

**THEATRE AND CENSORSHIP IN SELECTED
PLAYS BY HOWARD BARKER**

2021

MASTER'S THESIS

ENGLISH LANGUAGE AND LITERATURE

Mohanad Sabti Ibrahim Aldaoseri

Supervisor

Assist. Prof. Dr Nazila Heidarzadegan

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Karabuk University

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Department of English Language and Literature

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THESIS APPROVAL PAGE

I certify that in my opinion the thesis submitted by Mohanad Sabti Ibrahim Aldaoseri titled “ Theatre and Censorship in Selected Plays by Howard Barker“ is fully adequate in scope and in quality as a thesis for the degree of Master of Arts.

Assist. Prof. Dr. Nazila HEIDARZADEGAN -----

Thesis Advisor, Department of English Language and Literature

This thesis is accepted by the examining committee with a unanimous vote in the Department of English Language and Literature as a Master of Arts thesis. 03-08-2021

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The degree of Master of Arts by the thesis submitted is approved by the Administrative Board of the Institute of Graduate Programs, Karabuk University.

Prof. Dr. Hasan SOLMAZ

Director of the Institute of Graduate Programs

DECLARATION

I hereby declare that this thesis is the result of my own work and all information included has been obtained and expounded in accordance with the academic rules and ethical policy specified by the institute. Besides, I declare that all the statements, results, materials, not original to this thesis have been cited and referenced literally.

Without being bound by a particular time, I accept all moral and legal consequences of any detection contrary to the aforementioned statement.

Mohanad Sabti Ibrahim Aldaoseri

Signature :

FOREWORD

I would like to express my profound thanks and gratitude to Asst. Prof. Dr. Nazila Heidarzadegan for her academic supervision and guidance. Besides, the other professors for their efforts and participations in my post graduate study.

Finally, for my rock in this hard world my family, and special thanks to my friends who supported me morally.

ABSTRACT

Censorship is a societal conflict that permeates into all aspects of life and literature with no exception. Books banned simply for containing that deemed to 'inappropriate topics' including political and social issues, sexuality, gender, violence, religion, and racism. Through this thesis, the researcher explains how censorship affects theatre and theatrical reality in addition to the political, social, and religious ideas in a literary text that censorship categorically rejects. The present thesis differentiates between different censorship forms, negative and positive censorship in Howard Barker's great plays *No end of Blame and Scenes from an Execution*. Negative or political censorship colonizes minds, ideas, trends, and people and builds for them armies of slaves who submit to it without thinking. The researcher would like to explain and prove to the reader the extent of the negative impact of censorship on people's life; and to study the contrast between literature and ideas before the time of censorship and after the time of censorship. On the other hand, the most important actions carried out by positive censorship are the rejection and suppression of acts that contain scenes of violence, sex, and murder due to their negative impact on society. Such things may lead to catastrophic results with unimaginable consequences upon societies. The thesis divided into three chapters: introduction, discussion, and conclusion. The first chapter is an introduction, which gives a clear and detailed explanation of the term censorship and its definition. It also traces back the origins of the term censorship and investigates its different uses in literary works through history. Chapter two presents an analysis of the term censorship and its reasons, topics, influence, and techniques. It also studies Howard Barker and his catastrophe theory. Chapter three is a critical study of two of Barker's great plays: *No End of Blame* and *Scenes from an Execution*. It presents a study of some of the political, social, and religious issues in these plays, which considered different and forbidden aspects of the authorities. Therefore, such issues considered the main reason for the confiscation and prevention of these literary works. The thesis ends with a conclusion, which sums up the findings of the study. Barker stood against political censorship in theatre. In addition, despite exposed to explicit censorship, he worked to create new effective ways to confront it by transforming the confrontation from the war of arms and the military power owned by the state to confrontation through represent art.

Keywords: Censorship, Howard Barker, *No End of Blame*, *Scenes from an Execution*.

ÖZ

Sansür, istisnasız hayatın ve edebiyatın her alanına nüfuz eden toplumsal bir çatışmadır. Kitaplar, yalnızca siyasi ve sosyal konular, cinsellik, cinsiyet, şiddet, din ve ırkçılık dahil olmak üzere ‘uygunsuz konular’ olarak kabul edilenleri içerdiği için yasaklanmıştır. Bu tez aracılığıyla araştırmacı, sansürün kategorik olarak reddettiği edebi bir metindeki siyasi, sosyal ve dini fikirlerin yanı sıra sansürün tiyatro ve teatral gerçekliği nasıl etkilediğini açıklar. Bu tez, Howard Barker’ın *Suçlamanın Sonu Yok*, *ve Bir İnfazdan Sahneler* .oyunlarındaki farklı sansür biçimlerini, olumsuz ve olumlu sansürü birbirinden ayırıyor. Negatif ya da politik sansür, zihinleri, fikirleri, eğilimleri ve insanları sömürgeleştirir ve onlar için düşünmeden ona teslim olan köle orduları kurar. Araştırmacı, sansürün insan yaşamı üzerindeki olumsuz etkisinin boyutunu açıklamak ve okuyucuya kanıtlamak istiyor; ve sansür öncesi ve sonrası edebiyat ve fikirler arasındaki karşıtlığı incelemek. Öte yandan, pozitif sansür tarafından gerçekleştirilen en önemli eylemler, şiddet, seks ve cinayet sahneleri içeren eylemlerin toplum üzerindeki olumsuz etkisinden dolayı reddedilmesi ve bastırılmasıdır. Bu tür şeyler toplumlar üzerinde tasavvur edilemez sonuçlar doğuran feci sonuçlara yol açabilir. Tez üç bölüme ayrılmıştır: giriş, tartışma ve sonuç. Birinci bölüm, sansür terimi ve tanımının açık ve ayrıntılı bir açıklamasını veren bir giriştir. Ayrıca sansür teriminin kökenlerinin izini sürmekte ve tarih boyunca edebi eserlerdeki farklı kullanımlarını araştırmaktadır. İkinci bölüm, Barker’ın iki büyük oyununun eleştirel bir incelemesidir: *Suçlamanın Sonu Yok*, *ve Bir İnfazdan Sahneler*. Bu oyunlarda otoritelerin farklı ve yasaklanmış yönleri olarak görülen bazı siyasi, sosyal ve dini konuların bir incelemesini sunmaktadır. Dolayısıyla bu tür konular, bu edebi eserlerin müsaderesinin ve engellenmesinin temel nedeni olarak kabul edilmektedir. Tezin, sonucu olarak Barker tiyatrodaki siyasi sansüre karşı çıktı. Ayrıca, açık sansüre maruz kalmasına rağmen, yüzleşmeyi silah savaşından ve devletin sahip olduğu askeri güçten temsil sanatı aracılığıyla yüzleşmeye dönüştürerek, Barker’ın yüzleşmenin yeni etkili yollarını yaratmaya çalıştığı düşünülmektedir.

Anahtar Kelimeler: Sansür, Howard Barker, *Suçlamanın Sonu Yok*, *Bir İnfazdan Sahneler*.

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ARŞİV KAYIT BİLGİLERİ (in Turkish)

Tezin Adı	Howard Barker'in Seçili Oyunlarında Tiyatro ve Sansür.
Tezin Yazarı	Mohanad Sabti Ibrahim Aldaoseri
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SUBJECT OF THE RESEARCH

Almost all countries have some restrictions on the content that can be published, although the focus and degree of control is different in different countries and at different times. Literary works can be censored due to the obscene concept of perception, the material is often suppressed. Such obscene content may apply to material about gender, race, drugs, or social status. The subject of this research is theatre censorship in relation to Howard Barker's selected plays.

PURPOSE AND IMPORTANCE OF THE RESEARCH

This thesis will discuss different forms of theatre censorship as they are reflected in selected plays by Howard Barker, in addition to their effect on these plays. It will identify theatre censorship in Howard Barker's selected plays. The insights resulting from this research will contribute to a better understanding of theatre censorship, after knowing the different factors that have effects on the theatre due to censorship. The study also provides literary implications for readers along with some insightful suggestions.

METHOD OF THE RESEARCH

The primary references for this thesis are two plays for the British writer Howard Barker, as well as books and articles. The research based on searching, gathering and analysing materials. Moreover, the researcher conducts the catastrophe theory of Howard Barker.

HYPOTHESIS OF THE RESEARCH / RESEARCH PROBLEM

This study attempts to answer the following questions:

Question 1: What is meant by theatre censorship (background, origins, and definitions)

Question 2: What are the common theatre censorship types that influence Howard's plays?

SCOPE AND LIMITATIONS / DIFFICULTIES

The study is limited to censorship in Howard Barker's *No End of Blame* and *Scenes from an Execution*.

CHAPTER ONE: Introduction

1.1 The Term Censorship

Anastaplo, G. in Encyclopedia Britannica, defined the term censorship as

The changing or the suppression or prohibition of speech or writing that deemed subversive of the common good. It occurs in all manifestations of authority to some degree, but in modern times, it has been of special importance in its relation to government and the rule of law. (2020, p.2)

The word censor, both as verb and noun, as well as in its various derivatives—censorship, censorious, censure—derives from the Latin *censere* which meant to declare or announce formally,” to “describe formally,” to “evaluate” or to (assess). The Roman Censor’s original task was to declare the census; quite simply, to count the city’s population (Rachel Potter, 2013, p.5). From this responsibility there developed a further charge: the administration of the *regimen morum*, the moral conduct of the Roman people. The word, the office, and the prime concern of both have lived on, evolving as required by time and geography, but essentially immutable and pervasive.

Censorship represented the downside of power: prohibitive, rather than prescriptive; the embodiment of the status, “don’t rock the boat, of ‘what you don’t know can’t hurt you, of *pas devant les enfants*; the ‘nanny state, incarnate, the incarnation, whether it is managed by the Renaissance Church, the “vice and evil societies” of 19th-century Europe and America, or the security sections of the contemporary third World. The dates may be different, and the ideology may be chaotic, but the censors in the world form an international congregation, worship together on the same altar, and take Jehovah’s ‘You Must, as the eternal scripture. The censorship’s view of human nature is the least flattering. Its rules and regulations assume that people are stupid, foolish, weak and corrupt. Inspectors they need to protect themselves from their own harm. The censorship system flourishes in the land of understatement and half-heartedness, erasing color from its own operation, and lying in order the ‘truth’. Of course, it is not a whole, but just as people can talk about the scope of communication, no matter how extensive, it can also be regarded as its symbiotic competitor, the censorship system (2005, p. xviii).

All censorship, whether governmental or cultural, can be considered to come from a single source: fear. They believe that if speech, books, plays, movies, state secrets or anything allowed to be freely exposed, the authorities will be threatened that they cannot tolerate. Throughout history, the government has been trying to ban materials they consider harmful and has succeeded (2005, p. xviii).

From 1640s as official empowered to examine books, plays (later films, etc.) to see they are free of anything immoral or heretical. By the early decades of the 19c. the meaning of the English word had concentrated into “state agent charged with suppression of speech or published matter deemed politically subversive” (Harper, 2021).

The Greek philosopher Plato considers what called positive censorship or in other words moral censorship. Plato called for the application of different and strict types of censorship in the state. Plato believed that to have good people and a good society to promote good materials and habits, withhold, and suppress bad ones. Positive censorship by the US Federal Communications Commission (FCC) supports ethical censorship decisions banning material that is not good for society. There are problems that books face with censorship, especially those related to young readers. Conflicts arise when parents believe that certain textbooks and materials contain objectionable topics and withheld in order to protect children from harmful thoughts. Positive censorship aims to protect young minds from books that contain harmful and bad materials and to ensure strong and useful content.

1.2. Theatre Censorship

According to Anna Tamarchenko “censorship in the theatre has always been more petty and strict than censorship in general – that of literature, for instance” (1980, p. 23). For most of its history, theatre in England persecuted and suppressed by restrictive legislation compared to almost any other country in the world. For many years, theatre in England completely banned by the church. At that time, the power of the church was comparable to that of the English king, who blindly regarded drama as a pagan ritual. However, despite this attitude, the church itself turned to theater performances after a while, spreading biblical stories in the form of miracle plays. This

kind of performance helps the church to convey its message to most illiterate people, but at the same time, it unknowingly opens the door for non-church drama to begin to take a place in the imagination of the British public. (2008, p. 1).

There is a bad role for censorship in literary works especially drama and media. The role is to control everything as well as restrict thoughts and events. Political and governmental censorship exist ancient times until now due to the basic and governmental politicization emanating from policies and people controlling the world from political and economic aspects. Since ancient times, censorship was restricted to printed works. Which significantly affected theater. Censorship from the earliest times was widespread and well established as a European tradition in the eighteenth century. In the early nineteenth century, the previous censorship eliminated in all European countries. This censorship of the press was limited to the printed word until World War I.

In the early nineteenth century, the previous censorship eliminated in all European countries. Britain considered the first European country to work on the abolition of press censorship. The British Parliament operated organizing its random censorship of the stage in 1737. The controls were not likely to permanent eliminate until the mid-nineteenth century. Many European countries did not consider abolishing the censorship of the printed word until the middle of the nineteenth century when attention shifted to the censorship of the theater, and this censorship was more severe and stricter than what practiced on the printed word. Hence, dramatic regulatory rules announced at the beginning of the eighteenth century. The general rules for censorship printed through which religious principles, subversive political principles, actions based on evil and malicious plans that threatened to weaken and destroy religion and thrones.

In addition, there are other actions with that based on people's minds, including the hostile feelings of both religion and the throne. These works strictly applied to dramatic performances. Richard Findlater in *Banned, A Review of Theatrical Censorship in Britain* (1967, p. 99) wanted to give us a summary of the dramatic censorship. The writer gave us some examples of censorship and its consolidation in English theater. These examples include history of English drama. It also describes the temporal fluctuations in the functioning of English theaters and the dramatic

censorship ups since the Tudor era. The official gagging of the drama in 1737 by the prime minister was to protect himself and his party from the cremation and corruption of Georgian, Victorian, and Edwardian censorship, as well as the recent wars of religion, sexuality and politics' also, to limit their attacks by the people and to prevent revolutions against them. From here, that conclude a blatant exposure of the failed foreign policies and colonial governments in placing the wrong man in the right place. The vast majority of Britons under the age of fifty do not know anything about the dramatic censorship because it abolished in the middle of the century. This idea was somewhat strange to them. The old oppressive and authoritarian regimes, especially in southern Africa, the ethnic and racial segregation in it, as well as the policies of the Soviet Union and its proxies, the British regulatory law has been in place for more than 230 years, but in the middle of the nineteenth century, it abolished, as mentioned earlier. Some of this brazen censorship in Great Britain rejoiced English drama with the sheer freedom of theaters. There must also be a vigil against extraneous warnings in Great Britain and other extraneous freedoms. In Britain, dramatic censorship regulations were those that were licensing theatrical acts in the United Kingdom by secondary officials of the royal family. These regulations were insignificant and arbitrary, and they stifled quarrels between sex, religion, and politics. Smothering and lack of compromise led to the alienation of major English playwrights from English dramas such as Ibsen, Strindberg, and Shaw. It also made play readers believe that they are moral arbiters like Lord Chamberlain and his team. Helen Freshwater explained that:

The Lord Chamberlain's staff worked hard to avoid unnecessary publicity and public scrutiny: fear of providing the press with controversial—and irrefutable—written statements led to the practice of keeping negotiations with theater managers over licenses verbal. The system was not bound by a set of firm guidelines, and consequently confusion and ignorance surrounded the principles and powers of the censorship.... It presents a detailed engagement with the censorship's treatment of a limited number of plays produced in Britain between 1824 and 1968. The Lord Chamberlain's attempts to tie performance to a licensed script appear to have been frequently defeated by

impromptu improvisation, innuendo, and the infinite expansion of stage business. (2006, pp. 672-673)

At that time, they considered the play unlicensed, meaning that it could work to end the performance of a 'club, for members only. This would do as much as anything to expose the nonsense of the arrogant theater and the dramatic censorship and accelerate its demise. With all this independence, is the British theater enjoying complete freedom today? In the eighties of the last century, there was a prominent British theater director who said a famous word, which is "sponsoring theaters is primarily implicit censorship" (2006, pp. 672-673). The government now wants to switch from public to private funding, the same as the American experience, whenever the risk of interference from external Western ideologies increases. The organized protests had a role in stifling the theatrical debate. The movie Gurpreet Kour Bhatti in 2004, which contained scenes of murder, abuse, rape, and murder inside a Sikh temple caused chaos and large popular demonstrations outside the perimeter of the British House of Representatives in Birmingham. The government hastened to withdraw it and preserve such scenes in order to preserve the safety of the people. On the other hand, these scenes and plays that canceled in Britain made in other parts the world but they produced in France and other European countries. However, reading has not been limited to such events and scenes and to continue censorship is a boil that needs to discard. Author's self-censorship created by the danger of disorderly conduct and produces hesitation among producers.

Nevertheless, religion needs to stay a taboo zone. In addition, despite the demonstrations that welcomed the slightest criticism of Radical Muslims by Richard Bean several years earlier in the Pleasant Citizens of England, questions if anyone else would attempt to write or perform a work that exposed Islam, or indeed any non-Christian faith, to intense inspection.

In Great Britain, dramatic censorship might be extinct, and it has yet to ensure maximum right to free speech. Literary, censorship often means brutal systematic repression, persecution, and a ban on writers and writing, in addition to the cultures and producers by governments and sovereign authorities that lead to violence. In the past in large parts of Europe, there was religious censorship, and persecution of religions appeared in the middle Ages. There are malicious censorship actions that

have arisen in Europe, including incitement to heresy, sedition, theater systems, and interconnectedness in all its details, as well as between cultural regulation and modernity, modern and contemporary works and publications, licensing of copyright and publication, enlightenment, and its breakthroughs. Control policies that divide, define the interconnectedness and relationship between power, society, culture, and knowledge. Literature defined and restricted between the private and the public in reference to the specific relationship between society and the other relationships mentioned above. The separation between the offending person and the man is innocent of worldly bad acts, including sedition, blasphemy, slander, and pornography, as well as between politics, familiarity, and truth, all this is called defending art for the sake of artists, theatrical and art. All these insidious and bad methods face stumbling and difficulty in facing free art and culture because art, culture, and their pioneers are sick and bound, but they are impossible to die. The original art and literature and its leadership from the intellectuals and literature will prevail in the end. No matter how loud the regulatory voices of domination and control, literature and art are deeply rooted in the minds of the wise, the intellectuals, the literate, and others.

Modern censorship characterized by several important factors that worked to regulate, control, and prohibit bad business. As mentioned previously, there are desirable and beneficial control actions for preserving society's dignity and its social, ethical, and cultural principles. Considering the rapid development in modern technology and the transformation that occurred recently at all levels in the world. Many forms of unwanted and offensive works and publications have appeared, so censorship has an important role in determining and banning them from the ground up. Monitoring bodies formed in all countries that represent the legal and legitimate rule over all aspects of life and the public and private departments of the state. There are many porn sites a negative impact on the moral and social corruption of peoples, as censorship has a prominent role to limit and suppress it. The decisive role played by censorship is to define the relationships between imperialism and business and publications, especially those calling for the publication of obscene and pornographic acts. One of the most important things presented by modern censorship is the prohibition of the authoritarian empire in the modern era, including prohibition and suppression.

A chronological study of theater censorship falls into two main legislations. Theater Licensing Act 1737 and Theaters Act 1843. The spotlight shone by the project is to monitor the stage. It was an irregular level because the system relied on only one official. In addition, the examiner of the plays was not always consistent. Nevertheless, it was systematic in personal attacks and political criticism in addition to materials bearing a sexual nature. Legal control impose on the roles of show in theatrical works. This means that new plays submitted to the body of the play. That includes forms of censorship of an informal nature. As theater writers tend to, the theater director, and even the actors sometimes, impose self-censorship on their material so as not to anger the examiners. Throughout the twentieth century, censorship in the modern period was escalating in times of political turmoil or international conflicts. Due to theatrical censorship, plays in history subjected largely to the attention of censorship.

Censorship itself in Britain implemented the interests of the elites in the United Kingdom. These elites have ideas that related to and support the respect of some general morals. Censorship supported by theater directors but strongly opposed by playwrights. Gale states:

That the censoring of British drama was so dependent on the class, education, social awareness, and perceived level of moral righteousness of the elite few is no surprise. But the level of pomposity and the presumptuousness with which the censors saw fit to change author's words, delete scenes, and demand that authors' intentions generally conformed to an outdated perception of the sexual, moral, and political standing of the populace is still remarkable In part this is because it verifies the fact that theatre and performance were seen as influential, controversial, and at times counter-cultural – even during periods when theatre historians have traditionally viewed British drama as having been elitist or at least tediously middle-class in its outlook (2006, pp. 99-100).

Censorship had a word or other opinion in support of censorship. They believed that supervisory licenses were effective protection against ethical defenders and prosecution. The development that took place in the late traditions of society led to the

abolition of theatrical censorship. The kings in Britain had the authority and power that enables them to politicize all political matters according to what they want and according to their personal interests. They are above all peoples in this world, and they have the right to examine political, social, and economic factors. This is also the case with theater. Theater is not all that is printed, or everything that is in the mind of the writer, including ideas written in the text, all of this is because of arbitrary censorship. This is the case with political conditions and governmental authority represented by manufactured regimes and false governments to impose their control on the minds of incoming peoples. The theater is not a suitable place for settling political scores, nor is it desirable for political questions. An example is the dealings in diplomatic relations there with foreign powers. Theater censorship has invented a potentially repressive instrument of control that enables the preservation of the current political situation. Censorship established for direct political reasons. Censorship on theater normalized. In the past, there was control of censorship on the theater, and it grew organically despite the authoritarianism that granted to the authorities. On the other hand, two things that have supported the freedom and independence of the theater against censorship tyranny: the press and the vocal sources of protest. These two constituted a reliable and strong buffer and guarantee against the powers and tyranny granted by the politicized authorities.

231 years passed after the issuance of the largest decision of the banality of things known to humankind, which is the censorship of the theater until 1968. Lacey says:

It is, however, the Lord Chamberlain and his officers that are the main characters in this narrative. For anyone unfamiliar with censorship at this time, the book is an invaluable reminder of just how curious and very British the system was. The Lord Chamberlain was the Comptroller (manager) of the Queen's Household and matters pertaining to the monarchy and censoring stage plays was a minor part of his duties. In this he was assisted by paid officials, largely recruited from the ranks of ex-army officers, who read and pronounced upon every script destined for public performance. The list of what was forbidden is too long to itemize fully here, but included references to the

Royal Family (unsurprisingly), homosexuality, sex (of any kind, if it were deemed obscene), coarse language, and defamation of foreign powers if they were allies of the UK. As anyone with a passing knowledge of theatre in the 1960s will guess, clashes were inevitable (2016, p. 382).

Withdrawing the rug from under Lord Chamberlain was a Conservative Party British politician serving as Prime Minister of the United Kingdom from May 1937 to May 1940, used to impose his supervisory authority on any play that wanted to obtain licenses to perform on the public and private level, imposing his authority of censorship on it. In ancient times, they were the deep tools of petty reactionary tendency. It is impossible that anyone can stop using the word up periscopes, a phrase that indicates censorship in the British theater. On the stage of the stage, because it is a phrase required by observers who represent the tyrannical ruler, Lord Chamberlain. Censorship on the stage took and biased thoughts and minds towards influencing the commission of homosexuality. The plays that imposed for showing by government censors are those that emphasize homosexuality and sexual violence.

All these plays imposed to divert minds from sound thinking and destroy society through societal corruption moral, religious, and political decay. One of the Lord's Observers objected to the term above telescope because it should have worked automatically. In the last era, the prestige of the theater returned to London from complete freedom, since it abandoned the obsolete and petty censorship. In London, the award-winning hat arrived in appreciation of the efforts made since its rude abandonment of censorship. This hat does not contain anything from the morals of the theater in the first supervisory time. The time of nudity, sexual violence, and homosexuality is over, and the new era is full of prosperity and freedom. Now nudity and sexuality barely mentioned, freedom and proper direction reign in the British theater. In this afternoon, from the middle of the nineteenth century to the present day, Britain, especially the theater, has all freedom of expression for writers and representation for directors, British theater prevails. Now the demobilized writers and directors are enjoying all freedom and guidance in what they themselves demand, and they freely do whatever they want, far from petty censorship. In the previous era, if

one entered the theater of poetry, he would find that there is censorship flying into the finer details of the play.

There was one scene of a rape in a Sikh temple; it is a place for representing plays as theatre. Major popular protests began, outside Parliament. This prompted the writer to go into hiding, fearing popular anger over her life, in addition to stopping the play from showing. It reported that one of the technical directors of one of the representatives at that time, Jonathan Church, mentioned the violence that took place. The British people have the right to confront such plays and so forth, because of the negative influence of the repulsive censorship. This is what made such popular protests rejecting every event to represent in the old era of censorship. The best thing about the British people is that they are not satisfied with foreign ideas that emphasize petty control. That wants their decadence, behavioral and sexual violence, as well as homosexuality. The rules stipulated by modern theater are self-censorship, as it stipulates building a self-censorship aiming at not prejudicing to society's symbols despite all the controversial protests. This censorship intended to preserve the prestige of members of society and not to prejudice religion for all groups of society. The playwright Bean did not take any self-monitoring measure, as mentioned, to preserve respect and not provoke strife and disrespect for sacred things. At one point, he felt great and angry pressure to change his play, which offends religions and religious symbols. One of the most important popular and global pressures in which boycotts and protests took place among Muslims against the lack of respect for the Prophet Muhammad, may peace and blessings be upon him. The Danish sarcastic clips sparked inflammatory and vocal reactions from the Danish theater. Writer Bean's play also included riots and violence in a prison. Among the most important of her personalities were Jesus and the Prophet Muhammad, peace and blessings being upon him. From my personal point of view, this is a mockery of religious symbols and religions alike by the writer.

Censorship on the stage for this time will not end completely, but rather in the media and propaganda due to the permanent denigration of religions and peoples. Hytner was a theater critic who criticized many written works and playwrights and questioned the reliability and freedom of theater. The theater director must be concerned with the theater staff from all sides, some of which are more important than

the artistic aspects of the play. One of the most important of these concerns first is the credibility and the national and moral background of the theater. Secondly, belonging to the theater staff and knowing their loyalty should be for the country and the people only. Here from the point of view of those who say, according to the opinion of the purification of the staff from foreign and political interference?

Hytner criticized for stating that he had not performed any drama that was offensive to Islam and Muslims. He said that it is not possible for anyone to speak or criticize the Muslim community unless a Muslim criticizing his society writes it. From my point of view, there is a reference to Orientalism and its characters. He said unless a Muslim wrote to criticize his community or a Sikh critic of his society. Here is a reference to the people who are Muslims and cooperated with the colonialists to give them the right to colonize their countries under the pretext of civilization. These orientalist offered Britain the best inestimable gift in controlling and controlling their country for personal interests, as is the case today in Arab countries. Any play that criticizes religions and religious symbols: Muslims or Christians, or Sikhs alike, whether it fortified by the politicized governments and the censorship policy. Thus, there is no current literary work written in absolute freedom and it does not have political censorship. Dominant governments now and unjust policies for the right of peoples do not give an opportunity to write to convey the suffering of peoples because this contradicts their ideologies. Theatrical oversight protects the interests of foreign policies at the expense of the peoples.

From the sayings of the discharged criticism, that plays in the period between 1737 and 1968 lacked original and popular because of the trivial censorship. If censorship is subjective and emanates from the community itself, the inherited local culture will certainly be authentic because it represents the people and their original moral aspirations. Censorship that represents foreign interests preoccupies people with all that are bad from the strife and racist conflicts that enter societies into dark tunnels. Among the racial struggles that theatrical censorship emphasizes are the interfaith conflicts and racism between black and white. It is not only the Adialan conflicts that foreign censorship and political projects operate on but also the stirring up of internal strife among members of society to engage people with everything that destroy these peoples. The racial extension and ethnic grievances of this time dealt with in the most

civilized countries in the world, including the United States of America. All of these are included within the control and their impact on societies because they are in their content and rules instability and lack of independence for peoples. Through long reading and careful research about censorship, it concluded that the relationship of censorship on the stage fundamentally linked to post-colonial literature. Where there is a reliable link between them in terms of principles, slogans, and the colonial agenda. Censorship manufactured by the colonial powers. It called as colonial control. The theater took from the forces that control the peoples enough humiliation, prejudice, and subjectivity, as any eastern person is, and that is through censorship. Marketing the colonial ideas of peoples to attract ambitions, gain everyone's opinions, and transform minds into minds guided by foreign policies to control all, whether local or occupied peoples.

The theater, since ancient times and to this day, is the ideal place to communicate voices to people through the scenes and ideas that want to teach people. In the past, ordinary people in society categorically rejected foreign ambitions. For this reason, they wanted to convince the people of their policies. On the other hand, these actions made all societies degenerate and only care about sexuality, homosexuality, and having money in all illegal ways. Exactly this is what he wants people to implant in his brains in order not to wake up from their eternal slumber.

Difference between the past and the present that views the English criticism. Because it is ungrateful to merge artistic writers and directors with the past, meaning that they do not enjoy sufficient freedom as before. Today, writers and graduates are not at the mercy of any party that controls them, and their opinions and ideas printed and presented on stage. Despite absolute freedom that they enjoy, they affected by the current political situation because of the raging political situation. The political remnants and tensions today force the writer and theater to intervene and address them with controversial ideas and opinions. The most important factors to make the writer and playwright merge. Politics and issues that are around identity, religion, and whoever has control over them. Those who directly control it in the world are those who control minds and ideas, including the printed word and theater, and that with obscene censorship. Global and local issues compel the theater to interfere with it because of the political revolution. According to the opinion of the criticism, it is not

fair to say theater directors and writers are at the mercy of those politicians, as before. Here they want to prove and preserve the freedom that prevails in theaters and all other literary works. There is a clash between religion and drama since ancient times. The two radically have different views of religious and political beliefs. Often, the theatrical policy that it is watching based on attacking religion, beliefs, and red lines. Censorship on the stage often raises such issues as religious, social, cultural, political, and economic affairs; especially in religions, to distract people from what they are doing with them. In addition, put them in a permanent circle to ensure that they confronted in any case. The issues of religions are the most virulent that provokes and inflamed peoples because they are red lines, and sympathy and emotion are innate without awareness. For this reason, the supervisory forces play on this emotional nerve to win the interests that they want to achieve.

Censorship is the prohibition and suppression of any part of the news, books, films, and plays that performed on stage or that are only printed. Nobody wants to censored or have a limited numbers of audiences. Repression and bans affecting businesses on the pretext that they are immoral, pose a threat to public security, or are politically unacceptable. Censorship that directly imposed can be legal or illegal, usually depending on the content and location or according to the type of censorship. Many countries provide strict protection against censorship by law. To balance conflicting rights and determine what can or cannot controlled, a claim of necessity made. Sometimes which ask ourselves what the type of organization is and what kind of people or people choose to implement censorship on expression and rights. The rationale for censorship varies with the different types of information subject to control. There are many types of censorship, including moral, political, religious, military censorship, and others. The concern is limited to moral, political, and religious control. Ethical censorship is that which call positive censorship, which aims to remove and ban obscene or morally questionable materials and scenes. As for politics, it aims to ban and withhold information and decisions to implemented and conceal them from citizens, and they are purely governmental decisions. As for, it means how any material, whether an unwanted or objectionable religious organization or group, is banned with the dread, fear, and anxiety in protecting young people from material and topics they are not fully prepared to hear. But mothers and fathers of their children are being harmed by censorship. They believe that affects the development of their minds

and, limits them to censorship topics that colonize their minds. For fear of censorship in the future from a strong, open mind and conscious society that stands in its face and works to get rid of it. The play censorship is consider a harmful factor that greatly affects the progress of theater in all countries and at all levels. There is panic and fear of sexually explicit content, nudity, and other controversial topics such as violence and others. Such topics, if they withheld from society, especially children, are useful, so that they do not have psychological problems on the one hand, on the other hand, they do not develop their minds to become more open and stronger to face life. Censorship works to suppress and ban all topics at all levels. Censorship is a double-edged sword with advantages and disadvantages. Political censorship greatly affected the march of the theater because it removed all the topics that it stands against and criticizes in the state driving. The arguments on which censorship based are the ones mentioned explicit sexual content, nudity, violence, and other topics that the censors raise the ire of fathers and mothers against the theater. On the other hand, censorship works to implant the most dangerous issues in the minds of young people, including racism and politicization of minds to beautify the ideas and objectives of the censorship policy. Impose censorship that is on people. In fact, real life harms their mental development. They realized that expressing and sexually active they are shameful and wrong. (Thomas. 2017).

1.2.1 The Historical Periods of Censorship in Literature

Literary censorship exists since the earliest historical era of the Chinese supervisory family known as Qin in the year 213 BC. After 1558, the authorities did try to maintain theatrical practice in accordance with the regulations of the Church of England (1991, p.6).

The order to burn and destroy the vast majority of Confucian books ordered by Chinese Emperor Qin Shi Huangdi in his confrontation with Confucianism. That commend the mention that the Chinese emperor ordered that a copy kept in the National Library of the Chinese State for each of the books that were burned and destroyed, to preserve the emperor's political and social power. This is the first documented incident of literary censorship. Throughout history, such a thing repeated many times. In the middle Ages, Europe lived through many periods of literary censorship. Many religions and states are struggling with each other in order to

maintain and fully control the power and politics of the state. As usual, one of the most important books that burned and destroyed is the Holy Qur'an and the Bible, in addition to other important religious books at the hands of political and religious leaders alike. Index Librorum considered the longest blocking and banning of books in this era. The Catholic Church prepared lists of banned Latin books according to these lists, which considered unfit for it.

Another era of prominent censorship occurred in Nazi Germany during the rule of the Third Reich. Many of the largest public book burnings in history occurred in front of audiences during this time. They wanted to make such things visible to the masses to distract their minds and pollute their ideas. In a festive and cheerful atmosphere, many literary and religious books were destroyed and burned. Songs and rallies in the streets and the distribution of public invitations and prizes to the coffins of burned books to gain public opinion and to consolidate and subjugate their opinions and ideas in the minds of peoples and society. It is surprising that university professors and students in sympathy with Nazi Germany burned many books. The vast majority of the books that shown contained in their essence the ideas of opinions written by Jewish writers in addition to containing peaceful, sympathetic texts and Communist texts. The same ideas The Catholic Library Index Librorum, which is under the auspices of the Catholic Church, the Nazi party established a special index of prohibited literature. The Nazi Party and the Reich Ministry is responsible for popular enlightenment and media propaganda. Among the duties of this ministry is also anything related to oversight and other matters that belong to it. Sole is responsible for regulatory licenses in relation to literature, radio, cinema, journalism, arts, and music. All of these created to ensure that all the ideologies of the Nazi Party were within the fortunes of the Nazi media. This media is available to the public and is the only media that is available to the public.

The American states are among the countries that target the most ancient and modern literature. The government's policy and constitution affirm the freedom of opinion, expression, and speech, and the freedom of religion among all Americans. On the other hand, the United States of America claims to be the origin, source, and representative of freedom and democracy around the world. In addition to the claim that it exports democracy to the people, but there is the opposite, it is the first

monitoring force around the world. The United States of America during the Cold War period, one of the first movements came. Many literary and cultural books that criticized eliminated and banned from the censorship powers. Authorities in American politics have considered or suspected of containing pro-Communist and Marxist ideas and opinions. Most of the books that banned or criticized only fill the shelves of libraries, but they consider them an explicit threat to following the conclusion of the Cold War. Their political principles or as time bombs threatening their lives, ideas, and censorship ideologies In the United States of America, until now, the ban on books and works that violate government systems and the political forces controlling the government, the judiciary, and the state has not stopped. A movement arose in the 1970s. This is the second wave of censorship that promotes conservative Christian principles and values. It attributed to the ethical majority movement. The places most affected by the apparent powers of supervision are public libraries and school systems in the United States of America. All this imposed by censorship and its main objectives on the American media that promote agendas against the ruling authority and politicians.

The ugliest thing against science, knowledge, and literature has executed more than a million scholars, jurists, writers, dramatists, and poets. This is the biggest crime committed by the Mongol colonial powers. Baghdad was the center of world radiation and the city of science, scholars, literature, poetry, astronomy, and mathematics, in addition to ancient heritage and history; it became a worse place due to censorship. Since ancient times, censorship has had prominent roles and heroics against freedom, literary works, science, and its men. There are common reasons in the late 1990s that challenged school resources and materials. It came due to conservative groups in politics. The new ages were generally contrary to religious ideas and beliefs, especially Christianity. It is also one of the most prominent hostile materials to the Christian religion in the United States. There are several challenges in the literary work. *Mice and Men*, and documented censorship attempts. Another reason is the issue of writing language for literary works, that it contains bad language and inappropriate words. The last of these reasons is how to deal with materials that contain sexual offensive scenes.

American politics have not yet got rid of the common policy of slavery and racism. Racism and slavery did not end except in magazines, newspapers by political censors and capitalist dictators, but they intertwined in their souls and minds.

1.2.2 Theatre Regulation Act (U.K.) (1843)

In 1823, a special committee of the House of Commons selected under the leadership of Edward Bulwer-Lytton to review the British laws on theatrical licensing, copyrights of plays and censorship, and to restore the Stage Licensing Act (1737). Many flaws Lytton himself does not like censorship, saying, “A censor upon plays seems to me as idle and unnecessary as a censor upon books,” and citing censorship as an “almost unconstitutional power” (2005, p. 568). The Licensing Act of (1737) It will replace the power of public taste and be supported by the ‘vigilant warning, of the press. He also expressed regret at the monopoly of the two patent rooms. After listening to the opinions of expert witnesses for 12 days, the Lytton committee recommended the abolition of the censorship system and the theater monopoly. Parliament was unmoved. In 1833, the committee’s conclusions rejected.

The Theatre Regulation Act of 1843 achieved what Parliament wanted Lytton to do: The 1737 Act repaired, the position of the Lord Chamberlain was more stable, and the various abnormalities accumulated in the past century were adapted to contemporary needs. Once again, the absolute power of the lord chamberlain over the national drama reiterated. Drama is fully defined as “every Tragedy, Comedy, Farce, Opera, Burletta, Interlude, Melodrama, Pantomime or other Entertainment of the Stage or any Part thereof”. All theatrical works submitted to his office seven days before the first night’s proposal. He can ban any show “whenever he shall be of opinion that it is fitting for the Preservation of Good Manners, Decorum or of the Public Peace” (2005, p. 568). Those who refuse to accept the ban will face a fine of £50; the theater may even lose its license. His responsibilities extended to censoring any theater in England, although his permission was limited to Westminster. The justice of the peace dealt with other theaters.

In fact, the works of theater examiners have existed for 100 years and granted legal legitimacy. Censors’ salaries have risen year after year. The 1843 Act itself was only an improvement on the 1737 Act. It confirmed the censorship model of British theater

until it abolished in 1968. Although the personalities of the Lords Chamberlain and his censors may change, the Act and its provisions have not changed. In 1737, the theater was safe for politicians; in 1843, it functioned to suit the tastes of the emerging Victorian bourgeoisie, for which it lasted for more than a century (2005, p. 568).

1.2.3 Theatres Act (U.K.) (1968)

On September 26, 1968' the "Abolition of theatrical censorship and the amendment of the laws relating to theater and theatrical performances' was passed, ending the 400-year national censorship of the British stage. Based on the deliberations of the Joint Theater Review Committee established in 1966 in response to growing agitation against censorship, it repealed the Theater Regulation Act of 1843 and abolished the role of the Lord Chamberlain as censor. Following the Obscene Publications Law (1959), the act accepted an obscenity test, stating that "a performance of a play shall be deemed to be obscene if, taken as a whole, its effect was such as to tend to deprave and corrupt persons who were likely, having regard to all relevant circumstances, to attend it' (2005, p. 568).

However, as the bill stipulates, the law can still control theatrical performances in many areas. For health and safety purposes, theaters no longer need a license, but theaters do. Some parts of the script accused of obscenity; if so, it may provide the same public interest defense that exists in the Obscene Publications Act (1959). Expert witnesses can be summoned to show that the performance is of interest to 'theater, opera, ballet or any other art, literature or study, The performances will not be prosecuted as 'obscene, indecent, offensive, disgusting, or harmful, of the Vagrancy Act' (1924) which prohibits indecent displays; and the "Burgh Police (Scotland) Act (1892) dealing with obscene performances in Scotland. The same proof of imputable obscenity exists in the 1959 Act. Anyone performing obscene acts in public or in private (except for activities relatives in private residences) for profit or coincidence prosecuted. However, the author of the play does not bear any responsibility; although technically speaking, the script is "published" by providing the script to the producer, and the script will not become an "obscene material" unless it proven to be corrupting. People who have passed it (actors) rather than those who just go to the theater (crew) audience. Only when the script is blatantly obscene in other ways that may be depraved or corrupt the author directly sued.

On stage defamation governed by defamation law, rather than the misdemeanor offense of defamation as it used to be incitement to racial hatred is a criminal offense, and abusive or insulting threats, words or the actions, it is a criminal offense. Any proceedings against the drama initiated by the attorney general in person or by someone authorized by him. This ensures that management sued on a personal whim. It is still feasible to prosecute dramas on charges of seditious defamation, criminal defamation, and blasphemy. Censorship of theaters continues to exist, but only indirectly because local authorities can and do impose certain restrictions by refusing to license theaters or by granting licenses to certain companies, although these authorities, in accordance with the main provisions of the law, can and do impose certain restrictions. One can no longer impose conditions on the following aspects of the drama content or the form of representation (2005, pp. 568-569).

The literary review of censorship, as it mentioned previously, is critical of the issue of censorship on the basis that established for purported foreign political purposes. Literature needs freedom of expression and freedom of opinion to give people the correct and realistic opinions and facts. Literature is to convey events and facts to people realistically without any addition in a beautiful literary way and to convey ideas beautifully to the listener. On the other hand, when censorship was born, the opposite occurred, political censorship on the stage became evident in everything, ideas, writers, artistic directors. "Censorship was exercised on the written script (2016, p. 382)". Political censorship is now giving orders to the writer what to write and what he must criticize and praise. "Censorship is one area where drama and the processes of government unmistakably met, where literature and politics indisputably confronted one another" (1991, p. 6). Thus is the intellectual colonialism for peoples and the victory of foreign political interests. The colonial culture that ignites strife, racial and ethnic issues, works for people to stand against these ambitions and eliminate them. Other issues concerned by political censorship are the difference between religions, racism, and identity. From 1737 until 1968, the theater exposed to the ugliest types of politicization and political oversight between these dark periods. Censorship on the stage generated pressure on the stage on the level of all aspects, especially the political and social ones.

According to literary ideas and views, censorship is the rigorous and accurate test that takes place for any literary work, to eliminate or suppress it. In another definition of literary and theatrical censorship, it is, any literary work totally rejected about censors, the powers of censorship, and intellectual, cultural, and social colonialism. This definition is usually comprehensive because the origin of this definition is the absolute rejection of censors. Here, there are vast differences from the word unwanted, because the unwanted is sometimes desirable for a category and is not desirable for many in essence. Those who have the authority and the full power to control the deletion and change are themselves the censors because they possess the authority and power that enables them to subordinate their ideas and their cultural and moral views to a very large group of people. Censors do not give suggestions for literary works or materials at all, but rather remove them completely without hesitation because they contradict their political, moral, and cultural ideologies. Some dissenters attempted there to suppress works and materials from the hands of others in society, since the creation of the printed word itself. Most of the time, many literary works that some groups complained about in society because of their essence as being from the past of their times are disclosed and announced. All this takes place despite the ideas and opinions of these people, and the censorship on the stage transformed and changed across places and times. Everyone wonders whether these works and books carry in their essence issues, ideas, and opinions that provoke reservations and controversy, as they tempt some and provoke others to celebrate them on it. The topic of interest by literary critics the most is women and their rights and standing with them against male authoritarianism established by negative colonial and authoritarian censorship. Therefore, they created a feminist theory that defends women and their rights. The beginning of censorship has a great impact through authoritarianism, prohibition and repression on the stage, the dramatic and intellectual orientation, and freedom of opinion and expression for playwrights such as Howard Barker and others. Through the present thesis, the researcher wants to study the effects left by censorship on the stage, ideas and freedom of expression and opinions alike. Thus, the researcher aims at studying censorship in relation to how ordinary people and theatrical people coexist with the political censorship situation and what their miserable condition and deteriorating situation have brought them to political censorship. The main objective of this study is to show the insidiousness of the obscene policies that turned people into

machines that serve the interests of the powerful and those in power, as well as how the authoritarians view humans as fuel and tools with which they work as they please. To discuss issue of censorship one has to do justice to humanity from the control and influence of censorship and to monitor the intellectual and cultural transformation from the ancient era to the catastrophe of censorship. The main subject that the researcher aims to examine in this thesis is to research and monitor different ideas and forms of censorship as prohibition; suppression; imprisonment and murder in the two selected plays by Howard Barker: *No End of Blame* and *Scenes from an Execution*. *No End of Blame* is about a cartoonist and writer who invented the character of a British soldier who exiled and threatened with death. He fled to Russia and then returned to the United Kingdom and began drawing caricatures that reject censorship policy and suppress freedom. *Scenes from an Execution* talks about a painter and artist who asked her to paint a painting to commemorate the victory over the Turkish Islamic empire by killing and grinding children and innocent people. The artist is Galactia sympathized with the innocent and decided to stand against the injustice, murder and oppression that affect the innocent. She also decided to support the living and innocent art, she knows very well that, will cost her life and face execution.

CHAPTER TWO

2.1. The Important Reasons for Censorship

There are major reasons for literary censorship, as political censors see, and often this is a major reason for examining printed materials and works and dramas that performed on stage. The bulk of these acts are considered inappropriate and a cause of offense that the censor does not accept. Saw “dramatic censorship as a means towards hegemonic cultural control. Dutton (1991, p. 21). Literary censorship causes the most widespread and common reasons that violate censorship in all its aspects. Mentioned, “The censorship imposed on mainstream theatres also prevented playwrights from conjuring representations and dialogue that might be regarded as too subversive” (2006, p. 306).

There is a set of social foundations for including with several types of topics sensitive and dangerous for censorship and its representatives. The most important sensitive issues that censorship warns and emphasizes are often inappropriate for censorship ideas that do not serve their interests and policies. The most important of these social topics are abortion, suicide, racism, and others.

In addition, topics and articles indicate crime according to his conviction and point of view of the political censors, the literature contains criminal subjects and materials, in addition to texts indicating of commission in the illegal acts.

Then the topics and materials related to adult persons in censors classified literature and its contents, among the most important of these contents related to adult persons. These topics, materials only to the youngest of society. In return, it is permissible and possible for older people. This type of literature often concerns school students, which is not desirable in these places.

Narcotic substances and alcoholic beverages are often permissible and desirable for censors and politicians, but in return, they forbidden to mention them in simple places in literature. There is a contradiction in viewpoints, opinions, ideas, and normalization. Censors say some literary works contain inappropriate words such as substance abuse and others that are inappropriate and prohibited as well.

To cruelty and violence of all kinds explain of the literature, the censors say, contain texts and attitudes towards violence and cruelty that hated by people. Among the types of violence are domestic violence, pictures of blood, murder, terrorism, and sexual and physical violence.

In the inappropriate language for writing language of literature vulgar local and Galician words. In addition, the censor's view of literature is a forbidden and undesirable language and the choice of words inappropriate for the reader. It mentioned that literature has genres, and poetry has types in them. It is eloquent and most popular is in the local language of the community to facilitate its understanding by all members of society.

Sexual scenes that contain sexual scenes in their content. Censors prevent such actions and topics that have negative effects on people. The moral and societal decay

became clear throughout the day due to political censorship and colonial powers. All of these actions permitted because they are in their political and cultural interests. On the other hand, topics in which there is something of romance are completely forbidden and undesirable, and they seek to eradicate it from the roots.

Eighth are religious matters and matters of faith by religion and belief that call for tolerance, reform, chastity, and subsistence are always not permissible to address them at all. This is because they call for truth and honesty, and this contradicts their Sharia and their worldly principles.

Independent political spheres and their overlap with life that provides for independent popular decision-making is binding on all society that addresses material values and aims at the people's demands. To censors, these kinds of politics are often dangerous and have a negative effect. The policy calls for concealing and falsifying information and facts and distorting the citizens through competition and oppression. Therefore, they are not satisfied with the policy that preserves the rights of citizens (2008).

2.2. Censorship and its Topics in the Current Time

Several reasons discussed previously for censorship in past eras. Now, censorship is in place and continues completely freely, and modern books and modern literary works banned. Currently, censorship has become a familiar topic for people because it repeated many times every day in all countries of the world, including developed countries that claim freedom and democracy. Silence is the only thing that people do in these times, because of government control imposed by global politics. Censorship imposes its authority on the international media and even the religious rituals of all the monotheistic religions. Among the leniency that occurred in some categories of politics, religion, language, drugs, alcohol, and violence. Cases and issues related to drug abuse and alcohol abuse have become normal issues for people because of the politicized censorship of media; he has worked hard to remove the sensitivity from these issues.

Distorted religion and its men, who have become the puppets of the regulatory policy, accept sympathy more often than in the past. Opposition political ideas and opinions have become widespread and more open to discussion in modern societies.

Issues and topics that were previously forbidden and unacceptable to talk about now have a wide audience and are more receptive. All this thanks to the media spotlight on such matters day after day that have become familiar to people. Countries that do not possess much influence and do not have normalization with the major political countries dominating the world do not even have the right to defend themselves. Any move or escalation emanating from such countries confronted with excessive force from the supervisory media and the mobilized armies. Topics that harm people have strong immunity supported by the most powerful censorship countries, including violence, sex of all kinds, drug abuse, and alcohol addiction. On the other hand, right religious matters and good morals are often not desirable or prohibited (Lundberg, 2008).

2.3. Censorship and its Influence on Modern Media

The stations and the modern media that have recently appeared have the largest and most prominent role in defining the modern control identity. Previously there was strong censorship of words and actions that were previously lewd and much hated by the public. On the other hand, at this time, thanks to the media led by those who have an interest in the spread of such things, which have become very normal for people, and even have popularity and a large audience. In the United States of America, the word prostitute appeared at the end of the nineteenth century, and she had many enemies. This very vulgar word was subjected to the highest rate of censorship in the media and radio and television stations in the twentieth century and the current century, the attack on it has become much less, and all this is thanks to the politicized media by the censorship forces. The super-supervisory countries use the media as the most powerful weapon they use in confronting the most powerful opponents without firing a single shot. Bitch, the name of a song for a famous singer in the United States, won the highest ratings and awards in the United States and even became the 100 most popular songs. Such words were subject to severe censorship by everyone. The word Bitch is popular in the United States as both modern and modern. The media is not face by the world, it falls, the one who wants to bring it down, and the one who wants it to become famous and loved! It informs the authorities and tendentious supervisory powers. Bad words that were previously vulgar and censored today are not as stigmatized as before.

Cinema, television, and theater were previously subject to severe censorship because of the scenes that were be shown, including violence and scenes of blood. Such scenes were unacceptable and strictly forbidden to people and were therefore strictly censored. Scenes that contain violence and murder considered instigating people to get used to scenes of murder, violence, and others. The supervisory authorities are the ones who seek to achieve their political goals. All such censorship movements funded in the past, but now, the situation has changed radically. The great power entrusted to the media is the first controlling power in all political, social, cultural, economic, military, and literary decisions around the world. The supervisory media, which controlled by the major political countries, is the one that holds the political and literary movement in all the countries of the first to the third world. There are many classifications set up by organizations worked carefully to determine the extent of the transformation that took place and that is happening day after day. They were able to achieve their goals, which they worked meticulously in achieving; indeed, they found there was a great change between public opinion before and now. Previously, there was no room for even discussing such scenes of violence and bloodshed by everyone. Today, however, these scenes have become very ordinary and even preferred by many as thrilling and exciting scenes. The study conducted by the societies and organizations revealed results and classifications in the past and now. In addition, how a changing society fits and harmonizes with what considered directly subject to censorship. Harvard College set up its own project in 2004 that showed the big difference in the great leniency of today and the rankings in terms of content from previous decades. In addition to films and scenes, violence and language previously banned due to government censorship. It became more acceptable to widespread as before. Sexual content scenes and nudity have also become more widespread and accepted to support by the government, despite the censorship that imposed on them in advance. Such films banned to obtain on the black market due to strict censorship. Now, it is more accepted, watched, and even government-supported, and sold on official and licensed US and British sites on the Amazon. Previously, these sites banned permanently, but now they are more widespread and supported. All this is due to the great service that the political and colonial media provided to the governments and regulatory policies. Now the media is the largest media propaganda for censorship policies. In addition to that, the media used as the best weapon that raises the face of

everyone who wants or thinks to stop or limit these censorship and colonial policies. Merchandise promotion has become much easier than it was before. As well as new arts and literature, artists, writers, and dramatists supported by the censorship forces are gaining stardom and fame easily by giving money to the supporting media (Lundberg, 2008).

2.4. Literary Censorship Techniques

Technique is destruction and burning: The deliberate and systematic destruction of books and books printed in the creation carried out. As inventory, original work, for example, that guarantees protection or against reproduction. Destruction of literary works is always by burning, and that done in large book-burners that are to be disposed of. Literary books that are against these censorship and political trends are the targets that discarded. Burning is one of the most common types of destruction that literature and literary books receive, to ensure that they are not recycled and published. Many of the censorship works that led to the systematic burning of books and the repetition of them: the destruction of the Chinese Emperor Shen mentioned above and the Mongolian invasion of Baghdad and other systematic and planned burning. Such literary works inflicting the free popular street and throwing shackles in the censors of censorship and the forces behind them, this reason burned.

The confidentiality and encryption change to the content in this method to limit the availability of topics and materials to a specific group only. Changes are always due to several methods, including language changes, making the difficulty more difficult in literary works in order to make it difficult to read, in addition to a lack of interest. This method ensures that any form of literature or literary material does not influence the masses. The point is not to incite people to think properly and to think about objective literature because it harms their control and colonial interests. Censorship policies based on intelligent ideas and opinions to occupy minds, peoples, resources, and values. One of these changes print in the ancient Latin language, several literary books, and medical journals, to ensure difficulty in reading. This method is due to one of the assumptions, which is not to allow books and literature to make easier! Difficulties relieve the supervisory powers in the supervisory work and not incite as well. The groups can read and understand the difficult literary issues arising from the capitalist

editorial class and others who enjoy high standards. Capitalists are among the foundations of the supervisory forces who receive the highest levels of education to be a support for the supervisory processes.

The ban and prevention process of stopping printed literature from literary works and literature targeted in prevention and prohibition before publication. In another definition of prevention is the prohibition of unwanted literary works read by the public before they offered for publication. There are oversight committees, whose responsibilities are to monitor and review any literary work to know its content if it is appropriate or inappropriate to their supervisory ideologies and ideas. As mentioned earlier, there are several places where works did banned of many books, including the days of the Mongolian invasion of Baghdad, the Chinese emperors, Germany, and other countries. The author and writer are subject to censorship before publication, including submitting them to the supervisory committees. The writer or author must obtain approval to be able to publish the work to the public.

The governmental interest groups and monopolies that have control over all state streams usually have government and religious authority supporting the government censorship and colonial policies. A small group affiliated with the government controls theaters, cinemas, and other places where literary works shown. Only writers and playwrights whose literature and literary works support government policies are those who enjoy absolute freedom of publication and publication. Monopoly is always like prohibition and prohibitions are two sides of the same coin. Only the supporter gets the opportunity to write and publish freely, while the other party does not. As for the other party, writers and playwrights who are against and do not support foreign censorship policies, they prohibited from writing and publishing, and censorship laws strictly applied to them. In this way, religious groups and government offices often have full authority to communicate and coexist with the public. Only those wanted in government offices have the right to publish, but they are the only publishers. The goal to achieve here is to make media outlets organized, disciplined, and listen to them only by publishing and displaying the publications that approved by the heads of government and authority.

Therefore, deletion and removal process of suppressing and removing any literary work or text from a work that does not receive governmental regulatory approval.

Literary works, as mentioned, that are free have nothing to do with government censorship policy. They are considered hostile and against government policy and the interest of the people. In the second definition, deletion and removal is the eradication of any unacceptable literary work and the removal of any accounts that it includes before publication and release. These cases and censorship methods can completely change the essence, concept, and even form of literary works. Often texts that is not approving to identify from the original text that is too large to affect the text because it will become unreadable and published. According to my viewpoint, to this day, the time of urban, technological, intellectual, cultural, and economic development, what these foreign policy agents claim is that not everything has changed concerning the control and its factors. Until now, the word that prejudices foreign governments and policies of prohibited from any literary work, as well as any speech against these policies. Even at the level of the media, which is supposed to be full of impartiality? Besides, they call it the fourth authority, which is supposed to be a support for people and their conditions and stands with the truth. It is a tool of pressure only. In some satellite channels, when a specific social problem to filmed, the journalist takes people's opinions to convey their problems to the competent authorities, and they remove unwanted speech from the clips to give a different idea or to implement political interests.

Purification and clearance included one of the methods followed by literary censorship methods is to purify literary texts from ideas, words, lines, and even excerpts from printed publications. Purification is a supervisory method that is quite like the method of deletion, whose task is not only the elimination and elimination but also rather the radical change in the original texts. Literary works enter the supervisory analysis room to purify them of words, lines, and even complete texts that differ from their censorship policies before they published and issued. From my point of view as a literary researcher, it is also the point of view of many literary critics. That holds the breaths on writers and authors. Filtration and disinfection can be beneficial or not. The useless one conceals the truth and withholds rights from its owners. As for the other beneficial type, those that change and purify words and lines that contain, in essence, racism, ethnocentrism, and differences between religions. The purification that strikes such targets that are not acceptable unanimously accept. Such purification works to eliminate division, hatred, and internal strife among members of society. There are

some examples of beneficial purification and purification, including the word nigger, which means a black man, transforming into a black man, and the word fuck can be transform to become more acceptable and non-controversial within society.

In deeded skillful and creative censorship in this method, the whole opportunity is for censors to rewrite literary texts. Literary works that contradict censorship principles and even the ethical and cultural principles of societies, censors are working almost completely restructure texts to improve their content and substance. Texts that have a clear impact against the policies pursued by the government and its policy are usually writing completely. This is on the negative side of freedom of writing and expression. As for the other type, the texts that are cultivated by hatred and discrimination. Such political matters have dire consequences, including acts of ruin and infighting among the people. The creative method that changes these texts is a real creative skill and not politicized.

The lists of banned and collections of books: censorship places that contain works and are not suitable for publication or publication. Can be say where banned, deleted, with purified literary works are collected and other methods of control. Such places are impossible to find in libraries and public bookstores, and usually, such places are by an authorized person or a group of people. The prohibited place call it the control operations room where unwanted texts are changed and deleted.

Moreover, the Liquidation and Crime control method for combating the idolatry of writers and authors who author and write works and inappropriate subjects. Authors and writers who deal with subjects prohibited and forbidden by the censorship powers; their act is a crime they committed against the supervisory standards. In the event of rebellion, the defaulter faced with the force of arrest and imprisonment, and sometimes it leads to crimes and murder. Some writers insist on addressing topics that critical and inciting the public, so matters considered controversial and faced by the supervisory authorities with strictness and criminality to reduce their risk towards them. Thousands of writers, dramatists, poets, and others executed to liquidate and to limit their influence due to their works, which are clear enemies of theatrical and literary censorship. There are a large number of such methods that have occurred at various times until now, but indirectly, through organized choices. From these methods, in the days of the Mongol invasion of Baghdad, in the late Abbasid state, more than a million

scholars, literary writers, dramatists, and poets killed. Also in Britain, there were many such liquidations for many Romanian writers and poets. Holding a breath and silencing the voices is the ideal definition of the criminal method for any literary work that criticizes or carries in its essence hostility against censorship that confronts with force and silences the writer's voice and eradicates it from its roots (Lundberg, 2008).

Howard Barker has his own opinion against censorship of all kinds, including banning the printed word, banning books and libraries, suppressing opinions, and killing writers whose ideas and goals contradict the state and its censorship policy. Despite the ban and freezing that affected him and his works, he resorted to another method of confrontation through interviews, which resulted in fighting censorship and its oppressive colonial methods. Among the most important works written by Barker, which embody censorship and its danger to societies, ideas, freedom, and others, are *No end of Blame* and *Scenes from an Execution*.

Michael Landier (1997) explains that the extent of the impact of censorship and the adverse results that it brings because censorship categorically refuses to discuss the topics subject to censorship and investigation. Writer Michael Landier gives an extended dialogue by explicitly claiming that those people who enforce the censors are supposed to consider what they are doing right? This is because people who have the belief that they are right will surely welcome the opportunity to suppress those who have opposing and disapproving ideas and opinions.

M. Forster was a British novelist, writer, and librettist, is a staunch opponent of censorship of material on the grounds that it is immoral and obscene, which raises the issue of constantly changing moral values and the subjective issue of morality (Gallagher, 2010).

2.5. Howard Barker and Censorship

Howard Barker was born in 1946 in London. Barker has received several titles, the most important of which is the title of the best and greatest playwright and thinker in the United Kingdom. He was also called the modern day Shakespeare by the late

playwright Sarah Kane. He wrote many theatrical and poetic works, including 70 plays and radio dramas (2016, p.48).

The Writer Howard Barker gained a reputation as a movie star for many of his plays and, he is as a thinker. Many of Barker's plays have been against political censorship, and among his most important works, he wrote to target the tyranny, injustice, and arrogance of censorship are *No End of Blame* and *Scenes from an Execution*. (2009, p.3)

In the eighties of the nineteenth century, English dramatists found themselves in sharp conflict with the newly applied economic and political laws that changed everyone from the theater to British culture changed by those struggles. One of the most important of these famous British playwrights is the writer Howard Barker. In Barker's two plays, *No End of Blame* and *Scenes from an Execution*, he re-established the long struggle between politics and art. A big dilemma arose, which is the conflict between the law and the playwrights, which made them miss freedom of expression because freedom of expression is not a legitimate right for everyone in a time of censorship (2018, p.5).

Barker is considered one of the most censored playwrights who have been subjected to oppression and at the same time the most combative and combative of it through his works and interviews he conducted after the oppression he was subjected to in order to expand the scope of the confrontation against the statesmen and their censorship policies. Censorship in the first place came to defile the privacy of societies, not to support them, as the founders of censorship claim. Crises emerged, including the creation of industrial and political crises, as well as class conflicts created by the industrial revolution and censorship. Despite all these influences, the political perspective did not influence Barker's plays. Censorship has its own theatrical men who flatter and support censorship and those in power only to obtain personal gains, positions and status with the owners of the state at the expense of their loyalty to their work as playwrights and their living consciences. Howard Barker and other writers devoted their work and their living souls to their society. A society gives them the strength and courage to confront with the strongest armies and the fiercest policies. Censorship aims to plant violence, murder, rape, sex and addiction in the minds of society in order to create a disintegrated, collapsed and decadent society dominated by

hatred and lusts. If the censorship succeeds in his or her ideologies in the works of society, it will control it completely without any confrontation from anyone. Barker, along with many of the playwrights, decided to confront and made another style of confrontation, censorship instead of weapons and war machines, which is the caricature and theatrical style that eventually triumphed over censorship. They knew fate was and the results of their confrontation with the state and censorship, which was imprisonment and murder, but this never, affected them.

2.6. Howard Barker's Catastrophe Theory

The most important theories formulated by the writer Howard Barker is the Catastrophe theory, which is the strongest factor against scenes and events of sex, violence and desires in addition to the motives and human forces. Barker created this theory of theater clearance because works that contain powerful and censorship scenes are against emancipation and cultural and societal openness.

Such acts irritate viewers and lead to disastrous results. Due to the difficult circumstances in which the theater experienced turmoil and censorship influences, writer Barker diverted attention through disastrous theater in his two works *No End of Blame* and *Scenes from an Execution*.

Barker also urged distraction by diversity in audience responses. Barker wanted to eliminate sharing responses and draw the audience's attention to one idea on stage. Barker's most important priority is to distribute responses to draw attention to many ideas, responses, and events and to attempt to relate them to reality, complexities, and moral, cultural and social principles. This is what the catastrophe theory confirms. The most important goals of this theory are to enable viewers to differentiate between scenes of violence, sex, and human motivation that all works of the book provide under the cover of censorship.

The fragmentation of responses forces the viewer to wrestle with the play so that must overcome all desires to do things in unison. All playwrights in the era of censorship want to make the scenes clearer; as it is easy to convey the idea, they want to the viewer without complication. Conversely, Barker seeks to complicate scenes, making them more ambiguous and unstable, in order to fragment the viewer's responses. Barker says the aesthetics and gentleness of beautiful poetry will not return

to the theater unless there is a truly tragic revolution. The tragic revolution is the one that has the greatest role in liberating language from trivialities and returning poetry to theatrical speech. (Barker,1997).

2.7. Catastrophe Theory and Censorship

There is a clear comparison between political censorship and the theater of Catastrophe that writer Howard Barker created to confront the danger of censorship, those in power, and the Catholic Church. In the eighties of the nineteenth century, English dramatists found themselves in sharp conflict with the newly applied economic and political laws that changed everyone from the theater to British culture changed by those struggles. One of the most important of these famous British playwrights is the writer Howard Barker. In Barker's two plays, *No End of Blame* and *Scenes from an Execution*, he re-established the long struggle between politics and art. A big dilemma arose, which is the conflict between the law and the playwrights, which made them miss freedom of expression because freedom of expression is not a legitimate right for everyone in a time of censorship. The Catastrophe theatre is a newly invented paradigm of modern day tragedy. This theory aims to include a feeling of anxiety and uneasiness in viewers. From here came the name of the Catastrophe theatre, the theatre of aggression and pain. This theory denied in its stages of development group and isolation. The catastrophe theatre aims to make its audience believe in the existence of actors who follow the epic of the poet and art, by making the viewer understand only what is on the stage. Here, Barker and other playwrights want to pull the audience's thoughts away from the interference and actions of censorship in the public's mind. For Barker, the theatre is the area in which the public cleansed of recognition and censorship ideas are enshrined in the public's mind (Stewart, 2017).

CHAPTER THREE

3.1. *No End of Blame* and Censorship

Censorship had a great impact on the British theater, which made the theater take another path against freedom of expression and against the freedoms of playwrights and intellectuals to give their ideas freely. Many works and playwrights whose ideas did not fit the ideologies of censorship and power banned and suppressed. Howard Barker is one of the playwrights whose works banned and silenced by censorship. He does not stop and will not back down from communicating his artistic message freely without any interference from of censorship and others. He wrote anti-censorship plays, including *No End of Blame*, which contain images that fight censorship and its injustice to society.

Howard Barker and his hero in *No End of Blame* summarize the play's central question. Many long-time playwrights and artists, including Nietzsche weighed down by the influence of art. There is a responsibility and the ability of art to convey the full weight of the ontological vision of the philosopher and artist.

What is the definition of art and what is its great role in human life? The definition of art according to the literary outlook is art and creativity in telling the truth in a literary manner and in a sophisticated and influential style. The truth is awareness and understanding of all the emotional, sensory, and spontaneous aspects of human nature that are truly present in human nature.

Nietzsche Philosopher, cultural critic, composer, poet, writer, and philologist from Germany whose work has had a significant impact on modern intellectual history (2015.p. 633).

He classifies this fact as a tragic view of the world of being and the material world. Another concept is this world called the interactive and continuous world of forces. There are no tangible things rather a large group of ideas, events, or interventions that cannot achieve balance, nor even reach a solution at all. There is a world of endless flow involved in many ongoing but incomplete experiences.

It is not possible to recognize or understand them clearly and correctly, except by rejecting the ideas opposing them. From here, that conclude that everything that said

about it is present and fixed. It is a wrong and illogical idea because everything is constantly changing according to circumstances and responses.

Bill Leak was an Australian editorial cartoonist, caricaturist, and portraitist who was born in 1956. His cartoon reveals the habits and behaviors of Native original citizens as bad fathers. There is a strong link between freedom of expression and the right, coupled with the ability to stand up to authority. On the other hand, it is said that Bill supports the laws of the influential authority and is an agent for those who want not to maintain the balance of power between the authority and those who wish to adhere to their right to attack the disadvantaged and the poor under the slogan of censorship that, fight freedom of expression. (Peter ,2017)

On the other hand, for those who seek to question power, they find themselves in a difficult and weak position in the face of the fiercest institutional alliance in the world. White males and the elite among them who used electronic armies to wage a war of words against everyone who stands against their aspirations, goals and colonial interests in capital and control over ordinary people. A theatrical idea of *No End of Blame* reveals Howard Barker's view of his ideas and actions opposing the new censorship ideologies (Thatcher, 2017).

There are two differences between art, fame and product. Art varies from place to place and from country to country, according to all cultures, customs and responses. Another definition of art is a local and immediate form of communication that is particularly relevant to society. Contrast between art and fame. Art is usually local, and the more audiences associated with the appeal, the more art must reduce its message.

Art, according to Nietzsche's opinion, is the creativity and genius of telling the truth in a literary manner and in an effective and purposeful manner for viewers. The truth is the tragic view does not have any tangible things, but rather a set of interventions and events that cannot achieve balance and reach solutions.

The main goal of the hero of *No End of Blame* is to reduce his tasks to a local and make him a simple person among the community and his goal is to achieve the idea and the message that he seeks to convey to the viewers. Barker's hero idea is to make in every suburb a cartoonist produces paintings bearing the skepticism of strength.

Force meant the censorship forces and ideologies imposed on societies in order to motivate viewers to reject and not accept authoritarianism, spread the spirit of personality defending freedom of expression and restore the stolen rights. Barker's goal is to replace the bloody war? In defense of stolen rights, the most important of which is freedom of expression.

It also replaces the old tools of war and establishes new and effective tools of war that have no human or material losses. The pen is stronger than the sword; the painter's brush is stronger than the cannon and gives great results in changing. Many opinions and points of view that speak of caricatures, stories, poetry and films that fight each other, in return, that continue to have fun, eat and drink.

The idea of war has great consequences and losses, and that the war machines have ended their role in confronting the regulatory authorities and unjust rulings, and the war of purposeful media, literary works and drawings that carry in its messages and content all meanings.

At this point, it arrive at the most powerful part of Barker's play: freedom of expression, in another term, the right to control. Bella's personality is as if he were the public's passport because of his genius. It is not possible to question the genius because of his brilliant mentality in dealing with events and in the most difficult circumstances. Here which deduced the superior power of the media in mitigating rather than controlling. This is the best solution to this form of power. The power of the media is to politicize the attention of the public, not in reading the main news and newspapers, but in following a personal news through social media, literary works, and others. When Barker Bella's character ends up committing suicide in an institution, because he is not listened to and because of losing the right to speak for the public and dealing with criticism personally, so he loses his immunity.

Abasically closely related to reality. The playwright Wassily Kandinsky directed his art to combat the materialism that had emerged and became increasingly prominent after the Industrial Revolution in Europe. Materialism has a prominent role in the conduct of life's affairs, and it has come to dominate and control all aspects of life.

Therefore, the supervisory and colonial powers are working to find all the ways to achieve the material interests, which is the greatest motive for the work of these forces.

The work of the supervisory forces was not limited to material interests only, but also to controlling minds and trends. Thinking about materialism led to not believing in anything, only things that have material existence. The literary and religious trends and movements led by scholars and writers such as Howard Barker and Kandinsky changed these ideas and religion, ethics and science became a major role again.

Awareness of the inner and spiritual meanings that became extinct for a period began to return. The thoughts and minds, which had receded into thinking only material things, began to wake up after years of despair, disbelief, lack of purpose and idealism. There are several reasons brought by the regulatory forces, the most important of which is materialism, which changed life into an evil and useless game. It also led to the imprisonment of the soul full of life in its fist.

Nothing remains of living evil nature but a glimmer of light shining like a small star in a wide dark sky, this is the opinion of the writer Kandinsky in spirituality. Art includes all literary and cultural works, and it means preserving the legacy of the light of the soul and rejecting the dark manifestations of the material world, as well as recovering more accurate feelings and emotions.

What will surely win in the end is art, because art gets sick, but because it dies, it gains the strength to change the experience of spiritual life. Art is one of the most powerful elements of life to which belong, as is the case with everything else in life. Artists need to act because they know they rejected, as everything that speaks in the name of life refuted.

Many literary works that talk about art and prepare all the ways to revive it again and the most important of these works are *No End of Blame* and *Spot for Jove*. Art is the great goal, what meant by it is elevation, and it returns to the sky. Because art is the most important factor and the biggest driver of the wheel of life, progress and enlightenment of ideas and minds. If art has a high profile and a mass base that follows it, then there is no room for intrusive censorship ideas to move forward, as they want to return societies to backwardness so that they can achieve their cherished goals.

Therefore, who are concerned with the issue of freedom of expression and art to engage in facing any challenge facing art and freedom of expression? Writers and artists who have a role in restoring the glory of art take excellent steps to link the

thought processes behind the choices made in developing these measures. Melanie Lierts believes that the life to live is unstable for certain reasons that most writers and artists want to overcome. There are groups of writers in which everyone interested in the freedom of art and expression proposed by Howard Barker gathers. Many mocked and ridiculed for interests.

No End of Blame hero, the cartoonist who, despite his humble resources, braved all odds to reach the sky in Howard Barker's ambitious epic *Spot for Jove*. The play *No End to Blame*, written in 1981, stands against the invasions, atrocities, and oppressions of the nineteenth and twentieth centuries.

The play is originally a liberating moral story emanating from a Hungarian cartoonist who refuses to bow to the will of the censorship regimes and decides to stand with a pencil against them. Here is the challenge of science, knowledge and art against the forces of darkness in the world and also against the forces of censorship and the authoritarian forces of hegemony that want to reach their interests at the expense of the necks of simple people.

A drop creates a sea of a person who creates people, strength, will, survival, life and freedom. Barker wants to tell us that there is no power to stand up to the people if they decide to defeat corrupt regimes. It is shameful to stand idly by accept humiliation and give the regulatory regimes the opportunity to do what they want. Barker is creative and adept at blending easy comedy with philosophical argument backed by local facts.

3.1.1 Social Side

Many events in Howard Barker's play talk about the social aspect that want to reach by reading the play *No End of Blame*. Among the most important literary images mentioned in the play *No End of Blame* are sex, rape, and violence. Who will explain each one in detail and give evidence and proofs to be more realistic and accurate in literary criticism and scientific analysis.

Sex is one of the most important things that dominate most peoples. Sex has many reasons. Underdevelopment and intellectual lethargy because of unconsciousness and lack of community education, which is usually the responsibility of governmental and non-governmental bodies to build a conscious society. It requires the regimes to make

tremendous efforts to combat moral and societal disintegration and eliminate slums in order to control the issue of gender and moral decay.

Second, the literary censorship works behind which the censorship authorities contain sexual scenes. Such scenes lead to catastrophic results, the most important of which is moral decay and the spread of vice among members of society. Mental retardation and seeing pornographic scenes makes the viewers, who represent the strata of society, think that such acts are permissible and allowed in society, otherwise what the actors did and what did write within the scenes of the play or the movie.

Finally, psychological problems that lead to the spread of vice, personal weakness and lack of culture are a major reason for the spread of sex:

GRIGOR look at her! Just look at her breasts! I love her breasts, they go — they're like — they're utterly — harmonious — they fall — they sag — not sag — sink — not sag or sink they Don't run away! She keeps trying to run away. I wish I spoke Roumanian, is it. I'd say. look I'm an artist, I don't kill girls not that she's a girl, she's a woman, thank God .I can't draw girls I hate girls there's no concession in their flesh ,too much defiance everything pokes upwards nipples, tits, bum, everything goes upwards all aspiration, ugh (She tries to escape again. He grabs the rifle.Look at her buttocks Bela, look at them do look at (1990, p.75)

This quote said by GRIGOR wants Bela to think about looking closely at her and thinking about sex with her. Here is the sexual temptation that talked about, the sub consciousness, the lack of culture, and sexual violence towards women. Women are the most affected by random sex and moral decadence.

Unauthorized sex, rape and other scenes of degradation Women are the only victims in Britain and other European countries. Society in the era of censorship become mentally retarded for thinking only of desires, and how to satisfy the desires of food and sex, whether it is rape or something else.

According to quote “I want to kiss her”(1990, p.76). That is what Bela had in mind to announce his acceptance of Girgor’s offer to think about sex with this beautiful woman according to their views. Bella says that she was a naked peasant, so she is from the poor working class, perhaps she does not have money even to buy clothes to protect her from the cold of winter and the heat of summer.

The peasant woman was busy farming to satisfy the hunger of her children, but in return, she did not know that there was evil befalling her. It was the best prey to fill the whims and desires of the soldiers. Soldiers are supposed to be the ones who protect people and preserve their honor, life and property from outside agents, but there is the opposite. These soldiers represent the regulatory regimes and the forces that want to tear the bonds of society and spread every ugly and resentful thing in it:

Why were they prepared to contain Kane? The reason must be that her plays can be read as critiques of contemporary life, and the modern theatre is obsessive about critiquing contemporary life. So I could cut your throat, rape you and set light to you, but it’s tolerable; This is why Sarah Kane was permitted. There was an original frisson, but it was suitably bourgeois in the end (2011, p. 172)

The writer here wanted to prove the truth of British and European society through these words. Rape and sexual violence are among the most important bad habits that societies faced in the time of censorship and until now. Here, mentioned playwright Sarah Kane duo to, most important reason of her suicide is corruption of the censorship until her family were represent keeper of censorship inside their house. Sarah Kane and the reason for her suicide was behind the moral and societal decay and the psychological trauma she faced because of these actions.

Sarah Kane was shocked by society and the closest like her parents, who claim religiosity and high morals, but in fact this symbol of corruption caused her shock and thought of getting rid of her life. The theater was nothing but an attempt to rebuild, arrange and formulate human existence through refutation and objections to everything that stands in front of man to achieve his ambition and existence in a life free from all forms of violation and injustice.

War is one of the forms of transformation in the social and moral structure and a dangerous change in the ontological patterns that put societies in moral and social disasters. Among the results of the Second World War that changed the course of history due to the social and demographic change that took place, the scene of anger emerged a decade after the outbreak of that war. Here is a question mark to point the finger at the blame.

They are the cause of this war and those who have an interest in wars by violating human covenants, indifference to human ambition and his right to a life free from factors that violate the human personality, and decades after the emergence of the scene of anger in Britain is born a new type. Theaters in the womb of the nineties of the last century is a new historical phenomenon theatrical discussed many political and social issues is the (Catastrophe) theatre. Among the most important writers of this new type are Sarah Kane and Howard Barker.

The latest drama of Sarah Kane, which constitutes a catastrophic catastrophe and shock in the face of the rights of life and humanity as a whole, in reference to the arrival of the world as a result of those wars and the dire consequences of human society from the violation of rights and coercion of man in the modern era, which has become everything darkened in the dark nights and closed to his yearning to live a well-off life And with dignity. (Alshakarjy, 2017)

This romanticism has, in fact, supported and justified his imperial activities of murder, rape and pillage; but poetry disintegrates: 'I will fuck you or go mad. You have given me hell these lastten 132 (Rabey, 1989).

That the writer Barker talked about and how politics plays a major role in the spread of manifestations of rape and sexual violence, especially women. As that mentioned, women are the most affected among all, because according to the view of these authoritarians, it is the perfect place to empty desires. There is usually a close relationship between the censorship policy and sexual desires because these policies built based on violence, defamation, rape and others:

The other argument says, if I hadn't raped her someone else would. Someone less considerate. The shoddiness of this

argument lies in the fact that my having raped her considerably does not preclude her being raped inconsiderately by someone else, so the end result is she gets raped twice. It's a terrible argument you did well to ignore. Grigor, I can only say how greatly I approve your action, sticking your knee there, swiftly, expertly, disabling me in such a way as I wanted to rape her (1990, p.76-77).

All these quotes are said by Bela, he wanted to give himself the legitimacy to attack her like this is how people view women. The main reason is those censorship systems that gave legitimacy to people through policies, literary works and films that carry scenes that provoke the desires of society.

The same people who want to apply the law to the people are the same ones who corrupted the morals of society through their abusive policies. Howard Barker wanted to stand up to those repressive policies that built on murder, violence and rape through his writings and plays. These two acts of *No End of Blame* and *Scenes from an Execution* banned by the authorities and censorship systems because of their content that rejects the repressive approach they follow.

Goes — what is the value of an inhibition if it collapses under strain of opportunity? That's the argument. Either it is incumbent on me not to rape women at all, or I should rape women under all circumstances. But that should equally apply to killing, shouldn't it? What in God's name are we doing here? (Pause) Did I move? (Pause. He lies back. Distant sounds of an artillery bombardment.) There is another argument rather shoddy argument. But I'll put it all the same, shall I? (GRIGOR is drawing.) Shall I (1990, P. 77).

This quotes said by Bella the hero of *No end of Blame* Bella is a young soldier in the army. One day during his campaign in the Carpathian Mountains in the First World War. At gunpoint, Bella tried to rape a woman who works as a naked peasant. Bella stripped of his clothes in preparation for raping her.

3.1.2 Political Side

Howard Barker explores the tensions and contradictions of artists and their relationship to society in the trajectories of three plays, *Scenes from an Execution*, *Pity*, and *No End of Blame*. During wars and in times of difficult crises, such actions are usually appointed or even after the end of the war.

The artist and writer have a strong and decisive role in re-monitoring and evaluating the social disturbances that proposed, considering the re-evaluation. On the other hand, the role of artists and literary writers is reactionary because of the efforts of the forces of society to restrict the efforts made by them. There is great scope and opportunity in the modern age for any sense of consequence within the human events to which heard it.

The strength and mentality of the artist manifested in the provocation of sadness and the thought that comes from his suffering. The supreme authority of the state is completely dependent on the indisputable to accept its hierarchical structure and the strong desire, necessity and suffering to confirm and implement this structure.

Providing a suitable environment that does not only provoke contradictions and social disturbances, but also on the personal and technical levels in the reassessment, artists must adapt properly to all circumstances to establish their integrity and honesty instead of compromising or losing it. Adaptation to the artist and literary writer is very important, especially when the regime and its policies are hostile and against freedom of expression.

The hostility imposed by the state against the full recognition of the bonds of common sympathy that bind all members. The state and its censorship policy is fully prepared radically abolish the rights of critics, despite the dilemma of permanent focus on the artist. Literary works and plays have a great impact and a wide echo in their scenes opposing state policy and government. To invent life forms a barrier which is power and the fetish of property (1989, p. 36)

Howard Barker considered one of the classic playwrights because he is an ideal of pure intellectual, spiritual, and poetic ambition, as well as an example of imaginative

originality in the elevation and brilliance of catastrophe theatre. There are many outstanding works of Howard Barker, who often cares deeply about the tragedy.

Barker has a special kind of theater that accompanied him and a distinctive style in dealing with political and social issues. There is no chance for Barker in the London Theater and monetary institution to become an exile from authoring and publishing and monitoring the state of his works due to his anti-state actions and censorship policies: *No End of Blame* and *Scenes from an Execution*.

One of his most important works is that despite all the isolation, systematic denial and shading towards him, his theater enjoys great loyalty from many theatergoers and important actors, critics, playwrights, and others.

A new specialization has appeared for Barker, despite what did mention above of isolation and exile, and it is a full academic specialization, Barker Studies, internationally and within Britain. Many interviews conducted through many leading and specialized spotlights in this field.

These interviews of Howard Barker, according to the belief and hope of many, will prove to be a unique and essential addition of a special kind to the collection of many literary works related to his work as a writer, theorist, playwright, painter and poet. The interviews 30 years later reached their climax.

These interviews gave a wonderful chronological order as well as a valid insight into the evolution of Barker's thought. These interviews categorized as a repository of Barker's theory, which has to do with the special qualities that meet ideas expressed in verbal conversation rather than critical essays and writings.

Barker has intellectual faith, uncanny intelligence, and an outstanding genius in speaking about his works and ideas, and in his critique of theater dominated by censorship and the state. Numerous critics, playwrights, and even ordinary people whom I have met as an art journalist and theater critic, no one has astonished me with his wisdom and by a famous journalist Howard Barker has an amazing ability to create and formulate ideas in an improvisational way and express them clearly and in a unique and wonderful style (2011, p.27)

There is a closeness and a strong relationship between theatrical criticism and interviews, criticism, whether in reviews or in the production of specific plays or even in literary analysis. If there is a purpose for theater and its art to enjoy absolute freedom, important things not done.

One of the most important actions that must be taken for theater to enjoy complete freedom is not to take sides, whether political, moral, philosophical, or in a cultural conflict. This is an invitation called to by the politician, the religious scholar, the activist, the theorist and the critic.

Much of this book talks about Barker as a mythical hero and ideological advocate for the Catastrophe theater he created to criticize politics and the state. Barker has served as a critical observer of a culture hostile to theater and drama, as well as a situational analyst, working diligently in a heated debate between himself and those who work paradoxically in finding a body of work that is inherently resistant to analysis in language and concepts.

The theater of catastrophe has the lasting power of its tragedy, as well as the theater's need for ambiguity and metaphor, despite the hostility and culture of oppression prevailing towards them. From the artistic contexts of the Catastrophe Theater, the writer Barker returns to the link between death and sexual desire, which is the cornerstone of the Catastrophe Theater. The play knows nothing of Britain and nothing of politics. It does not want to know. It merely caters sycophantically to the prejudices of a pseudo-political milieu (2011, p.99)

This type of critical response, sometimes violent and petty, in theatrical productions reflects many ideological and political biases. Conversely, it does little more to help equalize its unique and technically radical importance. On the political level, Barker made himself a guardian of directors in the 1970s. The main reason is those plays that were openly interested in political issues and political figures. On the political scene, the style and general form facilitated diversity, especially with the satirical caricature that Barker relied on instead of frank confrontation: "The other argument says, if I hadn't raped her someone else would. Someone less considerate (Pause)" (1990, P. 77).

These words said by Bela was about to be shot dead by the men who were with him. It is a very strong assault scene. Bela fled to Russia trying to escape from the war and from those who want to overthrow him. Bela appeared in the United Kingdom as a victim of the English ruler Churchill and his censorship rule. Bela represents the simple people and the toiling class who affected by censorship ideas, rape scenes, moral decadence and others.

The literary works that were subject to censorship had the greatest impact in destroying societies because of their scenes of violence, sex and rape. Literary works that composed during the time of censorship in Europe, especially in Britain, served the authorities and the censorship systems because they carry with them free lessons in serving interests and destroying societies.

The state policy is responsible for the harassment and rape of women because of their reactionary policy and their support for negative censorship that publishes and displays works, plays and films that incite sex and rape. The state is supposed to eliminate and prevent such films and plays from with published. Therefore, these actions attributed to politics.

On the other hand, the ordinary people who do these acts, who are not from the state and the clergy of faced with imprisonment and the death penalty as well.

3.2. Scenes from an Execution and Censorship

The play *Scenes from an Execution* talks about a fictional artist who intended to paint a commemorative plaque to express the victory of the Venice city-state in the war against the Turkish Empire in 1571 in a battle called Lepanto. In the great celebration that took place, instead of the artist Calactia, who has a free spirit and a straight personality, she painted a painting expressing the victory that took place. The opposite, she painted a painting illustrating a beautiful scene of the massacre left by the war among these drawings is the design of the ugliness of murder and slaughter in a real barbaric way. (Billington, 2013)

Fictional artist Galactia portrayed Doge's daughter, the art-obsessed Venetian ruler, and writer Barker portrayed Doge as simple and crude because he does not show the

costs. However, he was obsessed with art and loved art, despite his rejection of works that depicted the ugliness of their cruelty and repressive policies.

The artist Galactia, despite her skill in drawing and art, who in contrast, her character is not without arrogance and political naivety. Barker depicts the state's ability to choose the most transgressive art. The external form of the play appears as a direct defense of independence and artistic integrity.

Galactia's beloved Carpeta is also an artist and painter, but he is a supporter of government policy and loyal to it and to his bloody glories, so that he won his place and prestige at the expense of the artist's free spirit and conscience towards the innocent.

The Republic of Venice commissioned the fictional artist Galactia, the ruler's son, to paint a commemorative plaque to commemorate the victory over the Turks in a great celebration among large crowds of people. The shock that occurred was that the painter painted the war with accurate realism and a witnessing truth.

She did not know that the scenes of execution, killing, beheading, and the ugliness of the scene were negatively related to the state policy represented by its ruling father. State politicians prohibit such images and place strict control over such scenes, to portray to its people that it is productive and immortal to the glory and innocence of its victory.

War itself is full of crimes and barbaric killings. The country that wins is the one that kills more and destroys more, because it kills with swords and other weapons, not with flowers. The play *Scenes from an Execution* shows a picture that the view of the Catholic Church and the vision of Doge differs greatly from the view of the artist. (Costa, 2012)

Galactia's charisma and artistic inspiration make her seem more realistic and express the truth clearly despite her arrogance and the arrogance of the ruler's house in which she lives, she is not affected and does not hesitate to tell the truth as it is.

There are more than sides, social side, political side and religious side. The idea of this play talking about according to critics of the censorship. Howard Barker want give clear vision about the miserable situation in United Kingdom and Europe.

3.2.1 Political side

The political situation in this play, which talks about the images of political control over regimes, people opinions, and art. The policies, glories and victories pursued by the state built at the expense of people's lives and the machines of killing and destruction that bring blood, displacement and genocide against the innocent.

Howard Barker wanted to say there is a war between two countries, what are the faults of the innocent people who live in these two countries, and how do they pay the taxes of the policies the authorities follow. Violence, killing, vandalism and destruction that affect innocent people in relation to governments and oversight policies are nothing but glories that obtained and they celebrated and made among the national holidays of the state.

Art stands as a wall and an impenetrable unit against such bloody deeds and glories that came with usurped wills and gave losses to children, women, and the elderly even soldiers. They have no fault in these bloody scenes of war.

The title of this play, *Scenes from an Execution* takes from that painting drawn by the fictional artist Galactia, which clarified the ugliness of the bloody scenes and barbaric killings against the Turks, not the victory or glory that the Republic of Venice celebrates. These two plays have *No End of Blame* and *Scenes from an execution* by Howard Barker, one of which tied to the censorship iron of the British state because of the harsh criticism of government policy.

The government authority is not merciful to anyone, no matter how kinship the ruler is, even if she is his daughter. The artist stood strong and with honor for the championship and painted her painting expressing what is going on inside her of a brave free spirit and that she knows that she will face categorical rejection, imprisonment, torture, and exile:

The castle mentality evoked in Barker's play, I argue, is more about the contemporary Britain of late-capitalist economy and neo-liberal politics than the Mediaeval Britain of feudal politics and religious crusades. Nevertheless, such a parallel not only reveals continuities between two widely separated historical

periods but comes as a riposte to modernity's claims of progressive politics and Enlightened rationality (2019, p.6)

The writer illustrates the contrast between medieval and contemporary politics and economics evoked by Barker's play. The writer illustrates contemporary liberal politics in comparison to feudal politics controlled by the church, feudalism, and capitalism. Britain in the middle Ages dominated by the feudal censorship policy that Howard Barker talked about in his plays *No End of Blame* and *Scenes from an Execution*.

These feudal policies waged many wars on many countries, such as the Turks, which Barker talked about in the play *Scenes from an Execution*. Liberal politics in the contemporary era enjoys freedom of opinion and expression, as some see in contradiction with the feudal policy represented by Doge, the ruler of the Republic of Venice:

URGENTINO: Yes. a brute with brute senses. Sending regiments to toss pianos out of windows. Really. You cannot imagine how I long to send pianos flying out of windows! and I am made miserable If you do not finish the painting, I will put you in a cell with her. there! And you can deliver babies on the filthy straw I am reduced to making threats against my favourite people, artists! Help me. tell me they are vaguely human. I am beginning to doubt my own perceptions . . . (Whispers) What is this painting like? (1990, p. 298)

This quote said by Urgentino to Galactia and her darling, when saw the painting of Galactia. Here is the explicit threat by the Doge of the Republic of Venice to Galactia because of his painting of a commemorative plaque glorifying the victory over the Turks at the Battle of Lepanto.

The free spirit of the artist and the independence of the artist make him not submit to the compliment policies of oppression, murder and criminality. This is what happened with Galactia. It stood against the government's directions. Instead of drawing a painting commemorating the bloody victory over the Turks, it painted a

painting criticizing scenes of murder and crime and inciting public opinion against the state.

This painting cost the artist Galactia her life in prison and then the execution. Howard Barker's play carries messages and scenes that make Venice a place to discover that the artist's living soul is unafraid of oppressive politics, sexuality, and the eternal tension between moral responsibility and personal ambition.

The main source of every authority is opinion, and art is opinion and independent authority. Urgentino tells Galactia and her lover that they throw in prison with criminals, murderers, and bandits, because they are, according to his conviction, despite his great love and passion for art and theatre, but he does not hesitate to imprison them and punish them.

When Rivera reminded him of his strong passion for art, he began to wonder that he was delusional and asked her to remind him of himself. To the extent of the criminalization against honest independent art, repressive politics considers art that criticizes it and stands in its way or presents the truth in front of public opinion as an unforgivable crime.

— GALACTIA: I want a child, they are not allowed to execute the pregnant. I bleed again, you see, in this dark stillness, here, come here — CARPETA: Look. I — GALACTIA: Come, quick before they — CARPETA: It isn't — I don't — GALACTIA (sarcastic): Oh, wonderful! Oh, reluctant Carpeta who was all over me once! CARPETA: I can't actually see you and anyway — GALACTIA: What does that matter? I want to lie in the straw (1990, p.300)

These words said by Galactia to her darling Carpeta When they wanted to punish her with the death penalty, when they saw that painting, which carried in its details scathing criticism of war, barbaric killing and the killing of innocents.

Anyone who stands against the state's ideologies and policies, regardless of connection to the ruling family, will face imprisonment or the death penalty. In these

words, Galactia pleads with her beloved Carpeta to draw near to her so that she may bear him a child who has lost her, which they have, mercy on the pregnant woman.

However, her love refused to give her this chance and it might be the last moments of her life. Carpeta bears the same characteristics as the policy of the Republic of Venice. There is no mercy or life for those who try to tamper or stand in the way of the state and its oppressive and bloody policies. It is not only Galactia who executed, but also free and fair art.

URGENTINO: Ostensibile wants to charge her with being an agent of the Sultanate. He likes to win an argument and she refused to argue with him, so now he's furious and says she is a Muslim. She is not a Muslim, is she? The exaggerated sense of mission is something I cannot stomach in clergymen. it will involve torturing her to a confession. I do think that is vile. Torturing and bribing witnesses. It is all extremely ghastly and has a lot to do with the fact of celibacy. (1990, p. 296)

A sharp conversation took place between Ostensibile, who represents a priest in the church or one of the servants of the temples, and Urgentino, the head of the pyramid, with regard to the rule and the bloody politics prevailing in power and its preservation.

Here is conclusive evidence of the hidden hatred against Islam and the hateful racism that has existed for hundreds of years against Islam. When he asked her: Are you a Muslim, he meant the argument against her to execute her because she had changed her religion and betrayed his authority and religion. The red color that Barker mentioned in the play to refer to the color of blood West Face is the place where the dead with buried. That is, she executed in the West with the dead because of her lack of cooperation and assistance to the authority.

Every person who does not cooperate or stand against ideas and state policy confronted with death, and this is the title of the play. Murder, torture, false witnesses, and execution for every person who defies the state, regardless of his position and position.

This cast list alone highlights the personal connections upon which political and intellectual networks in London were founded, and the interconnections between radical politics and avant-garde art in the late nineteenth century (2006, p.41)

The writer sees that highlights about the possible interrelationship between politics and art. It is impossible to build bonds and joint ties between art and politics because politics politicized for the powerful and the authorities in the state and the Catholic Church. Art is a free spirit that emerges from the artist's heart and deals with reality with all realism and transparency.

Therefore, it is not possible to make a link between avant-garde art and radical politics, that is, puritanical or censorship policy. Politics ideologies are censorship and authoritarian imperialism, the rejection of media blackout for any person or action that stands against its authoritarian interests and goals. As for art, it is a passion for the independence of personal freedom. An explicit description of the artist's view differs radically from the view of the authority and the Catholic Church.

3.2.2 Social Side

There are several issues that talk about the social aspect, including hypocrisy, true and false love, justice, injustice, torture, murder, abuse and exploitation. Several places where hypocrisy appeared in the play, scenes of execution, including the hypocrisy that was sown by Carpeta, the lover of the artist Galactia, who hypocritical and beautified the state and its ruler at the expense of his lover, his devotion, and his independence of his art.

And also, harsh topics, including torture and execution, which affected Galactia and many activists, artists and others as a result of their actions and their rejection of the church and the state. The pioneers of the Catholic Church exploited their social status, power and extended influence for personal interests, desires, and pleasures under the cover of religion and chastity:

CARPETA: You are the most unsympathetic, selfish woman I have ever had the misfortune to become entangled with. You are arrogant and vain, and you are not even very good looking, in fact the contrary is the case and yet — GALACTIA: You are moving

— CARPETA: I couldn't care if I am moving. I have my —
GALACTIA: You are spoiling the drawing (1990, p.253)

These words are said by Carpeta to his beloved Galactia. You are not one of the beautiful and you are not elegant, and you do not deserve my love. Carpeta said, why now he is frank to his girlfriend with these hurtful words, why did he choose her when she is older than him? He was passionate she violated mentality hypocritical personality then started of talking about her love.

When the disagreement with her overspending and cajoling for the authority and the church, and he will face torture and execution with her, he refused not only to support her in sending her message through the board, but also stood against her and began to insult her:

GALACTIA: I do it because I love you. I love you, Carpeta.
This what she said to him is nothing but the biggest
evidence of her sincerity, sincerity of her feelings and her
love for him (1990, p.286)

Here is a great contradiction between true love and fake love, between spending and telling the truth, and between a fixed personality and a volatile personality. Galactia loved him sincerely, the proof of this is that despite everything, he said about her with slander, insults, and standing against her, she kept reminding him of her love and affection for him:

In instincts, nevertheless affirm many acts for which death alone can satisfy offence, yet forego this satisfaction. All the same, there is a nausea in this sacrifice. This nausea might be more sickening (socially, individually) than that which accompanies the execution (200, p.71)

Barker, here in this book describes the misery and collapse of people in general and independent artists and writers. How big is the injustice and how far has the oppression reached them? They prefer death and envy the dead because they see death as more merciful than insults. The writer describes the nausea that accompanies silence over insults and social injustice by the state and the Catholic Church, and this sacrifice is more severe and harsh than the nausea that accompanies execution.

3.2.3 Religious Side

Author Bark linked tunnels, lies, charlatans, sexual desires, murders, and false tears shed under the guise of church and religion. The priests used religiosity as an authority and a pretext to obtain what they wanted from money, power and sex. The governor of the Republic of Venice spoke with the woman and described her as a Muslim because of her dress and dignity. Here is the racism that the Catholic Church bears, that there is no religion in the world, but they are the best, strongest and most sincere:

He likes to win an argument and she refused to argue with him, so now he's furious and says she is a Muslim. She is not a Muslim, is she? The exaggerated sense of mission is something I cannot stomach in clergymen (1990, p.296)

Here is the religious conversation that happened between Doge and the chancellor when he wanted to call her Islam. Here racism is clear from ancient times until now. The Islamic religion for them is terrorism, murder, and crime. As for them, a painting depicts scenes of murdered children, body parts, and scenes of execution.

Is not this terrorism? Concealment, dignity, good morals, and good behavior for them, these represent Islam and terrorism at the same time. In return, they face torture and terrorism with which they face everyone who reminds them of their truth. The most severe forms of torture are tortured, imprisoned, and finally death executed.

The best example of this is Galactia and how she was tortured, imprisoned, and subsequently executed because of a canvas that reflects the extent of the crime left by the war among the innocent. Here is a clear contradiction in the provisions, custom, and politicized legislation that governs the state.

Ostensible mentioned the clergy exaggerating and suspicious of everything, in other words, they are a symbol of ignorance, intimidation, and moral and religious corruption. Since ancient times, the church has represented the greatest authority in the politics of states in Europe. The church is a place of worship, as they claim, in fact, a place to control people's lives and lives, as well as immorality and immorality:

who did it, blame him, identify. Locate responsibility. Or else the world is just a pool, a great pool of dirty tears

through which vile men in boots run splashing. You paint pity very well, but you endure everything, and in the end you find Christ's wounds — enticing. You find suffering — erotic. Your crucifixions — there is something wrong with them. They love them in the Church, the bishops wet themselves with appreciation, but really they are rather dirty pictures, Carpeta. And if you were normal, you would love a younger woman (1990, p.266)

This quote said by Galactia in conversation with her darling Carpeta. A description of the authority of the Church and the extent of the bishops' love for authority and sex. The artist Galactia described the tears, the dirty tears that the churchgoers shed to get what they want, which are nothing but false tears, tears of hypocrisy and deception.

The filthy pond is the place of the church, which is in the torture of human beings, and the place of immorality and prostitution for the domineering priests. When you mention the running of dirty men, you mean the political leaders and the church, and their running after their sexual and authoritarian lusts and desires.

The artist asked questions to her lover, the artist Carepta, the first, about that he painted so beautifully, how he flatters the men of the church. Barker in this play is a sharp criticism of the authority of the Church and the taking of the holy place for lusts and whims, murder, torture, and disregard for innocent lives instead of true pity and mercy and the prohibition of murder, torture and wars:

The fact is that theatres annihilate one another as all religions annihilate one another. Is this because theatre is a religion? Let us confess, the art of theatre has many of the characteristics of religion. For example, it finds so much theatre anathema. It excommunicates. Its methods are akin to prayer. What distinguishes it from all religion is this, however: that it recoils from truth. It repudiates truth as vulgarity (2005, p.2)

The thing that they dream of reaching, which is the most important goal for the pioneers of the state and the priests of the Catholic Church, is the illusion of people

and artists, and that they create hatred and suspicion between people and the artist. In addition, that by linking theater and religion. The theater has characteristics, eras, and pioneers for each period, its writers and those in charge of it. Theater has glories and golden times.

On the other hand, there are setbacks and setbacks for theater. Among these calamities is the politicization and control of the theater by the state, the church, and other authoritarians and murderers. As for religion, its principles are from heaven, and the orders that it commands are from the Creator, not from human beings, not like theater:

Thus in *The Life of Galileo*, Brecht represents the confrontation between Galileo and the Catholic Church as symbolic of the 'historic' struggle between Science and Religion, Progress and Reaction, Truth and Falsehood (2005, p.32)

Author Charles Lamb's book deals with the conflict between artists and the Catholic Church over a long period. The writer considered this conflict a symbol of history as well as the conflict between the church, science and art.

Here the writer does not intend to target the heavenly religions that are full of faith, calm and mercy. On the other hand, the writer would like to target the church and its pioneers who control power, art and science according to what they want. They alone have the power to fulfill their own desires under the cover of religion, as that mentioned, and no one can sue or confront them.

3.2.4 The Struggle between the art and power in *Scenes from an Execution*

Scenes from the Execution by Howard Barker about a fictional artist and painter during the Renaissance in the Republic of Venice. Director Jim talks about the extent of the unnatural relevance of the audience, the time about this play because of its realistic events, which are a victory for art against tyranny and the injustice of the Catholic Church and the state.

Another reason is the play's focus on the conflict over the artist's need to be honest and more realistic with herself first, with art, and with the demands of the state. Art does not know spending or compliments and flattery, so it must be faithful to itself as an artist and to her audience.

The artist fell into a great dilemma between what the church leaders and tyrannical rulers of the state demand of her and her integrity and loyalty to art in exchange for her life and execution. Galactia faced in the struggle between its brush real brutality that went against the political demands of graffiti for the work it was assigned to perpetuate and glorify the sea battle that claimed the lives of thousands of innocent people.

Finally, she settled for herself above all, art, independence, integrity and loyalty to herself, art, the innocent, and the public against the political tyranny practiced by the state, the Catholic Church, murder, torture and terrorism.

On the other hand, the artist Galactia paid the price dearly, which is her life imprisonment and execution, in order to reach her voice rejecting the tyranny and killing of innocents in parts of the world. Galactia gave her life as a gift to art and freedom of expression against arrogant censors, and true victory of art over power and injustice that remains in her memory even now. (Houston, 2012)

3.3. Images of Political and Social Hypocrisy in *No End of Blame* and *Scenes from an Execution*

There are several images of spending and cajoling the authority and the state to obtain personal interests and the instability of individual personalities within society. One of the most dangerous fruits obtained by political censorship to limit the danger of people are awakening and eliminate anyone who tries to tamper with the authority's leaders.

Sowing discord and hypocrisy within society enables them to feel safe and not confront them, because the hypocrites and the sycophants of power will reject anyone who tries to think of standing against their interests. This due to buying the consciences of hypocrites and clients of the government. Every government has supporters and opponents, but the difference between them is that the supporter and opponent are according to his personal conviction and according to his personal ideas and opinion, not because of pressure from external forces that create supporters and suppress opponents. The policy of censorship works to buy consciences. The absurd thought with distributed among the members of society to make people who love money and positions so that a generation does not appear thinking of confronting them:

GRIGOR: I can't ever be your friend. I'll walk with you, cat with you. but I shall never be your friend.

BELA: Oh? (He puts down the rifle, picks up his tunic.)

GRIGOR: Although we'll talk, I'll tell you nothing. (BELA puts the tunic on.) Because friendship is nothing if it isn't pure. We were pure, and now we're not (1990, p.82).

Grigor, who wanted Bela to look at the peasant woman and focus on her body to want him to rape her. Grigor knows very well that Bela is uncultured, and his mentality is small, driven by lust and sexual desire, so he wants to set him up. Here is a picture of hypocrisy and malice, the price paid by the government and the censorship policy to achieve its interests and destructive goals. Grigor wanted to occupy his position among the state leaders and officers by taunting his friend and colleague army Bela. He is the one who desired the woman's body, and he is the one who abandoned him and said to him in this quote, "I can't be your friend because you committed a sin" (1990, p.82). The strongest scene of spending and the instability of the decision to obtain money and its place with state officers. Grigor is a living model that represents the regulatory industry for the society they built as they wished. He advised his colleague and his friend to do something that undesirable and forbidden by all local and international laws and religions to enjoy his punishment and obtain the approval of the officers and officials. Censorship and authoritarian regimes will triumph like Grigor, but there will be no real and final victory in the end. The truth will rise and regain its glory thanks to sane people, independent writers, and honest critics.

According to Charles Lamb (2005,96) "Stucley is, as I have indicated, committed to truths: he has been engaged in an ideological conflict, the Crusade, and his agonising over religious matters show that his theological concern is not mere hypocrisy "

Charles Lomb emphasizes the hypocrisy and the crusade led by the Catholic Church against freedom of expression and the freedom of peoples. Hypocrisy has an extension over the authority of the regulatory regimes that have ruled European countries for dozens of decades. The religious theology run by the Catholic Church is full of religious hypocrisy. The ideological conflict between art, freedom of expression and

the independence of peoples has roots in theology, which is nothing more than religious hypocrisy.

The second image of hypocrisy and betrayal, which represents censorship, distributed to love positions and money to distract people from standing up and confronting censorship ideologies. The picture is Galactia's husband. He is also a painter and artist, but without conscience and a hypocrite who represents the will of the censor, the state and the Catholic Church. Censorship planted a love of money and positions even in the hearts of artists, not everyone, some of them only. The artist should assume the leadership of society through the messages that he wants to convey to the public through his works of art.

He is not the one who is responsible for dropping the freedoms of his people and obtaining worldly desires and gains in exchange for abandoning his conscience and his honest art. Originally, Carpeta did not advise her and warn her that drawing the painting with its truth and integrity; you will pay for it with the life. The tax that you will pay for the truth of the painting, its integrity, and its immortalization of the images, the killing and violence that affected innocent children and body parts, is imprisonment, physical torture and execution. Discord, sedition, love of positions and money, and pleasing the state, the church and its pioneers has become even between the husband and the wife. Exaggeration and the selling of consciences at the expense of even the wife and the house in order to obtain profits has become a common thing in the society controlled by the state and its censorship policy and the church:

CARPETA: You are the most unsympathetic, selfish woman I have ever had the misfortune to become entangled with. You are arrogant and vain and you are not even very good looking, in fact the contrary is the case and yet (1990, p.253)

Carepeta began to complain and show things that justify him to betray and sell them in exchange for personal gain and fame and to please his masters and church owners. You are unlucky and bad in appearance, and this is in fact not a right. On the contrary, you do not deserve to be my wife and the father of my children here. What matters to him is not appearance, children, and a comfortable life, but rather jealousy and hidden hatred towards her success and fame. Jealousy and envy are usually between friends,

colleagues, kinship, and neighbors, but Howard Barker talked about the disaster in his famous catastrophe theory when you link between a woman and her husband or lover here. The husband and the lover give up the one he loves in exchange for pleasing the leaders of the state and the priests of the church in order to obtain the gains and desires he aspires to.

GALACTIA: It's you who —CARPETA: I am tired and I refuse to argue with you — GALACTIA: Get out of my studio, then, go on, get out — CARPETA: Here we go, the old Galactia — GALACTIA: You are such a hypocrite, such an exhausting, dispiriting hypocrite (1990, p.255)

Many times Galactia tried to get close to him and remind him of love, adoration and passion, but his censorship thoughts and his thinking about fame, hatred and jealousy prevent him from looking at the tenderness and passion of his beloved Galactia. Envy and jealousy planted bitterness in him and revenge on her because she was successful in her work, not because luck was on her side, but by telling the truth and documenting it despite all the challenges and difficulties. These are the words from the play's script, scenes from an execution, confirming the dangerous words and the themes that began as a warning. These words spoken by Galactia accusing her lover Carepeta of hypocrisy for the state and the Catholic Church and for not telling the truth by falsifying reality and expelling him from the studio despite her love and passion for him.

Which have ample evidence of the images of political hypocrisy that have mentioned and confirmed by Galactia. If the lover and the husband are hypocritical about the people of his household, what do you have to do with the controlling forces that claim justice, religiosity and freedom of expression? Howard Barker here emphasized the hypocrisy to explain to the viewers the state of Desperation and the boss at the time of management and how bad the situation at that time. Barker wanted to clarify the extent of moral and cultural corruption that affected all segments of society, especially the educated class, which denied its culture, minds and opinions. How was the miserable situation that Barker wanted to convey his image to us so that can learn from the lessons that occurred in the time of censorship and that strong

against such policies and that independent and impartial art determines the truth and criticizes corruption, hypocrisy and other forms of censorship and darkness:

CARPETA: And I have painted Christ among the flocks eight times not because I cannot think of anything else to paint but because I have a passion for perfection, I long to be the finest Christ painter in Italy, I have a longing for it, and that is something an opportunist like you could never understand (1990, p.254)

The best representative of the religious hypocrisy of church leaders at that time is Carepeta. The pride that the artist was proud of for painting Christ for more than eight times, in fact, is not from religiosity and religious affiliation to Christ and the true religion of Christianity, but for personal benefits and drawing a pure picture of him as the purity of the Lord Christ. Religious hypocrisy and the claim to religiosity and heavenly legislation and their integrity and chastity as if they were prophets of dignity and purity. Although Carepeta drew Christ several times, he did not receive honor, fame, and acceptance by the public, and even the leadership of the state and the church, for this reason he hides in his heart the hatred and his jealousy of his wife for her fame. The most important thing is to assign it to paint the plate of honor and glory, as they claim, which they are proud of in their victory in the war.

Hypocrisy, compliments, submission, following, and all the things he did to the rulers of the state and the church, but they did not trust his drawing and entrusted him with drawing the memorial plaque that immortalizes the glory of victory in the war. The ruler of the state and the priests did not trust his abilities because the one who sells his conscience and hypocrisy over his beloved is not trustworthy, and this is something they know very well, the priests of the church and the ruler of the state. Carepeta wants to paint a picture of him by drawing Christ because he wants moral and social perfection and be a symbol of purity and purity. The other reason is to win the approval of the priests of the church and give them the idea of his interest and commitment to the Christian religion and loyalty to him and them. Shadows, love of lusts, worldly gains, moral and social corruption, shadowing, hypocrisy, treachery, treachery, murder, shadows, and others hide under the cover of religion and perfection to gain the public's trust. The partners know each other. This is what Barker wants to

understand for the reader, meaning that the owners of the church and others are not deceiving by the hypocrisy and compliments of the likes of Carepeta:

“electoral appeal and theatrical vividness depend on his being a recognisable product of his times and national attitudes, thereby illuminating distinctly English knots of shame, hypocrisy and resentment, sexual nausea and competitive sublimation, self-denial” (1989,24)

David writer Ian Rabey in the decades of shame through political censorship represented by the Catholic Church and ideological who control the necks of people under the pretext of religiosity and Christianity Shedding the spotlight on the English hypocrisy during the rule of the Church and the government tyranny. That Howard Barker subjected to, but he defeated them with his actions that have a significant impact on changing the course of politics. Several things were present in Britain during the rule of censorship and its systems, including resentment, competitive sublimation, sexual nausea, and self-denial to achieve personal interests and gains.

3.4. The Comparison between the Power of Authority and the Power of Pen-brush in *No End of Blame* and *Scenes from an Execution*

Howard Barker wanted to change the course of history and change the confrontations through these two acts of *No End of Blame* and *Scenes from an Execution*. Howard Barker considered the strongest opponent of censorship, regimes and tyranny against the people, freedom of expression and freedom of art. Barker faced strong censorship, rejection, bans, and blackouts in order to banish him and his art forever. Confronting the regimes and the state with all its forms of warfare, its army and its military supporters is impossible to defeat or stand in its way. Barker challenged all these regimes and imposed censorship and confronted them with force of literary works that have a great impact in confronting and rejecting censorship and regulations. With the writer’s pen and artist’s brush, Barker was able to challenge these systems and make them think a lot about eliminating him, but to no avail.

In many pictures, Barker mentioned that challenge and struggle to survive censorship, or for the art represented by the pen and brush, the painter who communicates his message through his paintings and caricatures, as in the play *Scenes*

from an Execution. With the pen and the brush, peoples are built, history is written, science is born with the pen, the world is elevated by the pen and thinking, and minds are confronted by the most powerful forces of the earth. Censorship has greatly affected societies, minds, thought and art. Many wanted a direct, confrontation with these forces, but they failed because it is impossible to defeat the force of arms of all kinds in exchange for the lives of civilians, intellectuals, artists, and others who are against the ideologies of censorship and regulations. Barker thought of a new and effective method that has the ability to change without loss of human lives, so he established the Catastrophe theatre, which had a major role in eliminating censorship and the systems that follow it. Barker wrote *No End of Blame* and *Scenes from an Execution* to declare war against regulation and censorship. Here is the great challenge between the pens represented by literary works against the tools of war. Here, the comparison here is the victory of art, science, integrity, freedom of expression, and the freedom of peoples to choose who leads them, rules them, and represents them. The pen and the brush can make history, no matter how long the night is. The dawn will inevitably come, that art gets sick from time to time, but it will repeat itself again, stand with full strength, and pride against intrusive outside ideas, dark forces and regulatory regimes:

We plunder painting for the private meaning. The cartoon has only one meaning. When the cartoon lies it shows at once. When the painting lies it can deceive for centuries. The cartoon is celebrated in a million homes. The painting is worshipped in a gallery. The cartoon changes the world. The painting changes the artist. I long to change the world (1990, p.108)

The cartoons that Bela drew and published in a place through which he was able to change history and turn all the scales represented by the British government authority. Through the cartoons, Bela was able to confront the most powerful country with the gauntlet of Great Britain, through the brush, which became a symbol of challenge and confrontation instead of tools of war. Bela, after returning from Russia to his homeland during the World War, has to adopt caricatures that express the people's tendencies and defend freedom of expression and independence. The brush is a tool for leaders to make paintings and drawings for leaders on the equality of power between the

aspirations and freedom of peoples in exchange for regulatory systems and their monopoly in power. Howard Barker wanted to put the balance between the lives of an old Bela when he was a soldier on a mission in the Carpathian Mountains. Barker mentioned to us the extent of the domination and hypocrisy that Bela subjected to by his fellow soldiers and the British authority after Bela fled to Russia. There, Bela learned to draw and art. Bela took advantage of the government's preoccupation with the war. He began drawing cartoon pictures that have great weight in tipping the scales, and the victory of art and freedom over injustice, censorship and tyranny:

GALACTIA: I am painting the battle, Prodo. Me. The battle which changed you from a man into a monkey. One thousand square feet of canvas. Great empty ground to fill. With noise. Your noise. The noise of men minced. Got to find a new red for all that blood. A red that smells. Don't go. Prodo. holding your bowel in — PRODO: What sort of woman are you (1990, p.257)

This quote said by Galactia to Prodo in scenes from an execution play, when she started to paint on more than one thousands of feet of canvas. Galactia was able to do justice to the innocent children, women and the elderly against those who killed them in the battle of Lepanto, which the Doge believes is a victory over the Turkish Islamic Empire. The artist's mattress Galactia stood with determination and determination against the state and against the oppression and persecution of the Catholic Church. Literary works, drawings and paintings that criticize government actions and regulations and their control over all aspects of life, so that man becomes a tool to manipulate by the government and the Catholic Church.

Galactia criticized the war that claimed the lives of thousands of innocent people through a painting in which she documented scenes of murder, violence and the scattered body parts of children and the elderly. Galactia has received a lot of government criticism and from hypocrites and government supporters, but it has proven its rejection of censorship and authoritarian regimes. The artist paid her life, facing death, for this painting, which expressed the honest and independent art that rejects violence, murder and rape. Barker, through this strong personality, wanted to teach us a lesson that the pen and brush used by the artist are stronger than the most

powerful and largest war machines and can achieve their goals if they speak with integrity, independence and freedom.

According to David Ian Rabey (1989, p.6) Galactia places in the painting her belief in the image of influences, which raises many questions about the reason for interrupting the written and spoken word through algebraic fallacies. Stimulating the audience's imagination in compiling the cumulative effects of the artist's work, Galactia, and its strength in the face of the strongest regulatory regimes. Collecting imaginary details through suggestion, constancy, pain and irony. Brodo, according to the power granted to him by the ruling regimes represented by the ruler of the Republic of Venice, became as a measure of human understanding or not.

CONCLUSION

Despite restrictions imposed by some ruling authorities on freedom of expression, literature, perhaps more than others, can encircle and resist these restrictions. In fact, literature derives its authority from the difficulty of controlling it. Throughout history, societies have implemented various forms of censorship, and it believed that communities represented by the government have the responsibility to have been shape individuals. Religious materials censored. Likewise, all religious scriptures are subject to censorship or even prohibited. Banning a book usually prompts people to search for it. The act of banning a book will arouse people's interest in this book, which will have the opposite effect and make the work more popular.

Due to, restrictions made by censorship Howard Barker seeks to complicate scenes, making them more ambiguous and unstable, in order to fragment the viewer's responses. He mentioned in detail the places, people and situations in which censorship took place and the ugliness of its suppression and rejection of the truth throughout the ages. One of its most important results is documenting, through his plays, the goals and interests of the political and regulatory regimes in implementing their agenda. Censorship has many enemies, but on the other hand, it has few owners. Its enemy's art, literary writers, dramatists, and independent politicians are against the truth that awakens the spirit of life for peoples. Anyone who works for an entity organization conference is a sworn enemy of censorship and its development goals. There is a terrible fear on the part of the censors for the pen, the ideas and the sound minds that speak the truth and freedom of expression and opinion that do not fit the censorship agenda and its development project. In this thesis, every power, authority, and sick, malicious and authoritarian minds mentioned as a weak point. One of the most important of these weaknesses is the rejection Howard Barker subjected to after his work rejecting and criticizing regimes, tyranny and censorship. Both *No End of Blame*

and *Scenes from an Execution*, the two great masterpieces of Barker stood to against the British government directions through which he forced to freeze the media and writing and attended all his work. The government's weaknesses are that Barker was able to keep pace with the political development against the people, freedom of expression and tyranny through media interviews.

One of the results of this thesis is the differentiation between negative censorship, which has a significant impact on society, art, the human being, his idiosyncrasies, tendencies, and affiliations, and positive censorship, which has a positive effect against intrusive external ideas that attack societies and want to create an atmosphere of violence, murder, and emotional, sexual and social stability. Many of the works, plays and films that contain pornographic scenes, violence, murder rejected and banned so as not to lead to the failure of society and spread terror, violence, decay and moral and sexual degeneration in it. Uncover the long conflict that has extended over time between art and power that represents authoritarian regimes. It is impossible for them to agree on two things. The first calls for freedom of expression and opinion and the preservation of human rights and privacy, and the second calls for authoritarianism, tyranny, slavery, the theft of rights, the spread of prostitution, murder, social violence and violence against women. Through the careful criticism of Barker's, *No End of Blame*, the researcher discovered the extent of the barbarism of thinking and the lack of awareness and how man wants to satisfy his desires and instincts at the expense of others. The principle of reward and punishment used by the regimes when Bela thought of raping the peasant woman and how his friend wanted her in return for his friends; they wanted to kill him when they shot him.

In the play *Scenes from an execution*, there is a great and fierce struggle between injustice, justice and honesty against lying and hypocrisy. The artist and painter Galactia faced with her will and devotion to her conscience and her work as an artist, a state with its symbols, rulers and the authority of the Catholic Church. In conclusion, despite the torture, repression, humiliation, and execution in the end that it suffered, it triumphed over the censorship injustice and acted on the innocent and children who killed because of a dirty war.

In addition, how did Barker in *No End of Blame* want to change and develop a new weapon to fight censorship instead of weapons, which is the caricatures against the

state and its authority against its people, privacy and freedoms? The power of the pen and its great potential is against censorship ideologies. With the pen, that liberates people. Which draw the future is drawn with the pen and it overwhelms the nations, achiever's, intellectual, artistic and personal independence. One of the most important results achieved by this thesis is how art can have dignity, integrity, independence and a lively spirit that speaks the truth and does not care about the harsh punishments even if the result is the death penalty. Here the heroine played scenes from an execution, the young artist and painter Galactia against the state, its leaders, army and weapons through which they were able to defeat the Turkish Islamic empire, the Catholic Church and all the supporters and even her hypocritical artist husband. The artist was able to defeat the most powerful republic and reflect the image of the ugly victory against humanity and the scattering of body parts and the killing of children.

The main reason for the researcher's choice of censorship is that the objectives of censorship for this time have spread in the country for a long time, even before 2003 and until now. The previous rule of Iraq was a tyrannical rule by the decisions of the president and his close entourage. After the fall of the former regime in 2003, nothing changed in terms of freedom of opinion, open expression, freedom of writing and theater, but the situation worsened more than before. So far, there is no liberalism for the people. There is no sovereign rule, but rather a political rule that depends on personal gains, theft of money, and the suppression and execution of all those who oppose them. Therefore, the researcher represented the playwright Howard Barker in criticizing the political situation of the country. The extension of literary works continues over the years, does not have a specific time, and ends, but rather remains continuous, especially if there is a problem written for it. The writer Barker's work criticizing censorship and its imperialist aims is continuous and enduring, and its effect remains censorship throughout the ages.

Barker stood against theatre censorship. He considered as one of the British dramatists who shocked by the reality of political censorship and stood in front of it. In addition, Barker, despite exposed to explicit censorship, stood against it and worked to create new effective ways to confront it. One of the most important of these methods is to transform the confrontation from the war of arms and the military power owned by the state under censorship to confrontation through the pen and brush, which represent

art, books, caricatures, as well as radio interviews. Barker created a special theory to confront censorship, which is the theater of Catastrophe. Barker stood against passive censorship that bans literary subjects and works that do not conform to its imperialist aims and ideas. His works freely communicate the idea to the recipient through arts and plays. He does not recognize the limitations and rules that censorship wants to apply to everyone by force. Hence, the confrontation between Barker and censorship leaders is very clear. Howard Barker banned and all of his work was withheld for this period, and he wrote two candid works in the face of censorship: *No End of Blame* and *Scenes from an Execution*. Barker was able to return to the confrontation with strength and determination, by doing radio interviews and creating a theater of Catastrophe that contains in its content a scathing criticism for censorship.

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