

The Role of Imam Hussein's Ritualistic Islamic Passion Plays in Reflecting the Real and Genuine Meaning of Martyrdom

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Abstract :

Islamic passion plays which are called Ta'ziyeh (consolation) or tashabih (simulated) are similar to Christian Passion plays of medieval Europe. Whether, in Islam or Christianity, Passion plays remain as a dramatic source of inspiration, a living way to reflect on the events most central to the faith. The word "martyr," in both the Christian and Islamic traditions, means "witness." In this regard, "martyr" refers to a witness to the faith. Ta'ziyeh is the sole Islamic drama before the mid nineteenth century when western influence came to the Islamic world.

The theater remains a center of spiritual discipline where the spectators may have a chance of searching their souls and realizing the hidden depth below the surface. Islamic passion plays which are considered a theatre of rituals remain a kind of a simple theatre in which actors are common unprofessional simple people who try to reflect the values of Martyrdom and total selflessness stand against Machiavellianism and total selfishness. In our troubled times, with all the deterioration of moral values, people need to be constantly reminded of the existence and saving qualities of our spiritual and religious heritage. The paper sheds light on the role of Imam Hussein's Ritualistic Islamic Passion Plays in Reflecting the Real and Genuine Meaning of Martyrdom that is different from the deformed version of martyrdom

Key words: Islamic passion Plays, Rituals of Muharram, Visual aid. Genuine martyrdom, Deformed Martyrdom.

1.1. Historical Perspective: People of Egypt and Mesopotamia used to represent the yearly process of decay and revival of life in their myths of gods who annually die and rise again from the dead; "in name and details the rites varied from place to place: in substance, they were the same."¹ John Gassner ² argues that " a passion play is a term which is used widely to denote dramatic rites dealing with the death and resurrection of a god, and more specifically and narrowly to the dramatization of the suffering and crucifixion of Christ."³

The earliest record in the history of drama is a stirring passion play about the life of Osiris, which was enacted every spring dating

back to the eighteenth or nineteenth century before Christ; it recounts the life, death, resurrection of Osiris and laments his death as well as rejoices over his restoration and his eternal rule.⁴ Babylonians worshiped Adonis. The Greeks borrowed the worship of Adonis whose name was originally Tammuz among the Babylonians.⁵ In the religious literature of Babylonia, Tammuz was Ishtar's young lover. Ishtar, the great mother goddess, represents the embodiment of the reproductive energies of nature, The Babylonians believed that every year Tammuz passes away from the happy earth to the terrifying subterranean world, and that his divine beloved makes a trip in search of him.⁶ There was, for instance, a weeping and lamenting for the deity Tammuz in summer. He still lives on today, "in the Hebrew and Arabic Spelling of his name, Tammuz, the name of the Semitic lunar month that laps over July, the time when pasture withers and the god must for a time die again."⁷

The Greeks, on the other hand, performed plays in honor of Dionysus, the god of fertility, wine and drama. Dionysus was a vegetation spirit who used to die and reborn each year; he was associated not only with all kinds of rites which were designed to promote fertility, but also with teaching about death, purgation and rebirth.⁸ According to Greek Mythology, "the torn god dies only to live again and in his magical resurrection, his virtue is made manifest."⁹ Dionysus was the subject of similar passion plays which were in fact dramatic dances known as 'Dithyramb'¹⁰ Greek tragedies, according to John Gassner, is "believed to be developed from the Dithyramb."¹¹

2.1. Martyrdom and Suffering in Islamic Traditions:

Drama and theater activities were unknown in the Arab-speaking countries for centuries before they were imported from Western culture during the first half of the nineteenth century.¹² The Islamic religious law is thought to be one of the main reasons why Arabs, especially Muslims, ignored the theater for centuries. Despite the strong and consistent objections of Islamic theologians to the representational arts, indigenous theatrical forms such as puppetry, shadow plays, spontaneous comedies, traditional storytelling have not only existed but prospered in Islam for centuries.¹³ These theatrical modalities have been related to holidays, seasonal and religious festivals, and occasions such as weddings, births and circumcisions. They are "loosely based on standard storylines whose authors are either unknown or deemphasized."¹⁴

M.M Badawi argues that "Ta'ziyeh is virtually the sole dramatic spectacle of tragic nature which one can encounter in the Islamic world prior to its cultural contact to the west."¹⁵ Badawi adds that "Ta'ziya should more properly be viewed as an extension of religious

ritual than a drama. However, its mere existence explodes the popular fallacy that Islam is incompatible with dramatic representation." ¹⁶

Although Ta'ziyeh remained confined to Iran and Iraq rather than other parts of the Islamic world like Egypt; it had an effect on Abdul Rahman Al-Sharqawi, the famous Egyptian poet, storyteller and innovator in the area of poetic drama. He wrote a poetic play about Al-Hussein, entitled *Al-Hussien Thaa'iran Wa Shahidan* (Al-Hussien: as a Revolutionary and Martyr) in 1969.¹⁷ Al Sharqawi's play has been denied performance on the stage in Egypt since the seventies of the twentieth century because of strictly repeated censorship. Censorship was the same problem that faced John Masefield and Maxwell Anderson and the Iraqi writers of poetic drama when they tried to present poetic religious plays concerned with religious martyrdom on the stage. Efforts are being made presently to act Al-Sharqawi's poetic play *Al-Hussien Thaa'iran Wa Shahidan* by Egyptian actors in Iraq, after they lost the hope of having it performed in Egypt. In Iraq, the more usual term that is used for Ta'ziyeh is "Tashabeeh" (likeness), because the actors provide a likeness, a mimesis, to the historical figures whose actions and deeds they portray.¹⁸

The major historical event which is the martyrdom of Imam Hussein, the grandson of the prophet of Islam, Mohammad, has become the central inspiration for the development of the Islamic commemorative drama called "Ta'ziyeh."¹⁹ In Islam, Imam Hussein Ibn Ali is seen as having sacrificed himself, his family and companions for the sake of reviving the true lost values of Islam and mending what was distorted of his grandfather's religion by those who ruled the Muslims at the period of Al-Hussein's time. The word "martyr," in both the Christian and Islamic traditions, means "witness." In this regard, "martyr" refers to a witness to the faith. The word "martyr" comes from the Greek *martus*, meaning "witness."²⁰

Jamshid Malekpour²¹, in his book *Islamic Drama* (2004) refutes misconceptions among Western theater scholars about the absence of an indigenous Islamic theater and affirms that Ta'ziyeh is the sole Islamic drama before the mid nineteenth century when western influence came to the Islamic world. He describes this type of drama as being "a ritualistic form of theater, akin to the early Greek drama, but more closely related to medieval European drama or even to the 2500 years Abydos passion play of Egypt."²² M.M. Badawi, a specialized researcher in Arab theater and drama, concludes that "Ta'ziya should more properly be viewed as an extension of religious ritual than a drama. However, its mere existence explodes the popular fallacy that Islam...is incompatible with dramatic representation."²³

Peter Chelokowski, Professor of Middle Eastern and Islamic Studies at New York University and the most prolific writer about Ta'ziyeh, agrees totally with Malekpour and Badawi and argues that Ta'ziyeh is the sole religious theater that existed before the contemporary theater, which was introduced into the Islamic world accompanied by other Western influences in the mid-nineteenth century.²⁴ Islamic passion plays which are called Ta'ziyeh (consolation) or tashabih (simulated) are similar to Christian Passion plays of medieval Europe in "intent as well as in stage presentation."²⁵ The word Ta'ziyeh came from an Arabic root /aza/ which means condolences, mourning or sympathy.²⁶ Although the Islamic passion plays are acted mainly in Iran and they are called Persian Passion plays, they have their roots in other Islamic countries like Iraq and Turkey.²⁷ In the words of Milla C. Riggo, "celebration of Muharram festival rites is not in themselves uniquely Persian."²⁸ The patronage of the Iranian Safvis and the Qajar shahs played an important role in the development of Ta'ziyeh. Huge open-air arenas called tekiyeh were built for royally performed performances. Nasir al-Din the Qajar Shah (1848-1869) built in 1870s *Takiyeh Dawlat*, the Royal Theater in Tehran, which was the most famous of all the Ta'ziyeh performance spaces which surpassed that of Europe's greatest opera houses in the opinion of many Western visitors.²⁹ Most Ta'ziyeh dramas, like the passion of Oberammergau, were originally performed outdoors at crossroads and other public places where large audiences could gather.³⁰

The first westerner to pay attention to Ta'ziyeh is Comte de Gobineau. A Formerly ambassador of France at Tehran and at Athens, he dedicated a whole section to Ta'ziyeh in his book *les Religions et Philosophies dans l'Asie Centrale* (Paris 1865), and introduced it to French scholars.³¹ It was the reading of Comte de Gobineau's account of such performances that inspired Matthew Arnold, the famous critic and man of letters who had seen the famous Bavarian Passion play at Oberammergau, to write his long essay, "Persian Passion Play" in his well-known *Essays on Criticism* (1875), where he compares it to western Passion Plays.³² Arnold says that Count Gobinea is bold enough to say that Greek drama despite all its greatness, is "a mere pastime or amusement in comparison to Ta'ziyeh." Arnold disagrees with him and says: "to me Ta'ziyeh ... finds better parallels in the Ammergaue [sic] passion play than in the Greek drama".³³ To participate in Ta'ziyeh or the Passion of Christ is to take part in a profoundly religious event filled with intense grief, lamentation and mourning where there is a lot of self-sacrifice, suffering and profound act of divine redemption. The pain which the participants can feel is the pain of Jesus and Hussein. The story of the

passion play of Jesus Christ is filled with pathetic scenes, like for example,

When Jesus is whipped and then given a crown of thorns to mock the claim that he is 'King of the Jews', and then dressed in a purple robe. Jesus carries his cross to the place of crucifixion, helped by Simon of Cyrene. Jesus is stripped and nailed to the Cross. Two criminals are crucified alongside him. After some hours the soldiers check that Jesus is dead by stabbing him in the side. Blood and water gush out. Jesus' body is taken down and buried.³⁴

Like the passion play of Christ, Ta'ziyeh consists of a cycle of plays that represent the following heart aching events:

The journey of Hussein and his family from Madina; the capture and the murder of his envoy Muslim...the besieging of the party; the enemy's denial of water to the crusading family for three days of scorching heat; the exploit of Abbas, a valiant half brother of Al-Hussein, who loses both hands as he desperately try to get some water from the Euphrates for the children of the holy family; the martyrdom of Hussein's nephew, Qasim, whose wedding with Hussein's daughter turns into mourning feast?. The martyrdom of Hussein's two young sons, Ali Akbar and Ali Asghar..., the martyrdom of seventy two men in Hussein's camp and finally the martyrdom of Imam Hussein himself. Scenes of the captivity of the remaining women, who were carried off to Yazid in Damascus, complete the cycle.³⁵

Thus, the bloody massacre in Karbela is portrayed in several episodes illustrating the successive murder of each member of Al-Hussein's camp and finally his own martyrdom. Each of the first ten days of Muharram is the occasion for the staging of different performances depicting the death of each of the relatives and supporters of Al – Hussein.⁵⁵ The massacre that happened in one day, which is the tenth of Muharram, can be performed in several separate days. The only fixed day and play in the Muharram repertory is the martyrdom of Al-Hussein on the tenth, or Ashura.³⁶ Frequently, the cycle starts on the first day of Muharram with a play commemorating the death of Muslim Ibn Aqeel, Al-Hussein's ambassador to the people of the city of Kufa. This is followed by a daily progression of plays, each devoted to the martyrdom of various members of Hussein's family or his followers. Typically, on the day of Ashura a synoptic performance is given where all of the martyrs' deaths are presented in a single recounting.³⁷

Ta'ziyeh is one of the unique traditional theaters in the world. Richard Schechner in his book, *Between Theater and Anthropology*, argues about it and says, "it is hard to classify Ta'ziyeh since it

belongs neither to ritual, nor theater nor politics." ³⁸
 Nevertheless, Ta'ziyeh in itself has many theatrical conventions and it can be studied in comparison to medieval passion plays of Christ as well as many other theatrical conventions like the Aristotelian concept of Catharsis, Brecht's alienation effect and Godowsky's concept of poor theater.

1.3. Recent Days Tashabeeh :

More than 1,300 years after the martyrdom of Imam Hussein, grandson of the messenger of Islam Prophet Mohammad, the lovers of the prophet's household, all around the world are still mourning the sorrowful and historic day each year on the 10th of the month of Muharram in the Islamic calendar with commemorations and rituals. The commemorations, however, are not restricted to this day but rather take place on the first 10 days of Muharram culminating on the Day of Ashura. Rituals are also carried out till the 40th day when it is customary for millions of Shiite Muslims to converge on the holy city of Karbala to visit the shrine of Imam Hussein.

The Tashabeeh begins with the actors who act the roles of Imam Hussein and his family began to make the scene accompanied by the audience heading towards the place where "the analogy" will be held to express the march of Hussein from the city to Karbala. In the center, the drama is held without relying on the stage, and the actors (or participants) are divided into two groups, the Army of the Hussein near their tents, marked by green and black banners. On the other side is an army that increases their red banners and other banners.

The individual dances begin with the real horses and the enthusiastic speeches among the actors. Each one of them affirms the justice of the cause he is defending and for which he will die, and the dialogue begins between one of the actors and a representative of the other team, each of whom mentions the character traits he represents and enumerates their historical virtues.

The colors that are used in al tashabeeh have a very important connotations, meanings and symbols. They have a great impact on the same recipient. The white represents purity. The blackness represents a dark color with a sense of bleak colors and influential and constitute an important structure in the fashion designed to revive the Ashura because it illustrates the essence of the link. Each color indication of its interactions in the resemblance, Purity and purity and (green flag). The horse of Imam Hussein with the coloring of the saddle in color and red dye is a sign of the blood that is shed, as well as the white and silver colors of the swords and stained the swords of the military red and the palm of the cloth is made of white and dyed red and raised above a column carried by some individuals to represent the father of

peace be upon him armor and tents installed and The cradle of the empty special tools for similarity.

The place of Tashabeeh is in the open air and not in the theater room, techniques here are close to the spirit of cinema or more accurately than what is happening in the site of cinematography, there are historical costumes and loudspeakers, horses and camels, dolls and accessories are all intended to approximate the incident and try to emulate as much as possible. In the field of the show, there are no features of a particular director or so the picture looks to the receiver, but there is an output that draws the story of the facts on the field of analogy. Here, it seems as if the performances were not motivated by a play industry. And the need to create a theater, so it came to draw the features of the visual perception seems to spontaneously mimic what actually happened in the incident. The incident that is full of moral lessons. Imam Hussein's revolution could be a source of inspiration for different lessons. For everybody there is a model and a moral example for whatever man may think about.

The analogy is often carried out in relatively large public spaces that allow a smooth, uncompressed or compressed movement on it, which in fact reflects the keenness of bringing the incident closer as it happened. The place of incarnation is open here as the incident of the child has occurred in an open and external place, the dramatic act is directed at an audience that spreads on the edge of the theater in a way that resembles a football audience watching a match. The visual aid can be a good source of moral teaching making use of the intimacy between actors and audience. Where the actors do their best to reflect that in every single detail of this revolution, human society can find lessons about how to act in every situation, how to live, and how to behave in order to guarantee honor and dignity.

The audience, over time, blends in with the atmosphere of analogy, and it is confirmed that what is happening in front of it is a real and not a representational act, which means that inspiration is one of the outcomes of the critical play according to Aristotle. Immediately after the noon prayer, the youth groups, representing the Yazid army camp, dressed in the uniforms of the army of Omar bin Saad (the leader of enemy's army), went out of the caravan with the firecrackers to throw them in the tents with a tragic scene in which the recipient invoked the burning of the tents Imam Hussein's household, the women and children, which depicts the boldness of the enemies of God on the Noble Prophet's House without fear or hesitation. On the other sides stand the companions of Imam Hussein who are the best examples regarding the bonds of friendship and fellowship. With regard to brothers, al-Abbas can be taken as a role-model of the relationships of fraternity. The audience finally reaches Catharsis, the stage of

cleansing through crying and shouting sympathetic to the painful tracks of the incident exactly as it occurred. It is a battle where evil versus goodness.

As far as the participation in acting, the role of women is no less important to the role of female characters in the battle. In recent year's women had their share in acting in tashabeeh. Lady Zaynab is the most excellent example for all women. In the field of loyalty therefore, women share men the commemoration of this great battle. In every single detail of this revolution, human society can find lessons about how to act in every situation, how to live, and how to behave in order to guarantee honor and dignity. Imam Hussein succeeded to achieve his goals and do did his family members who put into practice the second stage of his revolution.

Conclusion :

The performance of theatre in all its kinds, part of it Imam Hussein's ritualistic passion performances, is a universal cultural phenomenon that exists in every society around the world. Human beings are the only species that creates theatre. Understanding theatre helps us understand what it means to be human. Theatre can be a good place for moral teaching. It develops our ability to communicate our thoughts and feelings to others, improving our relationships and improving the world around us. It helps us understand how our minds and the minds of others work. It helps us to see how the environments in which we live affect who we are and who we will become. Theatre is a great way to learn about history. Rather than learning history from reading the textbook, theatre makes history come alive right before our eyes. Going to the theatre teaches us about people, places, and ideas to which we would not otherwise be exposed. Learning in a theatrical setting makes learning fun.

Besides, Theatre is a cultural space where society examines itself in a mirror. Theatre has long been looked at as a laboratory in which we can study the problems that confront society and attempt to solve those problems. Performance permeates every aspect of our everyday lives. Power relationships are constructed through performances. Understanding how performances unfold around us can help us to recognize and take control of the power dynamics that affect us. The social gathering also strengthen the patriotic and national feelings. Finally, in world which is heading towards materialism and self-interests with all their evils .It is important to educate young people about the ongoing battle of evil and goodness and about the true meaning of martyrdom when you give your life to save others rather than the deformed meaning of martyrdom which means you kill yourself and others.

Notes :

¹ James G. Frazer, *The Golden Bough* (New York: Oxford University Press Inc., 1998), 366.

² John Gassner (1903-1967) was born in Hungary and immigrated to the United States in 1911. He is a dramatic critic who taught dramatic criticism and playwriting at many colleges and universities in 1956 he joined the faculty of the Yale School of Drama as the Sterling Professor of Playwriting, a position he held until his death.

[http:// Drs.library.yale.edu:8083/fedora/get/mssa:ms.../PDF](http://Drs.library.yale.edu:8083/fedora/get/mssa:ms.../PDF).(accessed May 20,2013).

³ *Collier Encyclopedias*, 6th. ed., s.v. "Passion play.", John Gassner .

⁴ Gerald L. Berry, *Religions of the world*. (New York: Barnes & Noble, 1956), 9.

⁵ Ibid.

⁶ Alice B. Fort and Herbert S. Kates, *Minute History of the Drama*. (New York: Grosset & Dunlap, 1935), 4.

⁷ Stephen Bertma, *Handbook to Life in Ancient Mesopotamia*.(New York: Facts on file Inc., 2003).117.

⁸ Ibid.,118.

⁹ A. P .Rossiter, *English Drama from Early Times to Elizabethans* (London: Hutchinson and Co Ltd.,1969), 23.

¹⁰ A dithyramb was a choral hymn sung by fifty men or boys, under the leadership of an *exarchon*, to honor Dionysus. The dithyramb became a feature of Greek tragedy and is considered by Aristotle to be the origin of Greek tragedy, passing first through a satyric phase.

<http://ancienthistory.about.com/od/greektheater/g/082809Dithyramb.htm>.

(accessed May 20, 2013)

¹¹ John Gassner and Edward Quinn. eds., *The Reader's Encyclopedia Of World Drama* (New York: Dover Publication Inc, 2002).647.

¹² Peter Chelkowski, "Islam in Modern Drama and Theater" *Die Welt des Islams* 23, No.24, (Jan. 1984), 45-69

87 -100. <http://www.jstor.org/stable/1570662> (Accessed 29/2/ 2018).

¹³ Ibid.

¹⁴ Ibid.

¹⁵ Mohammed Mustafa Badawi, *Modern Arabic Drama in Egypt* (New York: Cambridge University Press, 1988), 10.

¹⁶ [Ibid .](#)

¹⁷ Ibid.

¹⁸ Ibid. , 8.

¹⁹Gassner and Quinn, 494.

²⁰ Alison A. Trites, *The New Testament Concept of Witness* (Cambridge : Cambridge University Press, 2004), 300.

²¹ Jamshid Malekpour is a lecturer, scholar, writer and director of Theater and Cinema and is currently an assistant professor at the Department of Mass Communication. He is the author of eight books on theater and drama, including *The Islamic Drama* which was published in 2004 by Taylor & Francis in London. https://www.gust.edu.kw/jamshid_malekpour(accessed May 5, 2013).

²² [Jamshid Malekpour](#), *The Islamic Drama* (New York: Frank Cass Publishers, 2005), 6.

²³ Badawi, 1.

²⁴ [Peter J. Chelkowski](#), "Time Out of Memory: Ta'ziyeh, the Total Drama," *The Drama Review* 28, No. 1, (Winter, 2005), 15-
<http://asiasociety.org/arts/performing-arts/theater/time-out-memory-tazi-yeh-total-drama> (accessed February 5, 2018).

²⁵ Gassner and Quinn , 647.

²⁶ Ibid.

²⁷ McConachie ,82

²⁸ Milla C. Riggo, " Ta`ziyeh in Exile: Transformations in a Persian Tradition," *Comparative Drama*. 28, No. 1, (Spring 1994), 115-140. <http://connection.ebscohost.com/c/articles/tradition>. (accessed April 1, 2018).

²⁹ Gabrielle H. Cody and Evert Sprinchorn, eds., *The Columbia Encyclopedia Of Modern Drama* (New York: Columbia University Press, 2007), 692.

³⁰ Josephine Helena Short, *Oberammergau and the Passion Play* (New York: Kessinger Publishing Co.2005), 14

³¹ [Malekpour](#),8.

³² Ibid.

³³ Matthew Arnold, *A Persian Passion Play*, in *The Works of Matthew Arnold*, vol. 3, (1865) , 223-264 . <http://www.unz.org/Pub/Arnold> Matthew-1865-00223. (accessed February 5, 2018).

³⁴ Ibid.

³⁵ Gassner and Quinn, 686.

³⁶ Bertha Johnston, "Hasan and Husain: The Passion Play of Persia—A Contrast," *The Open Court*: Vol. 1910: No. 8, (Aug.1910), 467 .http://opensiuc.lib.siu.edu/ocj/vol_iss8/2/.(accessed February 25, 2018).

³⁷ William O. Beeman, " Ta'ziyeh Performance Conventions: A Short Sketch".<http://asiasociety.org/arts/performing-arts/theater/tazi-yeh-performance-conventions-short-sketch>. (accessed January 5 , 2018).

³⁸ Rebecca Ansary Petty, "Ritual Enactment of Persian Renewal." *Theater Journal*, 33, No. 3. (Oct., 1981),341-354.<http://www.jstor>

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دور التشابيه الحسينية الشعائرية في تأمل المعنى الحقيقي للشهادة

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المسرحيات الشعبية الإسلامية التي يطلق عليها التعزية أو التشابيه والتي تماثل مسرحيات آلام المسيح في الديانة المسيحية في أوروبا في العصور الوسطى. تبقى مثل هذه المسرحيات الشعبية مصدرًا مهمًا للإلهام سواء في الإسلام أو المسيحية ، ، وهي طريقة حية للتفكير في الأحداث الأكثر أهمية في الإيمان. كلمة "شهيد" ، في كل من التقاليد المسيحية والإسلامية ، تعني "الشاهد". في هذا الصدد ، يشير "الشهيد" إلى الشاهد على الإيمان. والتعزية هي الدراما الإسلامية الوحيدة قبل منتصف القرن التاسع عشر عندما جاء النفوذ الغربي إلى العالم الإسلامي.

يظل المسرح مركزًا للإلهام الروحي حيث قد يكون لدى المتفرجين فرصة للبحث عن القيم الروحية ويبقى مسرحًا للطقوس وهو مسرح بسيط يكون فيه الممثلون أشخاصًا عاديين غير محترفين ممن يحاولون أن يعكسوا قيم الاستشهاد ونكران الذات ضد الميكيفيلية والأنانية الشاملة. في عصرنا المضطرب حيث التدهور في القيم الأخلاقية ، يحتاج الناس إلى التذكير باستمرار بوجود وصون صفات تراثنا الروحي والديني. يسلم البحث الضوء على دور التشابيه الحسينية الشعائرية في تأمل المعنى الحقيقي للشهادة والذي يختلف عن الصيغة المشوهة للشهادة التي يتبناها الإرهابيون.

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التوصيات

الإلهام الشعائري للإمام الحسين هو طريقة رائعة لتكريس التاريخ. وبدلاً من تعلم التاريخ من قراءة الكتاب فقط ، فإن المسرح يجعل التاريخ ينبض بالحياة أمام أعيننا. إنه نوع من أخلاقيات التدريس بالامتاع . المسرح هو وسيلة رائعة للتعلم. الطقوس الشعائرية لمسرح التشابيه تعلمنا عن الناس والأماكن والأفكار التي لا نتعرض لها. الطقوس والتجمعات الاجتماعية مهمة لتثقيف الشباب حول معركة الشر والخير المستمرة والمعنى الحقيقي للشهادة عندما تعطي حياتك لإنقاذ الآخرين بدلاً من المعنى المشوه للشهادة مما يعني أنك تقتل نفسك والآخرين