Man can know evil and does evil as well as good and act not. If virtue is taught as knowledge is delivered from

³ Kant, Immanuel: The Metaphysics of Morals. Abdel Ghafar Makawi, translator. Cairo: (National House for Printing and Publishing) 1965. P:46-47

⁴ Saliba, Jamil: **The Philosophical Dictionary**, Part 1, Beirut: (The Lebanese Book House), 1982. P:50.

⁵ Mahran, Rashwan Muhammad: The Evolution of Ethical Thought in Western Philosophy, Cairo (Quba Publishing House), 1998. P: 61.

⁶ Ibid: 60.

one mind to another by means of proofs, then Athenian rulers could have taught their students to be as virtuous as they were"⁷. This does not mean that knowledge is nothing, and does nothing, rather it needs support and a base to achieve its goal. This is accomplished in terms of self-goodness and good intentions out of which an ethical human being can be born.

Perhaps, Plato accepts this theoretically, but on actual application, he does not only doubts but he goes further than that in his rejection. This is concluded from Plato's saying: "this universe is the man's world, in fact, it is the graveyard of the body and the cave of dark illusions in which we are bound by the shackles of unbridled emotions. As for the world of ideals, it is the realm of essence and the place of every perfection. There, you can only find every order and every beauty"⁸. This means that ethics is not never complete because we live in a world that is less than an ideal where things gain perfection and completion.

Despite the shortage that portrays everything for the existence of humans inside the grave and within the frames of illusions, Plato situate two locations for virtue which is core of ethics; a location from the inside out and another gained from the outside and built within oneself. "Virtue is of two categories; an innate inherited virtue, which needs no teaching, and the true virtue by which man attains recognition and appreciation, and depends on knowing and intending the good"⁹. This needs a little illustration; is the innate, inherited virtue unreal? And is the real virtue the one that is acquired rather than natural? Perhaps here, Plato wishes to honor good deeds in featuring it with the word (real), because virtue is not to be divided and what is real does not mean the opposite of lying. First, he referred to the whole universe – and as previously mentioned- he describes the universe as the grave and shows disdain from the dominancy of illusions.

⁷ Badawi, Muhammad: *Ethics between Philosophy and sociology*, Alexandria: (University Knowledge for Publication), 2000. P: 18

⁸ Ibid: 51.

⁹ Ibid. 18.

Aristotle settled the tension between these two extremes by introducing a mean as a solution. He founded a middle state between these two called (the golden mean) which states that moral behaviour is between these two extremes – a moderate position between two ends- the human needs to be in between and this defines virtue. He states: "Virtue is found in emotions and actions, and with regard to emotions and actions, excess is in the most sin and deficiency is also blameworthy. The middle alone is the truly praised, because it is the only right and exact destiny. These two conditions are the merit of virtue"¹⁰. As for vice, it is the opposite. It is parting the middle and choosing an extreme.

The Aristotelian choice here is based on the principle of reason in classification. Actions and emotion are put by Aristotle in three arrows (deficiency, balance, and excess) and from which the choice is made, without placing other side choices. To connect this with the stage, it relates that the actress should choose socially accepted roles rather than not performing nor performing controversial roles.

Aristotle has never drawn a measure for this golden mean, rather he leaves the choice to the man "according to circumstances, things, people, problem and to know how to stick with the right amount; this is the middle, this is the perfection that lies only within virtue"¹¹ Based on that, the middle does not need to be socially approved – for the previously mentioned reasons – and consequently, controversial roles intended by the actress are regarded as Middle for a specific group and an ethical crime for another. However, what is important is that she has the right to make a choice, because choice is a matter of mind and appreciation is the measure. Thus, Aristotle should determine, before the classification, "first: the person should be free to choose, second: the person must know all the circumstances"¹².

¹⁰ Telos, Aristotle: *Deontology to Necomachym*. Ahmed Lotfi alSayed, translator. Part 1, Cairo: (Egyptian Book House), 1924. P: 247.

¹¹ Ibid.

¹² Al-Jabr, Muhammad: *Philosophical and Ethical Thought in Greece - Aristotle as a Model*, Damascus: (Damascus House) 1994. P:97-98.

In the Middle Ages, when the Church dominated the intellectual space, moral philosophy retreated as a human conceptual proposition in favor of religion, which began building new foundations far from human speculations and positivist studies. Christianity – as a totalitarian religion – dominated ethics; he who abides by Christianity is ethical and he who is against lacks ethics. Thus, a single intellectual concept prevailed rather than pluralism. It determined good and evil, right and wrong, on the basis of the divine law that is verified in the (Gospels). When someone disagrees that law, he might be executed and his writings might be burned which actually happened with many scientists back then among which are (Copernicus) who delayed the publication of his theory about Solar centrality and Earth's rotation until his death and (Galileo Galilei) who was threatened and forced to formally retreats about his scientific propositions.

In the European Renaissance, the church was put aside, and philosophers act freely. Ethics are no longer monopolized in a conceptual manner to one party rather the other. Among those philosophers who stood against the complexity of ethics is (Thomas Hobbs) who found out that Ethics lies in abiding by the state's laws. According to the theory of (Social Contract) people must live in a society abiding by certain limits that preserve their dignity and existence. Hence, people had rights and duties. This theory stems mainly from the self-interests of individuals, by being within a cohesive society in a state ruled by law. Thus, "the ruler shall have the right to determine the ideas, opinions, principles, and theories that are bad or hated, and the principles and good ideas that lead to peace and which should spread among the people"¹³. The ruler needs not to be an individual; it could be the Parliament, or a group of authorities that constitute the government of the country. On the basis of what is presented, the researcher finds that: Arts in general and drama in

¹³Imam, Imam Abd al-Fattah: Thomas Hobbs, the Philosopher of Rationalism, Cairo: (Dar al-Thaqafa for Publishing and Distribution), 1985. P:382.

particular according to Hobbs are performed in terms of social ethics because they are out of the legal context of the modern state. Thus, female performances on stage is to be regarded as ethical.

Immanuel Kant sees in his philosophy that Actions should not be judged on the basis of their consequences. "Kant claimed that intentions – he used the term 'good intention' – should be the base of ethical judgements; if man acted with good intention, Kant regarded these actions as ethical despite any consequences. Kant created a way to judge the intention if it is regarded as good or not which he calls (the Imperative). He describes it as such: Act as if the general rule of your action were to become, through your will, a universal law of nature"¹⁴. This means that if the actress's intention is to deliver an educational message, then she is performing an ethical action.

Utilitarian philosophy introduces the other over the self and the whole over the part. It is also concerned with the consequences of actions, the action is not considered ethical until the results appear, and if it was useful for the whole then action is to be considered moral, and on the contrary it is immoral. John Stuart Mill mentions that: "Utilitarian philosophy recognizes the ability of human beings to sacrifice their greatest good for the good of others. A sacrifice that does not grow or that does not seek to develop a general measure of happiness is considered a pointless sacrifice"¹⁵. Thus the actress should study the results of the role and imagines the future show, and if she sees a positive sign then she must proceeds or if not retreating is better for her. Mill specifies "the golden base....is to do as you would be done by, and to love your neighbour as yourself, constitute the ideal perfection of utilitarian morality"¹⁶.

Henri Bergson does justice to morals into two parts: (closed morals) that are linked to

¹⁴Smith, Ron F.: Journalism Ethics. Muhammad Hamid Darwish, translator: United Kingdom: (Hindawi C.I.C Corporation), 2018. P: 49.

¹⁵Mill, John Stuart: Utilitarianism. Saad Shahrli Harar, translator. 1st ed. Beirut: (Arab Organization for Translation), 2012. P:51

¹⁶ Ibid: 52.

the customs of society and preserve its traditions, that is, it is the morals of the group, generated as a result of pressure. And (open morals) expresses the individual's creativity, initiative and innovation, in which the individual transcends the group without being submitted to it. The difference between these two kinds can be described as "A difference between stillness and movement. The first morals are still and unchanged.... as for the second morals, they are mobile and moving forward, for the movement signals its existence. Open morals depend on the extent to which moral theoretical principles are fused into a single human model, which is the hero.... He is the one who leads civilized societies towards broad horizons that go beyond closed morals with their orders, commitment and social boundaries"¹⁷. The difference between them is in nature or in essence.

The theoretical discussion of philosophy regarding ethics can almost never end, and the viewpoints are numeral and varying. The study tries to present the most prominent propositions. The researcher does not fail to mention the relativistic propositions that confronted the absolute propositions which see morality as totally indivisible. This relativity goes to "Ethical judgments are, in essence, sentimental judgments based on emotions. They are inherently relative judgments that differ from one person to another"¹⁸. Because the human nature is changeable, we say the ethics of the Arabs and the ethics of the Persians, and we go down further and say: the morals of so-and-so and that continues.

Finally, the section can be concluded with reviewing the importance of introducing the existential proposition, which shows "that existential ethics is based on recognition of the primacy of the speaker's conscience, and calls for the foundation of behavior on personal freedom"¹⁹. This means that is private not public based on self without hurting the whole.

¹⁷ El- Ahwal, Mohamed Abdel Hafees: Henri Bergson's Ethics Philosophy, Alexandria: (Alexandria Library), 1998. P: 32-33.

¹⁸ Ibrahim, Zakaria: The Moral Problem, Cairo: (Egypt Library), 1969. P: 65.

¹⁹ Ibid.: 83.

Section Two: The Iraqi Actress and the Sociocultural Variables

It wasn't until decades later that the female body stepped onto the stage of professionalism. Performance started with males – As the Greek- though history records that a number of talents, or let's say girls who were encouraged to be on stage inside the church or schools with limited audience, those girls were never known or remembered in drama.

The stage went into two directions: The first attracted dancers, waitresses, and singers who used to work in cabarets, forming a powerful crowd puller. Indeed, they imposed themselves, as (Ali Muzahim Abbas) mentions: "From the club, dancers and singers stormed the doors of the theater"²⁰. There was no specific measurement for who can act, acting was free for all and because cabarets workers were the most daring and the most careless in such a closed society with no strict social boundaries interpreted as chains and stage managers who care not about the sociocultural bases, they took the lead and dominated the stage. This resulted in extremely bad consequences that shadowed the profession of acting and empowered vicious judgements on actresses. Thus, the reputation and status of actresses were attacked; she was seen as the cabaret girl.

The Iraqi society until the middle of the second decade of the twentieth century was under the occupying Ottoman rule. It is a society with a religious character, dominated by a tribal tendency. Moreover, the educational level of its members is poor or almost non-existent. Development schools were not at that time (type and quantity) as is the case after the emergence of the Iraqi state in its modern sense and the advent of the monarchy.

Ignorance, intolerance and limited thinking were the basis for issuing social judgments, and this is what the state sought to break down after its foundation through a

²⁰ Abbas, Ali Muzahim: Don't Ring Down the Curtain - Studies on Folk Roots and Heritage Sources of Modern Iraqi Theater, Baghdad: (Cultural Affairs House), 2005. P: 40.

series of developmental programs, including scholarships, of which the Iraqi stage pioneer (Haqqi Rashid al-Shibli) had his share. "the Iraqi government sent him to study drama in Paris in 1935"²¹. When he returned, he started planning for the second direction in drama which the stage adopted. This direction is characterized by knowledge, culture and discipline in form and essence. "A year after his return, he founded Acting Department in Fine Arts Institution (1940)"²². From there he started building his female /male students in a righteous artistic way based on the fact that art is value and that ethics is a measurement that cannot be underestimated. "one of the traditions established by (al- Shibli) is to prevent the department students from working outside the facility to prevent harming the students' reputation as well as avoiding damaging their artistic taste"²³. Al-Shibly worked hard to change the way people consider acting and actors whether he be a male or a female through making people distinguish between the artist 'student' and the boys and girls of the cabarets by making culturally valuable works that express their true identity.

Women started joining the profession of acting, especially after the state entered the line of organization, in the sense that "It is mentioned that the first law for performing groups was issued in 1934 to regulate the work of crews, their formation, membership and goals, and instructions were issued to prevent dancing in dramatic works"²⁴. This made the stage likeable by many girls and made some families approve that their daughters enter the welcoming world of acting. After the sober theater troupes were devoid of a female

component, including the (Haqqi Al-Shibli) troupe, "Madiha Saeed was the first woman to belong to the troupe. Another is (Nazhat al-Jamilah) and the third is called (Hooryah). At that time, writers and poets encouraged acting and stimulated women to get on the stage among which are al-Zahawi and al-Rusafi"²⁵. And others who called for reformation and making the woman part of the movement of the society just as the man whether at work or in school.

This new direction, al-Shibli direction, started forming its audience base step by step and attracting young talented girls into studying at Fine Arts Institution. Al-Shibli's students such as (Ibrahim Jalal and Ja'far al-Sa'di) entered the world of professionalism after their graduation through presenting plays that are regarded as socially ethical. These plays were honoured and celebrated by the Iraqi taste. What supported these works was the cultural variables after Revolution of July 14th, 1958 which changed the system of government from royal to republican. As Iraq witnessed for the first time in the sixties of the last century, an official institution for cinema and theater, as well as the establishment of the Academy of Fine Arts, and thus the cultural norms started framing social concepts.

Among famous actresses was the Arabic language teacher: (Fakhrya Abdul Kareem) who is well known as Zainab. She performed many important plays that changed the look of the society towards the Iraqi stage among these plays is (Ani Umak 'I am Your Mother') where she played the role of (Shaker's mother), the woman who is very similar to all Iraqi mothers in their intellectuals, pains, and life circumstances. Zainab says about the ethical view of the actress in an interview that she conducted in the seventies of the last century: "The situation now has changed, and this is a natural thing. The political, social, and intellectual contradictions and fighting events in the heart of this large society changed many of its behaviors and refined the traditional view of things, and healed it from the disease of stagnation and fossilization which made this

²¹ Zarzis, Nasser: Haqqi Al-Shibli, the pioneer of theater and Performance in Iraq, Baghdad: (Wowfest of the East) 1988. P: 37.

²² Alnasar, Mohsin: From the History of the Iraqi Theater – Haqi alShibli (an Article), Sharjah: (Arab Theater Institute – Web site: www.atitheatre.ae Date of publishing 10/3/2016.

²³ Abdel Hamid, Sami: The Iraqi Stage over a Hundred Year. 1st ed., Baghdad: (Cultural Affairs House), 2013. P: 62.

²⁴ Ibid.: 49.

²⁵ Zarzis, Nasser, ibid. P: 12.

community worthy of every development and renewal. What I was hard on from avoiding many people before, was transformed by the civilization development resulting from a real awareness that the Iraqi individual's mind had renowned in the last ten years, which made me and all the artists in this country a position that speaks of appreciation, respect and appreciation ... and I am proud of this because it represents a man's victor in my country over all manifestations of backwardness"²⁶. It is well known about this period of time that it was remarkably a cultural era, in which the Iraqi individual witnessed a remarkable development. Moreover, in this era, national literacy programs began to suppress ignorance. As Iraq was at the forefront of its educational system and its social values. Stage troupes had a significant role in developing the cultural level. The troupes spread through the country and the stage overcome the problem of actress's lack; there was no more reasons to reject the stage by many Iraqi families. "According to the public polls conducted by the National Acting Group and the Modern Artistic Theater Company, we can see the emergence of a qualitative audience, culturally and intellectually distinct from those of previous decades. The public of the current period (the seventies) is mostly from the educated class: students, teachers, and employees, those with high degrees are many, besides, workers as a distinct class group. The third group constitute the rest of the people..... As for females' share from the audience, it has grown in number and statistics state that more than the third of the audience consists of females most are educated, least never come without someone with them. The percentage of those who wear the abaya among the audience is much less than the unveiled ones. As for those who do not read, they are very limited"²⁷. This developed stage is due to the work of the governments

²⁶ Al-Jazaery, Muhammad: A Dialogue with Zainab, an Actress, Theater and Cinema Magazine, Issue 9, Baghdad: (Iraqi Radio and Television Corporation), 1973. P: 37.

²⁷ Al-Naseer, Yassin: The Actor.... A Study in Theatrical Formation, Al-Qalam Magazine, Issue 6, Baghdad: (Dar Al-Jahez) 1980. P:81.

and the unity of dramatists, academics, and the associates.

Among the actresses who accompanied Zainab from the fifties of the past century and those who appeared after her are: (Nahida al-Ramah, Fawzyah al-Shandi, Salima Khudhier, Widad Salim, Fawzyah A'ref, Sa'dyah a-Zaydi). These actresses established social cultural that accepts the stage and respects its actresses.

The stage performed crazy love stories like Romeo and Juliet with all erotic boldness. In this era, the increase in the number of actresses indicates the increase in Iraq's openness to the world and the cultural progress that the country has witnessed. The body has been relatively liberated from the domination of sociological determinants. As this type of shows - in terms of audacity - has kept limited, that is to say, not in the way we can imagine. Such shows also occur in other European as well as Arabian countries such as: Lebanon. It is worth mentioning that " Each decade of has a special audience that represents the summary of the life of that decade, its ideas and values, an audience with character and customs that are different from the character and customs of previous or later periods. And when such an audience is present a whole period is introduced through it, this means that there would be an intellectual collision between what an audience possesses and what an actor analysis"²⁸. Thus the audience of the seventies was open and different.

This phase in drama that was well prepared and built, in which the stage was part of the cultural project of the state, did not last. It was just like the top of the pyramid from which the stage started rolling down, for being described as no more than a complement element. The image of the Iraqi actress began to break by the new sociocultural variables.

The cultural narrowing prevailed during the late seventies as the Iraqi state was governed by one Party and one ideology, which prompted quite a few distinguished Iraqi actresses to take the path of emigration. "With the escalation of arrests, prosecutions and

²⁸ Al-Naseer, Yassin, *ibid.*, P: 80.

harassment against artists. The late actress, Zainab, had to depart the country to Bulgari"²⁹. As such was the actress (Nahida al-Ramah) who made her statement in her honoring ceremony in Baghdad after being forcibly departed from home, that she: In 1979 and at the beginning of January, in particular, I left my homeland forced with a wounded heart and a tearful eye after being subjected to many harassments They tried to kill me and kill my son, and I was subjected to psychological harassment, including an attempt to distance me from my audience, but I kept my principles and never gave up on them"³⁰. The immigration of actors never ended, for the country entered a dark tunnel of wars, and food, cultural and technological blockades that paralyzed different aspects of life.

During the eighties, the decline started gradually; the political variables shadowed the stage activity, as well as on the level of awareness of the audience and its culture. A new sociocultural state was created, especially with the disastrous Iraqi-Iranian war with which the stage aimed at mass mobilization. This does not literally mean that the theatre lacked good plays, though backwardness seemed crystal clear as a result of the state's direction towards war. In addition to the immigration of a number of actors which affected the production in the country as well as the citizens' income. Thus, "the activity in the commercial theater grew and the consumer approach escalated for the performances of this theater, and the imbalance between it and the (serious) theater was determined. The

number of regular audience in this theater increased due to the lack of other entertainment areas"³¹. Accordingly the type was different and depended on what is trivial in life for advertising purposes or purely self-promotion. Under the justification for mitigating war burden. Here, the image of the actress began to draw back as did the audience taste too. With the advent of the nineties, the biggest catastrophe of the new war began, and the destructive secretions that resulted from it exhausted the individual and the institutions, the education retreated, bribes prevailed, and so did ignorance.

This era witnessed a distinguished change; the specialized female character blended with the non-specialized and thus, performance chaos conquered-in some of the shows- while the specialized appeared disciplined, the other performed the role to charm. The reason of the presence of the nonspecialized was a result of the closure of cabarets and nightclubs after the faith campaign launched by the political system back then. This forced some actresses to step back from performing to save their reputations; some of which took the road of forced immigration.

Depriving the theater of its actresses who are committed to the quality of the theatrical act, and making room for women who wished to try the stage without knowledge of the foundations of the theater formation and its importance, as well as its seriousness and its cultural role in shaping the human. This experience gave birth to trivial performance based on uttering rude words, scornful phrases, and sarcastic jokes on short people, the poor and people who live in the countryside to provoke regional class differentiation. Yet, this wasn't all, the stage was inserting unsuitable artistic portrays and themes that contradicts the nature of the events, like introducing seductive, erotic dances, and even at the level of advertising, the focus of the propaganda posters that hang in the streets has always been on body seduction. The television was also a means to attract the

²⁹ Jawad, Fa'ez: The Twenty Second Anniversary of Late Artist, Zainab, the Artist of the People. Alzaman Magazine, Baghdad: (Internet Source), 2020, the link:

<https://www.azzaman.com/%D8%A7%D9%84%D8%B0%D9%83%D8%B1%D9%89-22-%D9%84%D8%B1%D8%AD%D9%8A%D9%84-%D9%81%D9%86%D8%A7%D9%86%D8%A9-%D8%A7%D9%84%D8%B4%D8%B9%D8%A8-%D8%B2%D9%8A%D9%86%D8%A8/>

³⁰ Al-Shammari, Mahmoud: Nahedah Al-Rammah A Homecoming Iraqi Palm Tree.

AlHiwar AlMutamadin, Baghdad:(Internet Source).2009, the link:

<https://www.ahewar.org/m.asp?nm=1&=4116>

³¹ 13. Abdel Hamid, Sami. Ibid, P: 384.

audience as many as possible. This wasn't only during the nineties, rather it lasted even after (2003). When violence and terror decreased in Baghdad, this type of shows reappeared again especially trivial, unprofessional themes; themes that Iraqi families cannot tolerate to see.

All this had really bad influence on the actress's reputation as a profession and a career and draw her down to the point that she became in the people's imagination as part of moral degeneration. To the extent that the term "artist" also in Arabic 'ارتيست', which literally means a female actor, became to be translated and used as a 'prostitute'. In fact, when some individuals utter insults, sometimes we hear someone says: (son or brother of the Artist "with the bad proposition of a prostitute") and this has led to the holding back of many girls and even many parents prevented their daughter if she wants to enter this wide controversial world. Still, this never stained the pure picture of (Zainab, Nahida al-Ramah, Azaduhi Samuel, nor Salimah Khudhier) and all other real belonging actresses. In fact, this had never affected the way people loved them.

• Previous Studies under Discussion

The researcher has found a relative MA thesis under the title (The System of Morals and their Representations in the Iraqi Stage Text) by the researcher, Sahar Fadel Abdul Amir in the College of Fine Arts – Babylon University. The thesis differs in title, method, introductions as well as conclusions form present study.

• The Results from the Theoretical Framework

1. Socrates associated ethics with knowledge; the one who knows evil does not do evil unless out of ignorance.

2. Ethics in Plato's philosophy range from inherited traits to attributes based on knowledge of the good, despite his belief in the vice of the earthly world.

3. Aristotle put Ethics as the Middle between excess and deficiency, having in mind individual differences in character, circumstances and cause.

4. Totalitarian religions have a domination on ethics; whoever abides is

regarded as moral and ethical, and whoever repels has no ethics.

5. Hobbs links ethics with the State's Laws.

6. Kant regards good intentions as the base for the ethical judgement.

7. Utilitarian philosophy is concerned with consequences; actions have results, if these results are beneficial then the action is ethical, if not the action is unethical.

8. Bergson divides ethics into: (close) which is related to the society and its traditions and (open) which expresses the creativity, initiative and innovation of the individual.

9. Views varied between absolute and relativist philosophy in defining ethics. The first opened it up to time and place, and the second defined it and adopted it in a narrow dimension.

10. The main spring of Iraqi stage actresses is divided between institutes and colleges of Fine Arts and among the socially rejected nightclubs.

11. Politics played a role in demeaning the theater and once again let the unprofessional enter this field and stain the reputation of many of its workers, especially actresses.

12. Sociocultural variables affected the female more than the male which forced many restricted actresses to stay at home and quit the work at the theater, especially during the nineties when cabarets' girls started being on the theater stage.

13. The image of the Iraqi actress (1950s-1970s) was much more acceptable to the audience – due to the type of works – in the 1990s and after the 2000s.

14. Actresses' performance in the utilitarian stage is characterized by shallowness; depending on performing and uttering rude and sometimes indecent actions.

15. The focus of the commercial Folk Theater on female bodies such as presenting seductive dances, affected acting as a profession and alienated the Iraqi families form the theater and pressurized them prevent their daughters from practicing this profession.

Chapter Three: Research Procedures

First – Research Data: the study has conducted a survey study that aimed at regulating the number of actresses in accordance with the limits stated in the curricular framework. The data is collected through phone calls made with administrators and actors at the National Theater, professors of Arts Colleges and Institutions, published data from critical studies and news about theatrical performances in periodicals and websites, as well as appendices of theses and dissertations. Thus, the study reached a limit of 50 professional actresses.

Second - Research Procedure: the study adopts the descriptive approach in dealing with the theoretical framework and research procedures, due to its consistency with the course of the research as well as its objectives.

Third – Research Tools: the study adopts the following tools:

A. Documents: including books, periodicals and websites.

B. Questionnaire: depending on the theoretical framework (that agrees with the problem and the aim of the study) as the source for the study's questions.

C. The researchers' personal experience in acting.

Fourth – Research Data selection: the study randomly selects the data; 28% is from the community – (14) actresses – which is a reasonable percentage according to what texts gesture.

Fifth – Data Analysis:

The study presents a number of questions with the intention of uncovering the ethics philosophy of Iraqi stage students to a 28% of the research community. The elicited answers harmonized largely with many options. What is worth noting is that the research sample represented the knowledge and cultural levels of all Iraqi actresses; 35.7% of them are with MA degree and PhDs., 21.4 % are bachelor degree holders, 35.7% are Fine Arts gradulators, and 7.2% are the rest.

While 7.1% of the research sample agreed with Socrates that Ethics is associated with knowledge, 92.9% disagreed. Hence, according to actresses, the ignorant does not need to be

an unethical. This arguments can also collide with Plato's discussion in which he grouped ethics between knowledge and genetics. With this regard, 'heredity', 35.7% of the answers agreed that ethics are inherited, that is to say, they form within the human being as his features, complexion, and even some inherited diseases. However, this was rejected and disapproved by 64.3% of the answers, perhaps due to their faith and belief in the role of the society in constructing the human-self, in addition to the individual in building his/herself.

The golden base that is introduced by Aristotle which says that Ethics are in the Middle between two opposite extremes, was approved and agreed by 92.3% of the data and rejected by 7.7%. This agreement over Aristotle's golden base theory is, perhaps, justified by the religious nature of the Iraqi society and the comprehensive intellectual principle (More than enough is too much).

Actresses did not agree with the concept of "religious monopoly for ethics" which states that religion is the criterion for the existence or absence of morals in a person, which is what all Abrahamic religions agree upon, as 92.9% of the actresses did not agree with it, while the study detected only 7.1% of agreeing votes. This is mainly because, nowadays, people never mind about the other's religion; it became something personal just like marriage in which no one has the right to state a word about it without permission. The modern human being seeks only for respect, appreciation and personal distance in his community regardless of which religion that the other belongs to.

As for the question that links the State with ethics which is based on Hobbs's philosophy, answers were equal between rejecting and approving; 50% of the actresses agreed with the question and 50% rejected the idea. This is due, perhaps, to the fact that some actresses believe that ethics is something personal that cannot be legislated by the laws of the State. Furthermore, the Law cannot include every aspect of life. However, others fail to find a satisfactory end in the Laws of the 'males' State. It can be said that the actresses

who approved with this concept have definitely aimed at the laws that preserve the dignity of the human being and retrieve his rights at a distance from individual jurisprudence and the timeworn tribal ways.

Actresses, mostly, adopted Kant's philosophy that regards good intentions as a standard for the individual ethics. It is based on the social Islamic learning that depends on intentions within work. The percentage of agreeing votes reached 92.9%, despite that these intentions may result in bad or unaccepted actions. Actresses who rejected Kant's philosophy form 7.1% total; these actresses regard the results before any action or judgement. Thus, these actresses follow the utilitarian philosophy that focus on results despite of the intentions. Based on the utilitarian philosophy, 21.4 % of the actresses agreed with the question, while 78.6% refused the philosophy. This turns the researcher's attention to the actresses' unstable responses regarding whether to focus on introductions or results. This instability rests on the sequences; thus if the harm is acceptable or little, it is to be accepted whether it occurs at the introductions or the results.

Regarding social traditions and whether the actress should commit herself to them or reject them, actresses chose (sometimes) as an answer with a percentage of 71.4% which refers to the conclusion that actresses need not to commit themselves to anything or reject everything. But who decides? The actress herself for sure; SHE decides what is good or harmful for her. Because she herself is the one who will stand up against any criticism, which frequently defames and damages her reputation. On the other hand, 21.4% of the actresses surrendered to the power and tyranny of the society and they consequently gave in to societal legacies. However, some actresses (7.2%) rebelled against the societal restrictions based on the belief that 'the past is the past' and the future is in their hands to make, which is a leading regenerative logic that is open to criticism harms.

Based on the fact that ethics is absolute and cannot be bounded or limited by time nor place, or it can be said that every time and

place has its own ethics and moralities that express it well, 85.7% of the actresses agreed with time differences and privacy, while 14.3% were against this concept and adopted the idea that ethics is something absolute. Perhaps, they justify their attitude with the idea that humans share the same nature and circumstances which even if they differ they are one. This is according to Terence: there is nothing new under the sun, which means that everything is repetitive; things may differ in form but the essence is one. This logic contradicts with discrimination logic in making judgement among individuals; 'treat people the way you want to be treated'. Everyone makes mistakes but it is somehow different from one to another and how the society reacts towards such mistakes also differs to the extent that some mistakes are regarded as good behaviour and within the scoop of individual freedom in some societies.

However, what is even more interesting is if the individual freedom contradicts ethics which none of the actresses answered with a (Yes). This highly illustrates their strong belief in their identity. The option (Sometimes) has had its biggest share with 64.3% which gives the meaning that freedom may or may not contradict with ethics and morality. This is naturally logical, since the discrimination is in the hand of the actress herself for she is the one how draws the boundaries of her freedom in terms of the general rule that forbids harming the other. On the other hand (No) option had a percentage of 30.7% of the actress who belief that freedom is not related to ethics, more specifically ethics has no right in weaving freedom. Each concept has its own characteristics that should never come across the other.

With regard to the last question that summarizes the socio-cultural reality and is related to the State policy with all of its cultural institutions, faith campaigns, disastrous wars that burdened the society and limited its freedom, in addition to the damaged economic reality, bribes and corruption, actresses blamed and convicted the State policy with a percentage of 7.1%. these actresses regard that

the state has no right to interfere and that the plays are normal.

Section Four: (Results, Conclusions, Recommendations and Suggestions for further Studies)

The present study reached the following:

First – Results:

1. While (7.1%) of Iraqi stage actress belief that ethics is related to knowledge, (92.9%) of them objected to that belief.
2. 35.7% of the actresses find that ethics can be inherited.
3. 92.3% of the actresses think that ethics lies in the middle between two opposite extremes.
4. Actresses, 92.9% of them, objected to the claims that suggest a religious monopoly on ethics due to their belief that religion is a personal manner.
5. Half of the actresses (50%) consider that ethics is related to abiding by the State Laws, while the other half refused such claim.
6. 92.9% of actresses approved Kant's philosophy which states that good intentions are a standard for ethics.
7. With regard to utilitarian concept, 78.6% of the actresses objected while 21.4% accepted the idea.
8. In terms of restrictive/free ethics, the answers varied; 21.4% of the actresses yielded to the society constraints, while 7.2% chose to be liberated from any restrictions. However 71.4% of the actress stood in midway.
9. Ethics is not absolute according to 85.7% of the actresses.
10. On one hand, 64.3% of the actress assume that ethics may contradict with personal freedom, while on the other, 35.7% of them believe that there is no connection between personal freedom and ethics.

Second - Conclusions:

On the basis of the data analysis and the theoretical overview, the study has reached a conclusion that carries a clear answer to the main problem of the study in addition to fulfilling the second part of the aim of the study

of which the first part is satisfied within the theoretical part of the study (Identifying ethics philosophy). The reached conclusion comprises the following points:

1. Ethics philosophy varied according to Iraqi stage actresses; in that they had differently channeled opinions.
2. The Iraqi actress has strongly believed in the philosophies that approach the dominant intellectual presentations in Iraq, as: balance and good intentions.
3. The Iraqi actress has honored her career by describing it as a cultural career with a positive constructive message by which society heads for Awareness and urbanization.
4. Conceptual differences do not mean that the person is unethical; the unethical person is a person with different ethics. Hence, there is no absence for ethics unless in case of bad intentions that aim at destructing the person which is very far from the acting area.
5. Many Iraqi actresses decided to step back in line for a notable deterioration of personal freedom and forcing the woman inside restricted limitations. Due to the fact that women represent ethics within the Iraqi family, many families started limiting the daughters' choices in accordance with the general atmosphere. Accordingly, the stage lost many talents.
6. The government adoption of ignorance policy with the society, with which it eliminated the cultural sense from the mass theater. This was proven through giving the prostitutes the chance to practice the profession, which in turn led a growing dissonance among the masses and a swelling indecency.
7. The religious campaigns have grown the society's strictness and created a violent environment for the woman by describing her as that seductive item that should be cornered and covered on shelves. Accordingly, this caused many to allegedly issue ethical accusations not only on actress, but these accusations

also targeted female hospital employees, college students and the like.

Third – Recommendations

In order to fulfill the intended aim of the study, the researcher recommends the following:

1. To teach (ethics) at schools and to establish the concept of multiplicity of ethics which can never be absent in an individual unless there was an inhuman action such as a murder or a robbery.
2. To design seminars regarding the multiplicity of ethics for employees all around the Iraqi institutions. In addition the supportive role of media television dialogues and drama to deepen the awareness.
3. To reconsider the text of the local stage performances; its vocabularies and implications that are against the aim of the show. Moreover, to revive the socio-cultural character of the stage.

Fourth – Suggestions for Further Studies:

The study suggests conducting the following supplementary study:

(Ethics Philosophy of Iraqi Stage Actors)

Bibliography

First – Dictionaries:

1. Saliba, Jamil: **The Philosophical Dictionary**, Part 1, Beirut: (The Lebanese Book House), 1982.

Second – Books:

1. Imam, Imam Abd al-Fattah: **Thomas Hobbs, the Philosopher of Rationalism**, Cairo: (Dar al-Thaqafa for Publishing and Distribution), 1985.
2. Ibrahim, Zakaria: **The Moral Problem**, Cairo: (Egypt Library), 1969.
3. El- Ahwal, Mohamed Abdel Hafees: **Henri Bergson's Ethics Philosophy**, Alexandria: (Alexandria Library), 1998.
4. Badawi, Muhammad: **Ethics between Philosophy and sociology**, Alexandria: (University Knowledge for Publication), 2000.
5. Al-Jabr, Muhammad: **Philosophical and Ethical Thought in Greece - Aristotle as a Model**, Damascus: (Damascus House) 1994.

6. Zarzis, Nasser: **Haqqi Al-Shibli, the pioneer of theater and Performance in Iraq**, Baghdad: (Wowfest of the East) 1988.
 7. Al-Jazaery, Muhammad: **A Dialogue with Zainab, an Actress**, Theater and Cinema Magazine, Issue 9, Baghdad: (Iraqi Radio and Television Corporation), 1973.
 8. Dior, Edwin: **The Art of Acting: Horizons and Depths**, Languages and Translation Center, translator - Arts Academy, Part 1, (Cairo: Cairo International Festival of Experimental Theater, 1998).
 9. Smith, Ron F.: **Journalism Ethics**. Muhammad Hamid Darwish, translator: United Kingdom: (Hindawi C.I.C Corporation), 2018.
 10. Telos, Aristotle: **Deontology to Necomachym**. Ahmed Lotfi alSayed, translator. Part 1, Cairo: (Egyptian Book House), 1924.
 11. Abbas, Ali Muzahim: **Don't Ring Down the Curtain - Studies on Folk Roots and Heritage Sources of Modern Iraqi Theater**, Baghdad: (Cultural Affairs House), 2005.
 12. Abdel Hamid, Sami: **The Iraqi Stage over a Hundred Year**. 1st ed., Baghdad: (Cultural Affairs House), 2013.
 13. Kant, Immanuel: **The Metaphysics of Morals**. Abdel Ghafar Makawi, translator. Cairo: (National House for Printing and Publishing) 1965.
 14. Mahran, Rashwan Muhammad: **The Evolution of Ethical Thought in Western Philosophy**, Cairo (Quba Publishing House), 1998.
 15. Mill, John Stuart: **Utilitarianism**. Saad Shahrli Harar, translator. 1st ed. Beirut: (Arab Organization for Translation), 2012.
- 16. Third – Magazines:**
17. Al-Naseer, Yassin: **The Actor.... A Study in Theatrical Formation**, Al-Qalam Magazine, Issue 6, Baghdad: (Dar Al-Jahez) 1980.
- 18. Fourth – Web Sites:**

19. Jawad, Fa'ez: **The Twenty Second Anniversary of Late Artist, Zainab, the Artist of the People.** Alzaman Magazine, Baghdad: (Internet Source), 2020, the link:
<https://www.azzaman.com/%D8%A7%D9%84%D8%B0%D9%83%D8%B1%D9%89-22-%D9%84%D8%B1%D8%AD%D9%8A%D9%84-%D9%81%D9%86%D8%A7%D9%86%D8%A9-%D8%A7%D9%84%D8%B4%D8%B9%D8%A8-%D8%B2%D9%8A%D9%86%D8%A8/>
20. Al-Shammari, Mahmoud: **Nahedah Al-Rammah A Homecoming Iraqi Palm Tree,** AlHiwar AlMutamadin, Baghdad: (Internet Source), 2009, the link:
<https://www.ahewar.org/m.asp?nm=1&=4116>.
21. Alnasar, Mohsin: **From the History of the Iraqi Theater - Haqi alShibli** (an Article), Sharjah: (Arab Theater Institute - Web site: www.atitheatre.ae). Date of Publishing 10/3/2016.