

THE REVOLUTIONARY DRAMATIC ACTION AND FREEING MIND IN AZZEDINE DJELLAOUJJI 'S PLAY THE SEARCH FOR THE SUN

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Abstract: The aim of this research is to analyze the political struggle depicted in Arabic theater, featuring implicit or explicit progressive ideas, through the study of "The Search for the Sun" by Azzedine Djellaoudji. This play lays bare the forms of coercion and oppression that are imposed on the individual, ultimately leading to their freedom and emancipation from domination. The condition of the "oppressed" person in a dark prison, deprived of their right to bask in the "sun", and their compliance and satisfaction with the situation depicted in this drama urges us to examine the political, social, moral, and existential secondary issues in the text that affect the political structure of society as it is portrayed in the text as a dramatic structure in which the powerful oppressor struggles with the oppressed weak, moving in its entirety the dramatic action highlighting the problems of the individual and society, pointing to possible solutions, as the text is critically distanced from pessimistic realism. Through this study, it is evident that eliminating coercion, oppression, and tyranny is only possible through a complete disassociation from the means of despotism, while simultaneously empowering individuals to use their intellect with confidence. Emphasizing the indispensable role of literature and especially theatre in raising public awareness.

Keywords : Theater, Azzedine Djellaoudji, Revolution, renaissance, politics.

L'ACTION DRAMATIQUE REVOLUTIONNAIRE ET L'ESPRIT DE LIBERATION PRESENT DANS LA PIECE LA RECHERCHE DU SOLEIL D'AZZEDINE DJELLAOUJJI

Résumé : Cette recherche vise à analyser la lutte politique dépeinte au théâtre arabe, avec des idées progressistes plus ou moins explicites, à travers l'étude de "La recherche du soleil" d'Azzedine Djellaoudji. Cette pièce révèle les formes de coercition et d'oppression qui pèsent sur l'individu, jusqu'à sa libération et son émancipation de la domination. La situation de la personne "opprimée" dans une sombre prison, privée de son droit de profiter du "soleil", ainsi que sa conformité et sa satisfaction avec telle situation décrite dans ce drame, nous incitent à examiner les problèmes secondaires politiques, sociaux, moraux et existentiels dans le texte, qui affectent la structure politique de la société représentée dans le texte comme une structure dramatique où la lutte entre les puissants oppresseurs et les faibles opprimés fait avancer l'action dramatique, mettant en lumière les problèmes de l'individu et de la société, et proposant des solutions. Le texte s'éloigne d'un réalisme pessimiste. Cette étude aborde les questions suivantes : Comment l'action dramatique s'applique-t-elle dans la réalité et l'histoire ? Cela soulève une série de questions supplémentaires : Pourquoi une personne opprimée accepte-t-elle et se satisfait-elle de l'oppression qu'elle subit ? Quelles sont les limites et les formes de la domination et de l'oppression dans la société et comment peut-on les combattre ? Quel est le rôle du théâtre dans la libération de l'esprit et la renaissance sociale ? La présente étude établit de manière indéniable que la suppression de la coercition, de l'oppression et

de la tyrannie est seulement possible en se désolidarisant complètement des moyens de despotisme, tout en habilitant simultanément les individus à faire usage de leur intellect avec assurance. L'accent est mis sur le rôle indispensable de la littérature et principalement du théâtre dans la sensibilisation du public.

Mots-clés : théâtre, Azzedine Djellaoudji, révolution, renaissance, politique.

Introduction

Modern Arab literature overlapped with social, cultural and political realities since the dawn of modernity until the 1960s. Arab literature has been subject to various transformations owing to Arabs' keen awareness of historical and ontological predicaments to which they descended. The unfolding of nationalistic fervency and societal transitions alongside other underlying factors has had a pivotal role in reconstructing the literary terrain. This confluence is described by Al-Kharat (1993:10) as "an amalgam of unparalleled social and societal overhauls heralded by national triumphs and moments of glory and despair". The repercussions of experiences encountered by Arabs catalysed an introspection through which the Arab became self-flagellated: a quality that later metamorphosed into a leading cause of renaissance and social injustice resistance movements. By means of their innovative pursuits, writers and artists sought to probe into social passivity and failure. In the same vein, theatre is seen as the most revealing artistic and literary medium of expression to feature those latter-mentioned social predicaments. Theatrical works are conceived as the most compassionate of literary works due to their acute depictions of social circumstances. Prominent playwright, (Wannous 1996:24) adeptly conveys the same line of argument as he articulates, "We partake in theatrical productions with the motivation of bringing about change, engendering a progressive thought-pattern, and instil awareness of our shared historical destiny." Any insider with access to theatrical history would be susceptible to instigating rebellion against current circumstances. This is similar to how Bertolt Brecht's approach diverges from classical theatre practices in fostering scepticism among audiences to invite their reflection and critical involvement in theatrical pieces. Against what was mentioned, the present paper is geared toward revealing the role of theatre in raising public awareness and the role of the audience in the progressive development of theatre. Echoing with how Wannous (1996:13) puts it, it the audience that must be prompted to foster "theatre to its fullest and most exigent potential." What can be deemed outstanding in previous studies is that they addressed the play's dramatic structure and the examination of its narrative component. Contrastively, the present study seeks to feature the aesthetic and artistic clash between literature, politics and social issues, i.e. the inclination toward contemporary art and philosophy in terms of discerning politicalisation of art (BenSheikha, 2015:22).

Azzedine Djellaoudji, an Algerian novelist, won the Katara Prize for Arabic Novel in 2022. In his play, "The Search for the Sun", he adopts an inclusive style through which he integrates political matters. In order for him to raise political awareness, Djellaoudji offers a prologue in which he attempts to educate the audience regarding the need for subjugation resistance. He also exerts himself to expose soft and invisible powers and how they are enrooted into social relations and state institutions. In this regard, the study addresses the following problematic: How does the dramatic action intersect with reality and history? Which gives rise to a range of additional questions: What makes an oppressed being subservient and satisfied with the oppression they face, what are the limits and forms of domination and oppression in

society, and ways to break free from them? What role does theatre have in freeing the mind and the social renaissance?

In an exciting manner, this text follows the oppressed psyche of man and the depiction of his reluctant character and the mechanisms of unconscious coercion to which he is subjected. Captured within the walls of prison and capturing of the deprivation of one's natural right to be warmed by the "Sun", the representation of oppression and acquiescence to tyranny within this theatrical piece posits a fundamental query regarding the concept of human 'freedom'. This query includes an inspection of its boundaries and the numerous manifestations oppression takes within society. Additionally, the text solicits contemplation as to the extent to which individuals might be deemed susceptible to oppression and the intricacies that enwrap the notion of acquiescence. Within this study, we assume that theatre can awaken consciousness and alert man to use his mind, express reality and hope for freedom from all forms of power. And We assume the play's ability to solve human problems and entrench virtuous human values such as freedom, friendship and justice.

Many thinkers have had affinity in the issue of power, its forms and the techniques it exercises to subordinate individuals. Contention on this matter elicits, on the one hand, proponents of state, Marxists, and on the second, those who follow in the steps of French philosopher Michel Foucault. Proponents of the latter view espouse the doctrine which regards power as transcending state and ownership and that it only emanates from the fundamental of strategy. By the same token, Foucault asserts, "No specific entity holds monopoly over power as power, regardless of the form it assumes, fluctuates in the same manner the role of an individual oscillates between subordinate and agent of authority" (Foucault, 2003:54). Foucault's views hold peculiar significance as far as power relations, techniques of power execution, and even infinitesimal power forms are concerned. He regards those infinitesimal forms of power to be of the utmost effect "Microphysique de pouvoir" or "microphysics of power" as they have the potential of disintegrating the social apparatus by and large. As such, if our goal is to analyse power, it is not intentions per se that must be the focus of analysis: the analysis should be slanted toward the external aspect to power: it is, thus, this aspect that enables for a direct examination accounting for the essence of power and how it is exercised and the effects it yields in actuality (Foucault, 2003:53).

1. Self-formation in the system of authoritarianism

The play "the Search for the Sun" embarks on the criticism of the state of affairs, in which the oppressed man is immersed, complacent and unchanged. The term "the oppressed" signifies an individual entangled in the grip of oppression. The "oppressed" human condition within this text reveals to us a person under oppression, an reckless individual, an inflicttee rather than inflicter. In this text, "The oppressed" is used an agentive noun and is a "description derived from a passive verb, recipient" (Eid, 1975: 666). The 'oppressed' is, hereby, someone who is deprived their freewill, submissive, and captive tyranny: a resident in a dark and gloomy cell bereft of the light of reason, freedom and act. Chained in apathetic convictions, the 'oppressed' must revolt against the status quo to emerge into lit horizons, free from oppression. This leads us to mimic the behavior of the oppressed toward himself: a practice Foucault calls "self-practice techniques" (Foucault, 1990: 6). This practice also warrants looking for features of underdeveloped existence, deep psychological dimensions of oppression and to reveal that to us through

looking at: The oppressed unawareness of oppression; His excuse-oriented mindset against change. The text proceeded from the depiction of the oppressed surroundings, a squalid, portal-free and moist vicinity brimming with rats, spiders and cockroaches. This dire condition is mainly caused by the absence of the sun as its absence produces pests and vermin alongside malodors, cold and darkness. In his oversight, his world metamorphosed, from a habitable landscape, a haven for all races, into a gloomy and wretched spot where trees wilted, birds decayed, and life reduced to its barebone nothingness (Djellaoudji, 2003:63). Subsequently, there emerged the realization that the 'sun' was stolen.

Instead of rebelling, rising and searching for the stolen sun, the oppressed chose hibernation, chose death over life, totally satisfied with his condition. He numbs his body to the pain of families, disrupts his mind from thinking over his crises, and even overlooks how long he sleeps, unbothered by the darkness that traps him, nor with his rotting environment in which he dwells alongside animals. "If the nation is struck by humiliation and vagrancy and over centuries and generations, that generation descends into a base-character one ... to the point where it is rendered to an animal or worse, unaware and indifferent to what freedom means, and negligent of the pursuit for justice and independence (Al-Kawakibi, 2006:179). The text excelled in exposing the character's relapse and regression, through his words and actions, his emotions and condition; where an oppressed person emerges in a state of apparent inadequacy, he acts in a grim, negative manner, disrupting the dignity of his being, "thought." Let us reflect on the acts, qualities and actions of the oppressed within the text: Shrinking - unresponsive - muttering - sitting - daunted - shrinking - fantasising - perplexed - remorseful - scornful - petrified - I don't know - sobbing, wailing - mournful - incapable - resigned - imploring - anguished - conquered - fearful...

In view of these actions, qualities, and repulsive demeanor of this personality, the oppressed resorts to defending his subjugation through emotion as well as when unconscious. Among the mechanisms the oppressed employs can be found: Escape to oneself and to the past (Recalling past glories); where he withdraws, accepts his (negative) fate, chooses tears and dreams over action for change to be brought forth. In this regard, Al-Kawakibi says, "As for those enslaved to tyranny, their lives can be but lethargic, astray in futility, their time is spent in pondering over what their headstones would say" (Al-Kawakibi, 2006:129). This could be said to refer to a withdrawal into the self, a stage ensued by self-deception, mainly by virtue of articulating, "I like this sleep, the rats, the cockroaches, stagnant water, darkness and rest" (Djellaoudji, 2003:61). This is mainly due to their being familiar with only darkness and the filthy world they reside. They, thus, remain ignorant of the powers that run its course, blocking sunlight. They gather all their efforts into the task of tolerating life. Yet, what they fail to comprehend is that sleeping does not stem from their free-will, but merely from compulsion.

The attitudes, ideas, emotions, and expressions extant within a particular context contribute markedly to the promulgation of regular hurdles encountered by the oppression. "The individual is one of the remnants power leaves behind or one of the fruits spawned by it. Notwithstanding the fact the individual can be a remnant of power; he himself consigns it, as power is transferred only through those it helped create." (Foucault, 2003:54). In settings where the oppressed lacks access to key information and resources, his ability to acquire clarity and perspective is obscured. Opinions, conditions, tendencies, and naive attitudes of the marginalized are further amplified by this situation, ultimately bringing into light the barriers that impede critical thinking. Such contextual elements effectively give

rise to a state of intellectual lethargy and contribute to propagating the status quo. According to Al-zine (2015), individuals commonly accept responsibility over their present-day shortcomings. Despite this, they often hesitate to fully utilize their inherent intellectual abilities, echoing Descartes' concept of innate reason. This reluctance can take the form of self-imposed intellectual dormancy and withdrawal from external influences. This interplay among external forces, personal agency, and the suppression of intellectual potential highlights the complexities of oppressive systems and prevents true transformation from occurring (Foucault, 2003; Al-zine, 2015).

The presented ideas, attitudes, emotional responses, and statements contribute to perpetuating a degraded state and fostering a feeling of frustration. This stems primarily from the claim that "the influence of individuals is greater than the power of itself, or as a result of its influence. At the same time, even though the impact of individuals is distinct from the outcomes of power, it serves as a conduit for its transmission: power is, thus, transmitted through individuals who have come under its sway" (Foucault, 2003:54). As a result, individuals who are oppressed end up oppressing themselves, becoming agents of authority against their own freedom. This state of deficiency hampers their ability to critically analyze situations and reinforces simplistic beliefs, tendencies, and attitudes towards life. This highlights the weakness that stifles and opposes the skill of rational thinking. The inclination towards dormancy and the suppression of the light

2. The Peculiar Man and Incitement to "Live Free"

The text suggests that encountering a stranger can serve as pivotal moment in history and existence, presenting an opportunity for oppressed individuals to challenge their illusions. This encounter has the potential to disrupt their present state, encouraging them to embark on a transformative journey towards mental and emotional maturity. It involves a profound shift in their emotions, behaviors, and beliefs as they move away from a sense of comfort in familiar darkness and strive to overcome and dispel this darkness within themselves (Djellaoudji, 2003:70). The "stranger" character presented demonstrates remarkable perceptiveness, skillfully uncovering the intricate power dynamics that perpetuate the oppressive environment. Through purposeful actions such as "striking," "shaking," "dislodging," "commanding," "listening," and "sampling," this individual aims to reignite and revitalize the deeply entrenched suffering endured by the oppressed through their subjugation. The protagonist of "The Stranger," an alien, actively seeks to uncover the deceptive practices perpetuated against the marginalized population, motivated by a refusal to succumb to apathy, indolence, and untimely death. However, in stark contrast to the vigilant alien, the oppressed individuals portrayed in the story are characterized by a submissive, clandestine, fearful, and acquiescent demeanor. This disparity underscores the profound discrepancy between the aspirations and actions of the alien versus those depicted in the oppressed community. The stranger engages in conversations with the oppressed, aiming to reveal that their current situation, characterized by oppression, is not merely as it appears but is rather a profound "state of humiliation and degradation" (Djellaoudji, 2003: 62). The oppressed individuals endure living conditions akin to that of animals, being nearly referred to as a "rat." The stranger encourages them to resist against this oppressive condition, urging them to "rise up" (Djellaoudji, 2003: 61). Nevertheless, the oppressed individuals express their doubts, mentioning the various obstacles that prevent them from taking a stand. Metaphorically, their weapons are rendered useless, they are engulfed by the darkness, and the walls that seem to tower over them pose significant

challenges. Yet, the stranger imparts a newfound understanding that the genuine obstacles hindering their resistance reside within their own minds and beliefs (Djellaoudji, 2003:65). Therefore, their attempts to change the situation are rendered futile. As a result, they succumb to a state of lethargy and succumb further to the all-encompassing darkness that permeates their being. This internal conflict culminates in a profound sense of paralysis as slumber is but death in disguise, according to the 'stranger'. The stranger then encouraged him to transcend mere animalistic existence, urging him to embrace a life of freedom. According to Djellaoudji (2003:64), this involves dispelling the darkness within. He emphasized the importance of rational thinking, self-reliance, and directive action (Djellaoudji, 2003:75), while also cautioning him against regression. The stranger motivated him to take further steps and not rely on anything else. He taught him that he alone held the agency over his actions, emphasizing personal responsibility (Djellaoudji, 2003:72-75). This contrasts with hiding behind unknown authorities driven by fear or the illusion of having "no choice." As Al-Kawakibi (2006:65) noted, as long as people remain ignorant, there is neither servitude nor asceticism.

Before the person leaves, they carry out a test that reveals an issue with the way the oppressed people think. It turns out that the oppressed people do not think logically or strategically. For example, they only ask for the sun's presence and want to remove any obstacles that prevent them from accessing it, but they do not consider the practical aspects or the amount of sunshine they need. The person is referred to as a "stranger" because they have the power to break through the metaphorical walls, showing that they are constantly taking action to achieve this (Djellaoudji, 2003:76 -77). A detailed examination of techniques individuals employ to coerce themselves reveals that genuine change takes place when a shift occurs from merely expressing an idea to embodying it fully. In the case of the oppressed individual who had previously been hesitant to engage in critical thought or take a stand, a remarkable transformation took place. This individual not only became steadfast but also demonstrated unwavering determination, breaking the bonds that had previously held them back. As a result, they experienced a physical and an emotional response, characterized by warmth and a deep sense of joy as they engaged in their actions (Djellaoudji, 2003:72). The text emphasizes, *inter alia*, a crucial aspect of friendship, imbuing it with a strong moral undertone. It reveals that such friendships are not based on religious or cultural differences, but rather on the principles of virtue, goodwill, and a shared dedication to combating injustice, oppression, and unchecked authority.

3. The Enslavement and the Reproduction of the Discourse of Authority

The awakening of the oppressed individual sets off an intricate interplay of hidden power dynamics and phenomena aimed at suppressing the brilliance of their intellect and the fire of their actions. In the case of "The King of the Sun," their struggle primarily occurs in the realm of the mind, as the oppressors manipulate facts and create illusions, as explained by Al-Kawakibi: "If something afflicts an ignorant person and strengthens the effects of ignorance, it is fear." This underscores the significance of psychological manipulation in perpetuating subjugation (al-Kawakibi, 2006:69). After awakening the oppressed and beginning to smash the walls obscure by the sun, the invisible power games and the phenomenon are activated, in order to quell the light of the mind, and the heat of the act that has destroyed the oppressed body. Here "The King of the Sun" and her master show us, and the first thing the King of the Sun will fight is the mind through the heart of facts and the dissemination of illusions "If something hurts the ignorant man, and damages

the effects of ignorance is fear" The King of the Sun is worried about the oppressed awakening of his slumber, his initiation of action and movement. The relationship between the oppressed and its surroundings is a biological and authoritarian problem. Therefore, the King of the Sun strives after the oppressed awakening of his slumber, and his quest for the Sun, he keeps bringing him back to his hibernation and coma. With the opening of an asterisk in the wall after continuous clicks by the oppressor, it was blocked by the King of the Sun. This is where the dialogue and language game between the King of the Sun and his allies and the oppressed begins; The King of the Sun leads to a set of games and tricks for the oppressed illusion that he really is the King of the Sun and her master, and we mention. The King of Sun expresses concern regarding the potential awakening of those who have been oppressed, as their movement and action could disrupt the status quo. This relationship is seen as a biological and authoritative issue, and thus, the King encourages the awakening of the oppressed while actively working to suppress it. The dialogue opens with the oppressive figure repeatedly clicking the wall, causing an opening to form, which is promptly blocked by the King of Sun (Foucault, 2003:239). From then on, a linguistic game and dialogue between the King, his allies, and the oppressed unfolds, where the King utilizes various strategies and illusions to maintain the perception that he is the true ruler and master. This game consists of a series of tricks and prompts aimed at maintaining the subjugation of those who have been oppressed. Among other strategies can be mentioned:

3.1 Arrogance of the Tyrant

The lord of the sun appears to the oppressed, in an image of poise, towering, well-built, and aglow: he is everything the oppressed is not, deriding with laughter and pride "appearances paint the most vivid of portraits" (Djellaoudji, 2003:80.) In so doing, the lord of the sun ascertains to the oppressed that it is only he who allows sunlight to shine, and as such, every man must bow to him. As the oppressed denies that the sun must have a lord, impetuously, he is accused by the lord of the sun to be but a "defiant infant" (Djellaoudji, 2003:79), Within the narrative of reality, his being an infant renders him incapable of holding the essence of actuality, and it manifests his yearning for caress. Within the instance wherein the lord of the sun showed, the oppressed stood stunned, wondering, and spellbound to him. In the wake of this, he shifted from loathing the lord to esteeming him, "Their cognition sank to the lowest residues of grace and radiance attached to the oppressor and his followers. Their eyes are bedazzled, and the mere overstated reference to his might and vigour clouds the clarity of their minds" (Al-Kawakibi, 2006:108).

In the sequence, the lord of the sun labours for perpetuating consonance between the surface and substance via evoking comparison between his physique and that of the oppressed. In that, he seeks to persuade the oppressed that his darkness and inferiority are deeply enrooted into his very fabric, and by extension, the lord of the sun seeks to vindicate his entitlement to the sun as well as his tyranny. Later, he addresses the oppressed saying, "You are dark and this is your nature, and you have no right to the sun, anyone who gazes upon you realises you are dark and born in the dark of night" (Djellaoudji, 2003:81). As opposed to the oppressed, the lord of the sun regards himself a great man aglow with radiance ... "Politicians who build their tyranny through suchlike tactics intimidate people with their egoistic intellect and bodily vanity: they abash them with oppression, force, and lucre larceny up to where these people become truly subjugated toiling in the service of their masters" (Al-Kawakibi, 2006:46). As such, this admiration and enchantment constitute one the stages of oppression and subjugation.

Hereby, the oppressed becomes a flatterer and a sycophant to the tyrant, the lord of the sun, and “laymen are said to gaze through their senses and not through their intellect” (Al-Kawakibi, 2006:47). This drives the oppressed to a self-sympathetic epiphany whereby he posits the question; do I not have the right to see the sun? In response, the lord of the sun denies him any right, unless he decides to serve him as an obedient slave, spineless and yielding, in requital for procuring the sun and a place in the lord’s retinue. However, the oppressed rejects in rage and decides to resume the spadework to dismantle the wall ...

3.2 Soft Power

The King of Sun does not resort to combat to defeat the oppressor, who has risen in rebellion and chosen not to be his slave. The oppressor consistently endeavors to break down the walls, prompting an ally of the king to propose assassinating him and granting him eternal rest “utilizing physical violence to assert control over the oppressor” (Djellaoudji, 2003, p. 83). However, the King of Sun disagrees with this proposal, asserting that the oppression cannot be overcome through “such means” (Djellaoudji, 2003, p. 83). Instead, he suggests that, despite its vulnerability, the oppressor poses a formidable challenge and that their goal is to prevent it from awakening. He argues that this can be achieved by employing subtle games and psychological manipulation, eventually leading to the weakening and ultimate demise of the oppressive force. The strategy proposed by the king revolves around lulling the oppressor into a false sense of security and triumph, ultimately leading to its demise through procrastination and gradual depletion of its strength. This approach recognizes naiveté of the oppressed and gullibility, making them susceptible to deception. The king emphasizes the power of language over violence (Giorgio, 2020:6).

The King of the Sun and his companions employ cunning tactics to oppress others through subtle and covert methods. They establish the legal system, where the King of the Sun directs his allies to form a court. Then, he asks the oppressed individual to approach the court to seek their rights, thereby enticing them to take the initiative and claim their rights on their own. As a result, the oppressed individual becomes entangled in the spiral of asserting their rights and seeking justice. The court, established in response to requests that originate from the bottom and gradually ascend, serves as a platform for resolving the conflict. Unlike traditional methods of oppression, which typically involve top-down orders from those in power, this game of cat and mouse between the oppressed and the King of the Sun, “who never lies” (Djellaoudji, 2003:84), and his companions shifts into the legal and moral realm. The oppressed individual challenges the oppressive system and demands their rights, while the King and his associates respond with claims of honesty and reliability. This gradual process of domestication begins with the perception of the King as larger and more powerful than he is, followed by a confession of his honesty and sincerity.

"The sovereign King of the Sun holds esteemed privileges and powers, presiding over the legal structure as the central figure. He has the authority to formulate laws, delegate responsibilities, act as both opponent and arbiter, and serve as both lawmaker and witness. The Justice/Court Foundation serves as the ideal setting for symbolic violence (Bourdieu, 1994: 5). "Any form of influence that relies on symbolic coercion, or is successful in establishing specific connotations, and effectively imposes them as valid and inherently influential perceptions, augments the existing power dynamics through the power of its symbolic nature" (Djellaoudji, 2003:90). The sovereign King of the Sun exemplifies his political, moral, and social sway, declaring, 'I am the embodiment of truth,

justice, and righteousness.' Through such affirmations, the oppressed are coerced into conceding his authority, acknowledging his mastery over the Sun, the people synonymous with truth and justice. This implicit acceptance of his dominance confirms the legitimacy and effectiveness of using symbolic violence, surpassing even physical violence. The monopoly readily accepts the accusation that it is a violent institution imposed on Muslims, without questioning or resisting it. The acceptance of the oppressed toward this situation, surrender, and seeking assistance bring about significant psychological, political, and existential consequences. This behavior is in harmony with and complicit in the perpetuation of violence against them. The text displays a willingness to conform to the instructions issued by the King of Sun, thereby perpetuating this false narrative that the King of Sun holds a monopoly on truth, justice, and honesty. Furthermore, the text acknowledges that power stems from below as well as from above. It highlights how the conquered reinforce the King's claims about himself, while also acknowledging their own inadequacy, contributing to the continuous oppression.

3.3 Reversing the Facts

The oppressed lord of the sun embarks on a legal journey to assert his rights, bypassing chaotic insurrection. However, those in power attempt to manipulate his sense of morality, suggesting that his claim for justice would lead to turmoil. The King of the Sun responds by asserting that exercising one's rights does not equate to disorder. In this debate, the concept of rightful entitlement transforms into a confused, violent, and oppressive power struggle, requiring the oppressed party to seek legal recourse. Despite enduring various forms of aggression, the oppressed individual is expected to maintain a passive demeanor, as any display of resistance would serve as a pretext for further mistreatment. This semantic manipulation effectively justifies the authoritarian rule of the oppressor and undermines the legitimate pursuit of justice. The oppressed individual, feeling helpless and disillusioned, approaches the court established by the King, convinced of its fairness. Nevertheless, by implicitly endorsing its biased framework, they inadvertently surrender their autonomy, perpetuating the cycle of oppression (Djellaoudji, 2003:86). The humiliated man, who was once a ruler of the sun, is now reduced to a menial task, dusting the shoes of the one who stripped him of his dignity. This is done with the intention of "reminding him of his human worth and to demonstrate his eligibility for respect and recognition" (Djellaoudji, 2003:86). Despite the oppression he faces, the oppressed person obeys the command, hoping that this demonstration will lead to a fair and just outcome (Djellaoudji, 2003:86). In the end, he is presented with a "paper denunciation," which allows him to express his grievances against those in power. However, this denouncement is not enough, and he demands the return of his rightful position. The oppressed finds joy in this small victory, as it offers a glimmer of hope amidst a bleak situation (Djellaoudji, 2003:90). The oppressed person's ignorance of the legal system can lead to them feeling powerless and unable to advocate for their rights. This lack of knowledge can be used against them by those in power, who can exploit their vulnerability and force them to submit to their will. The oppressed person may then feel like they have no choice but to reluctantly concede, relent, and humiliate himself in order to seek justice (Al-Kawakibi, 2006:136).

3.4 Promulgating Illusive Justice

This play highlights the existence of corrupt practices within the judiciary rather than challenging its impartiality, raising concerns about the integrity of the justice system and the implementation of laws set by the king of the solar realm. The oppressed king realized that the court he had established was striving for fairness; hence, the use of force was not necessary. The aim was to allow individuals who had lost their rights to claim full equality, rather than pursuing justice. The oppressed individual believed what the oppressor told him, as he had not been given the opportunity to select the principles of justice that governed the institutions of his society (Djellaoudji, 2003:108). Moreover, until the oppressed individual claimed their rightful entitlements, there was no elected legislative body that formulated the laws necessary for settling disputes between the people. In addition, the oppressed individual was unaware of the laws, which were created by the same oppressive king, who also held the position of lawmaker, judge, opponent, and executioner. This gave the oppressive king the theoretical legitimacy to assert their authority over the oppressed.

In the text, the author highlights the discrepancy between the rulings of a tribunal allied with the King of the Sun and their practical application. He argues that despite the supposed justice of the laws, the oppressed individuals continue to face hardships and delays. The author attributes this to the fact that there is no effective mechanism or authority to enforce the judgments, leading to long delays and the eventual withdrawal of their claims. Moreover, the text describes how the King of the Sun exercises control over the distribution of judicial appointments and cases. There is a separate court system established for his supporters, while those who oppose him are subjected to a harsher and biased judiciary. This division demonstrates the unequal treatment of different social groups and is a tool to maintain power and protect the interests of the ruling elite (Djellaoudji, 2003:83). In short, the text highlights how power dynamics shape the implementation of laws and the judiciary, creating a system in which the oppressed are further marginalized and their interests are not effectively represented.

3.5 Creating Conflict between Forces

The oppressor demands another apology, and the Sun King devises a new strategy: bringing his homeless stepson into the picture. As the ruler sought to rid himself of this person, he planned to have him beat up the oppressor using a pet (Djellaoudji, 2003: 91). This plan was meant to reap political advantages by targeting their opponents simultaneously, stirring up trouble between the protégé and the conqueror, and constructing their own home within the property of the conqueror. In the meantime, the Sun King and his allies engaged in flattery and kind words towards the conqueror, expressing approval for his actions and stating that they hoped for his well-being. The conqueror on his part claimed to be fond of them, further strengthening their alliance (Djellaoudji, 2003:93-94). The oppressor, being oblivious to his own home, exploited morality for political gain, portraying himself as the older brother. He sought justification for refusing to join him in his residence, asserting that he was the victim of brutality and cruelty. Furthermore, he boycotted any activities within his own home, maintaining that it was rightfully his and his fathers' property (Djellaoudji, 2003:96). Eventually, the conflict between the stepmother and the oppressive stepson escalated, leading to accusations of violence, terrorism, and conservatism against the Sun King. However, the monarch dismissed these claims, denying any sense of humanity by stating, "Man does not injure his brother, but instead dwells with

him in honor" (Djellaoudji, 2003: 97). The King of the Sun, who is deeply rooted in humanity, love, and fraternity, suggests the resolution of the conflict between the oppressed and the dominant by granting them equal shares of ownership. This would allow the former to finally catch a glimpse of the Sun and be granted their rightful privileges, and for the latter to demonstrate their immense trust (Djellaoudji, 2003:105). Before dividing the possessions, the King emphasizes the importance of the oppressed being treated fairly and equitably. By acknowledging the inherent goodness of both parties, he encourages them to work towards a harmonious resolution, ultimately leading to the eradication of oppression (Djellaoudji, 2003:105-109). The oppressed became indebted to his master. The master is seen as the one who offers grace and protection, but in exchange, he takes away freedom and grants false happiness (Al-zine, 2015:30). The oppressed is persuaded by the cunning concubine of the oppressive king to give up his liberty and accept a luxurious bed and fleeting moments of pleasure. This scenario represents the manipulative methods used by those in power to control and exploit the minds of individuals, depriving them of their ability to think independently and make informed decisions. The reliance on formulas and promises of happiness acts as a form of opium, dulling the mind and inhibiting the desire to take action and assume responsibility for one's actions (Al-zine, 2015:26). The tyranny of this tradition, which stifles the light of reason, suppresses the fire of activism, and undermines the autonomy of individuals, is a dangerous form of politics that must be dodged at all costs.

4. The Stranger and the Act of Revolution against Tyranny

The oppressed individual's plight can only be brought to light with the assistance of an outsider/other companion, who makes a comeback at the end of the events and provides assistance to those who are suffering. This individual also serves as a catalyst for awakening the oppressed from their state of ignorance, encouraging them to bring about revolutionary change and reclaim his home/world 'stepchildren', which has been unlawfully seized and ruled by imposters. The stranger abruptly appears and notices what the oppressed Ally is pursuing. He commands him to do so, and strikes him with the stick. We refer to him as foolish, dull, and ignorant. Finner holds the dark truth, revealing the illusions they have used to drug him. They give him an image of a pure, pristine sun, not the actual sun, and deceive him with false happiness. The smart one realizes that this individual is not the sun and exposes the trickery they have employed. He proceeds to the neighbor of his stepson, determined to purge him, perceiving him as an omen. He finishes by saying, "The King of the Sun." The person understands the sun does not belong in the hands of this individual and deems it necessary to retrieve what is lost through force to lead a dignified life. He exterminates his stepson and his troops, destroys the walls, brings light to the darkness, and escapes from the scurrying (Djellaoudji, 2003:117-122).

Conclusion

In conclusion, it becomes feasible to affirm that the play "The Search for the Sun" combines literature and politics to emancipate the mind and educate the audience besides exposing injustice and confronting corruption and authoritarianism for this play mimics the reality of those residing in the shadow of colonisation. Thereafter, the individual is overtaken as a victim to the tactics of authority which serve only to maintain oppression and tyranny, and hence, the individual becomes incapable of unveiling the deception of power which surges from the bottom to the peak instead of directly off the peak. It is, ergo,

the individual that reproduces the discourse of power and, through his dearth and acquiescence, sustains oppression. One may be, simultaneously, the victim and the oppressor. This is why authority resorts to covert in favour of overt violence as the former delivers more efficiency. The play concludes in emphasising the role of the stranger other in awakening emancipation and brining about confrontation to eradicate corruption and tyranny, not simply their cues. Ultimately, friendship proved to have fostered virtuous ideals which are; freedom, dignity, humanity, and the qualification of man to be able to react and resist, and to invigorate him to partake in political action.

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