

Representation of Iraqi Identity in Munadhil Dawood Al-Bayati's *Romeo and Juliet in Baghdad*

Eman Hammad Abid, Meethaq Khamees Khalaf *

Department of English, College of Education for Humanities, University of Anbar, Iraq

* meethaqkhamees@uoanbar.edu.iq

KEYWORDS: Critical discourse analysis, Global, Representation, Identity, Sectarian



<https://doi.org/10.51345/v36i3.1093.g578>

ABSTRACT:

This study is an attempt to investigate how critical discourse analysis (CDA) can be employed as the primary analytical framework. Shakespeare has been under intense artistic and crucial examination for the past few years; this study places his dramatic heritage in a variety of historical and cultural contexts, going well beyond its original Elizabethan context. The focus has been on *Romeo and Juliet* as a global love tale that is referred to as unique due to its timeless nature and applicability to all ages, societies, and circumstances. So, *Romeo and Juliet in Baghdad* by Munadhil Dawood AL-Bayati is selected to reflect the Iraqi people's suffering during the invasion of Iraq by a United States-led international coalition. The purposeful use of this work is to insist on the Iraqi identity which appears clear through the characters' use of language and many linguistic items. The study depends on the objectives of the study which are: To investigate how the textual strategies are employed by the playwright in his play *Romeo and Juliet in Baghdad* to represent the Iraqi identity, examine the discursive strategies utilized by the playwright to reflect the Iraqi identity and identify the social strategies used to represent Iraqi identity. This study examines the main linked topics that address the study's methodological elements in order to demonstrate how the researcher employs a variety of effective strategies using the present analysis; it adopted Fairclough's (2003) three-dimensional approach, which provided qualitative answers to the research questions. The study identifies the interconnected scope of the enormous sectarian experience that Iraqis faced in the years following 2003 and the focus will be on certain extracts (ten extracts) that show the representation of Iraqi identity vividly.

REFERENCES:

- Al-Azraki, A & Al-Shamma, J. (2017). *Contemporary Plays from Iraq*. Bloomsbury. London; Great Britain: Bloomsbury Publishing plc.
- Al-Doory, A., H. (2021) *Romeo and Juliet in Baghdad: A Reconsideration of the Iraqi Sectarian Conflict through the Eyes Of Shakespeare*. Journal of Tikrit University for Humanities. <http://www.jtuh.tu.edu.iq>. journal.of.tikrit.university.of.humanities@tu.edu.iq.
- Alhashmi, R. (2022). The Maps of identity in Frankenstein in Baghdad: National Spectrum of Iraq in Post-2003. *International Journal of Linguistics, Literature and Translation*, 5(11), 54-59.
- Aljubouri, A. (2020). *Representation of Iraqis in Hollywood Iraq war films: A multimodal critical discourse study*. Bangor University (United Kingdom).
- Al-Ju'beh, N. (2008). *Palestinian Identity and Cultural Heritage*. In R. Heacock (éd.), *Temps et espaces en Palestine (1-)*. Presses de l'Ifpo. <https://doi.org/10.4000/books.ifpo.491>
- Al-Saedi, H., A. (2010) *Critical Discourse Analysis of the Representation of Iraq in Media Discourse (Newspaper Headlines)*. <https://doi.org/10.36892/ijlls.v2i2.307>
- Caballero Mengibar, A. (2015). *Critical discourse analysis in the study of representation, identity politics, and power relations: a multi-method approach*. *Communication & Society* 28(2), 39-54
- Collins, C., & Jones, P.E. (2006). *Analysis of discourse as a form of history writing: A critique of critical discourse analysis and an illustration of a cultural-historical alternative*. *Atlantic Journal of Communication*.
- Fairclough, N. (1989). *Language and Power*. London: Longman.
- Fairclough, N. (1992). *Discourse and Social Change*. Cambridge: Polity Press.
- Fairclough, N. (1995) *Critical Discourse Analysis: The Critical Study of Language*. London: Longman.

- Fairclough, N., & Wodak, R. (1997). *Critical Discourse Analysis*, in: Van Dijk (T.). *Discourse as Social Interaction*. London: Sage.
- Fairclough, N. (2003). *Analyzing Discourse: Textual Analysis for Social Research*. London: Routledge.
- Hall, S. (1997). *Representation: cultural representations and signifying practices*. London: Sage.
- Howarth, C., (2011) *Representations, identity and resistance in communication*. Palgrave Macmillan, London, UK.
- Howarth, C., (2002) *Identity in whose eyes?: the role of representations in identity construction*. <http://eprints.lse.ac.uk/2441/>
- Johansen, J. (2007). A semiotic definition of literary discourse. *Semiotica*, 2007(165), 107-131. <https://doi.org/10.1515/SEM.2007.035>
- KhosraviNik, M. (2015). Macro and micro contexts of CDA practice: An introduction to the special issue. *Critical Discourse Studies*, 12(4), 379-388. <https://doi.org/10.1080/17405904.2015.1056817>
- Liu, K., & Guo, F. (2016). A review on critical discourse analysis. *Theory and Practice in Language Studies*, 6(5), 1076.
- Martin, J.R., & Wodak, R., Eds. (2003). *Re/reading the past: Critical and functional perspectives on time and value*. Philadelphia: John Benjamins Publishing.
- Maingueneau, D. (2010). Literature and discourse analysis. *Acta linguistica hafniensia*, 42(S1), 147-158.
- Nashmi, B., H., and Mehdi, W., S., (2022) A Pragmatic Study of Identity Representation in American Political Speeches. *Journal of the College of Education for Women*.
- Said, I., G. (2017) The Heritage of AL-ANDALUS and the Formation of Spanish History and Identity. *International Journal of History and Cultural Studies (IJHCS)*.
- Silva, R., B., (2023) *Critical Discourse Analysis: Ruth Wodak's Discourse-Historical Approach*. <https://www.byarcadia.org/post/critical-discourse-analysis-ruth-wodak-s-discourse-historical-approach>.
- Smeeke, A. (2022). Historical representations of national identity and intergroup relations.
- Tan, P. K. (2023). Literary discourse. In *The Routledge Handbook of Discourse Analysis* (pp. 278-292). Routledge.
- Van Dijk, T. A. (1993). 'Principles of critical discourse analysis'. In *Discourse and Society* 4(2): 129-283.
- Van Dijk, T. (2003). Scenarios of Central European land fragmentation. *Land use policy*, 20(2), 149-158.
- Van Dijk, T. A. (2015). *Critical discourse analysis. The handbook of discourse analysis*, 466-485.
- Wodak, R. (2001). What CDA is about: A summary of its history, important concepts, and its developments. In R. Wodak & M. Meyer (Eds.), *Methods of critical discourse analysis*. London: Sage Publications.
- Wodak, R. (2006). Mediation between discourse and society: Assessing cognitive approaches in CDA. *Discourse studies*, 8(1), 179-190.

Introduction:

According to Martin and Wodak (2003), critical discourse analysis (CDA) is 'fundamentally interested in analyzing opaque as well as transparent structural relationships of dominance, discrimination, power and control as manifested in language. Thus, (Wodak, 2001) states that discourse analysis presents a technique to characterize or narrate "reality" in a certain way as it is connected with the notion of power and how it links to knowledge, as well as the formation of identity and social knowledge. There are several ways to utilize the phrase CDA; this research uses CDA as a wide strategy to investigate the connection between power and speech. According to Collins and Jones (2006), CDA "remains deeply problematic"; It asserts that communication practices are essential to social and political change processes, but it avoids the type of interaction with "history and context" that may support that assertion. Collins and Jones are interested in how well a researcher can convey the meaning of the language employed outside of the historical context and time in which the event being reported occurs. Van Dijk (2001) states that "Critical Discourse Analysis (CDA) is a type of discourse analytical research that primarily studies the way social power abuse, dominance, and inequality are enacted, reproduced, and resisted by text and talk in the social and political context. With such dissident research, critical discourse analysts take an explicit position, and thus want to understand, expose and ultimately resist social inequality". In political studies and the social sciences, identity is a powerful and dynamic notion; the fundamental identity is searching for individuality. One approach to interpret it is as an indication of affiliation with those we believe to be like ourselves, or at least similar to us in some important ways. (Caballero 2015)

Representations sometimes call our very identities into question. We struggle over them because they matter – and these are contests from which serious consequences can flow. They define what is 'normal', who belongs – and therefore, who is excluded” (Hall, 1997)

According to Nashmi and Mehdi (2022), "Identity is an influential and flexible concept in social sciences and political studies. The basic sense of identity is looking for uniqueness. In one sense, it is a sign of identification with those we assume are similar to us or at least in some significant ways they are so"

According to Al-Ju'beh (2008), it seems very important to differentiate between identity and identities. The difference is not simply that between singular and plural, it reaches far more than that, to a more philosophical approach, a way of life, and reflects the structure of a society and its political aspirations. Thus, it is very difficult, perhaps impossible, to tackle the identity of a people as such, as if we were exploring one homogeneous entity, a clear-cut definition, accepted comfortably by the community/communities that shape the society or the state or the nation. It is believed that history is the fundamental container of identity. Nations are rewriting their histories to reflect the ideology of the ruling class and to explain and modify current events, occurrences, and developments to use them to address societal issues. Tracing a person's identity across time is a highly challenging process. Identity is certainly highly fluid, dynamic, and varied, just like every other aspect of society. It also naturally reflects historical circumstances (ibid). Common interests are typically a key component in the identity-formation process. It seems common for the effects of these processes to last for a long time and, in certain situations, to become myths. Identity, therefore, becomes an essential political idea that unites individuals and is far more significant. While challenges and conflicts cannot be depended upon to generate identities, they may certainly help to express, define, preserve, and refine identity or identities. It is typical to observe that symbols, particularly those that are national, contribute to the formation of identity (ibid).

This study is greatly regarded with Iraqi identity which is considered a complex and multifaceted concept that formed due to the rich tapestry of historical, cultural, and social impacts. Iraq has great civilizations that influenced the identity of its people in the past. The modern Iraqi identity is influenced by great diversity such as ethnic and religious composition. These various elements give a unique national identity. People in Iraq faced many challenges and conflicts but the enduring spirit of Iraqis continues to define their collective identity and shape the social fabric of contemporary Iraq. The process of bearing witness to an overpowering event is narrating the wounds and effects of conflict. The testimony plays *Romeo and Juliet in Baghdad* by Monadhil Daoud Albayaty, whose conflict dramatizes the sorrow of the Iraqi sectarian clash in the aftermath of 2003, echo this. It is an attempt to reflect Iraqi identity through different scenes in which there are different topics but all serve the same concept- Iraqi identity- that Iraqi people are distinguished with overages. So, "Our identity, the ways we see and represent ourselves shape how we communicate, what we communicate about, how we communicate with others and how we communicate about others." (Howarth:2011). According to Al-Doory (2021), the Iraqi version of *Romeo and Juliet* is a political drama that echoes a collective traumatic experience engendered by the aftermath of 2003, namely the sectarian conflict. The process of bearing witness to an overpowering event is telling a narrative of war's wounds and aftermath. This is something that Monadhil Daoud also says. The tragedy of the Iraqi divisions in the aftermath of 2003 is dramatized in Albayaty's testimonies of *Romeo and Juliet in Baghdad*. Albayaty is using *Romeo and Juliet*'s love tale to describe and remember the unimaginable and unrepresentable terrible war of sectarianism. In contrast to Shakespeare, Albayaty sets the two lovers in the violent conflict of

contemporary, traumatized Baghdad, resetting the Shakespearean love tale in a way that is suitable for the recurring tragedy of violence and retaliation between Shia and Sunni in Iraq after 2003(ibid).

Literature Review:

It is useful to refer to some studies that previously adopt studying "Identity" as a term that influenced by social, cultural and historical elements. In this study, the light will be shed on some other studies that dealt with identity such as global, regional studies, and local ones.

- 1-A study submitted by Caroline Howarth called "Identity in whose Eyes?: the Role of Representations in Identity Construction "(2002) This piece of writing seeks to answer the following query: how can other people's representations affect the way that identities are constructed? The dialectic between identity and representation is revealed by an investigation of the social identities of teens residing in Brixton, South London. The main objective of this study is to achieve just that by examining the social identities of young individuals residing in Brixton, a stigmatized neighborhood of South London. Brixton is a place where distinct racism, conflicting portrayals of communities, multiethnic identities, and varied expressions of community pride coexist.
- 2-A study called "The Heritage of AL-ANDALUS and the Formation of Spanish History and Identity " (2017) by Imam Ghazali Said dealt with AL-Andalus and how affected the culture and identity of people at that time and Spain at present time. The writer said " The Islamic cultural heritage in Al-Andalus and its significance for Spanish history and identity. It attempts to answer the question relating to the significance of Islamic legacies for the construction of Spanish history and identity." According to this study, Al-Andalus was primarily a complex of literary, philosophical, and architectural constructions rather than just a geographical place. Despite fierce disagreements among scholars and historians, the legacies of al-Andalus are seen as being extremely important for reconstructing Spanish history and forming Spanish identity.
- 3-" Palestinian Identity and Cultural Heritage" by Nazmi Al-Ju'beh, a study that aims to concentrate on Rewriting Palestine's history presents a significant challenge to the Palestinian people as a whole as well as to historical writing organizations. This challenge combines several requirements: Palestine's history must not exclude any ethnic or religious group; Palestine was never vacant, and its history cannot be studied apart from the peoples who inhabited it; archeological strata and historical periods cannot be studied apart from their antecedents and successors; Cultural materials are the consequence of people's cumulative cultural experience, which is shaped by their interactions with other cultures and their immediate surroundings; From a cultural standpoint, Palestine is not separate from the region but rather an integral part of it; the people of Palestine are the collective identity of all the nations, religions, and ethnic groups that have ever lived in or visited Palestine.
- 4-Alhashmi, (2022) in his study "The Maps of identity in Frankenstein in Baghdad: National Spectrum of Iraq in Post-2003" emphasizes on the English translation of Ahmed Saadawi's Frankenstein in Baghdad (2018) , highlighting the close relationship between identity and home in Iraq against the scene of colonial Baghdad. In Saadawi's work, an elaborate and complex allusion of Iraqi society in terms of identity and the sociopolitical turmoil that followed the 2003 US invasion of Iraq. Saadawi disputes the core of Iraqi identity, which is described as disparate pieces of a human body with a single soul, by using the metaphor of "the Whatsitsname," which consists of many ethnic groups of the Iraqi people. Saadawi is interested in re-establishing the Iraqi identity in the years following 2003, which the Iraqi government has not been able to achieve or acknowledge. It does this by embodying

the collective identity of all the Iraqi people in a coherent spectrum. By portraying every aspect of Iraq against the backdrop of political deterioration, displacement, war, occupation, and sectarian violence, Saadawi creates Iraqi identity narratives in the years following 2003.

5-Al-Jubouri (2020) in his PhD thesis "Representation of Iraqis in Hollywood Iraq war films: a multimodal critical discourse study" refers that the 2003 9/11 attacks in New York City led to a misconception and misrepresentation of Iraq, leading to the 2003 Gulf War. This study aims to address this unfair misrepresentation and facts, highlighting how institutional distortions can affect audiences' views through films, highlighting the importance of understanding the truth about Iraq and its people. Additionally, the study aims to analyze three Iraq War films as Multimodal analysable data using a Multimodal Critical Discourse Analysis framework. The Iraq War Films, produced by Hollywood from 1996-2014, are a distinctive genre in Critical Discourse studies, focusing on textual Multimodality and the Gulf War. So, this multimodal analysis will explore filmic semiotic resources and critically examine Iraqi identity representation in selected films. It employs a cognitive approach, enhancing the critical nature of the study. The interdisciplinary cognitive quality of the framework enhances the understanding of identity and ideology in films.

Approaches of CDA

It is essential to remember that diverse CDA research emphases lead to various CDA study methodologies. For instance, Fairclough employed sociology, social semiotics, and SFL as the theoretical and linguistic underpinnings of his research. Furthermore, Paul Chilton's critical discourse analytical approach has a basis in developmental psychology and cognitive science; van Dijk sets special emphasis on text linguistics and cognitive linguistics and focuses on analyzing discourses in a social cognitive approach; and Ruth Wodak puts discourses into the historical context (including society and politics) and creates CDA from the historical perspective as his historical-discourse analysis approach. (Liu & Guo, 2016).

One of the most well-known pioneers in the field of Critical Discourse Analysis research is Norman Fairclough. The term Critical Discourse Analysis (CDA) is derived from Critical Language Study, whose characteristics Fairclough addressed in his 1989 book, *Language and Power*, which has been recognized as a landmark in the growth of CDA. Fairclough states that his research has two primary objectives: one is theoretical, explaining the close relationship between language and power and how to use language in certain ways to have power. The second practical objective is to raise awareness of the role language plays in the development of social relationships (Fairclough 1989). Fairclough shares his thoughts and definitions of certain key CDA terms in *Language and Power*, such as discourse, power, ideology, social practice, common sense, etc., all of which have a strong connection to his analytical approach to CDA. Fairclough, who relies mainly on SFL theory and sociological theory, argues that language is a social activity rather than merely a linguistic phenomenon that occurs apart from society. As a result, he argues that language, both in written and spoken forms, should be investigated as conversation. He also talks about "text," which is only thought of as a part of human communication. As stated by CDA, improving people's awareness of exploitative social interactions is the ultimate purpose of language analysis. (ibid)

Based on the theoretical concerns of CDA, Fairclough (1989) subsequently presented his Three-Dimensional Approach to CDA for the first time. His 1992 book, *Discourse, and Social Change* included modifications to this edition. The study of texts, or description, is the first dimension; interaction or discursive activity, or interpretation, is the second; and social

practice, or explanation, is the third. The three dimensions mentioned above are depicted in further detail in Figure 1 below:

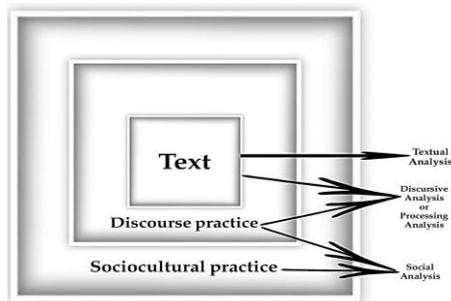


Figure 2.1 Three-Dimensional Approach of Critical Discourse Analysis (Fairclough)

According to the aforementioned analytical method, the text is the outcome of communication or discursive practice. Every aspect of the text production process—text generation, dissemination, and consumption within discursive activity—is affected and determined by social practice. In other words, discursive activity in the context of production, diffusion, and consumption mediates the connection between text and social practice.

Literary Discourse

The basic goal of literary discourse, according to Tan (2023), is to explore whether literariness is intrinsic or external to language. It is regrettably no unanimity to this topic. It then discusses how the idea of a "duplicitous" or confusing communicative situation might draw attention to a text's literariness and explains how this still challenges scholars, who are trying to characterize an author's language. As Johansen, J. (2007) said, it has also been demonstrated that literary texts parasitize other forms of speech, that include interviews or discussions. As literature is considered to be a human universal, and all societies appear to have some form of literature (including its simple forms: myth, folktale, fable, proverb, and song), literary discourse ought to be included in the four fundamental discourses that Habermas has identified and studied: theoretical, practical, historical, and technical discourses. Five features of literary discourse are highlighted here: fictionality, poeticity, inquisitoriality, poetic license, and contemplation. Johansen, J. (2007) also refers that although it isn't stated that all five characteristics are present in every work that is categorized as literary, the great majority of them are. Lastly, it is maintained that understanding ability, truth, normative rightness, and sincerity—Habermas' four referred to as "universal-pragmatic validity" claims—are redefined in literary discourse, making it unique. In literary discourse, these assertions are simplified and given new interpretations, but they are not completely suspended. So Maingueneau (2010) discusses that literary discourse analysis is an original approach to literature that has been recognised as a subfield of discourse analysis. Thus, discourse analysis's admission to literary studies changes its map from an institutional and epistemological perspective, suggesting a division between two paradigms: "discourse approaches" and "hermeneutic approaches."

Methodology:

This study adopted Fairclough's (2003) three-dimensional approach, which provided qualitative answers to the research questions. The data selected from *Romeo and Juliet* in Baghdad by Munadhil Dawood Al-Bayaty in which the playwright successfully portrays the relentless humiliation, great pain, and inhumanity that Iraq and its people suffered from during

the invasion of Baghdad in 2003 by a United State-led international coalition. The ten extracts selected as they are enough to reach saturation to express the representation of Iraqi identity. *Romeo and Juliet in Baghdad* is purposefully selected as it is considered as a global tragic love story that is pointed to as unique due to its timeless nature and applicability to all ages, societies, and circumstances. Therefore, *Romeo and Juliet in Baghdad* is an adaptation of Shakespeare's play set in Iraq, where both families of contention stand in for foreign interventions and religious conflict. By placing Iraq's internal and external conflicts in a global context, the intertextual adaption acts as a critique of those fights.

Data Analysis:

Extract no.1 History professor I want to inhale the fragrance of palm trees, not the stench of war. I crave the lovers' night, the night of those deeply in love. I am the water of life. I am the legal heir of this country. Bear witness. I belong only here in Baghdad, and only to Romeo and Juliet. (Scene One p.75)

The textual analysis demonstrates how Al-Bayaty uses powerful language, contrasts, and connections to portray Iraqi identity as being deeply rooted in resistance and cultural tradition. In terms of lexical choices, two opposing phrases, "fragrance of palm trees" and "stench of war," stand for Iraq's dual reality: its natural beauty and traditions contrasted with the destruction caused by conflict; "stench" describes the severe and harmful effects of war on Iraqi life; and "Lovers' night" evokes romance and nostalgia for a peaceful, harmonious Iraq in contrast to the violence and loss shown elsewhere in the play. The metaphors "water of life" and "legal heir" emphasize the speaker's links to Iraq's past, present, and identity. While "legal heir" states ownership and belonging, "water of life" represents the energy and sustenance of Iraqi civilization. The reference to Shakespeare's famous lovers in "Romeo and Juliet" roots the play in Baghdad's unique cultural and historical setting while relating to the universal themes of love, tragedy, and sacrifice. In addition, using declarative statements such as "I want to inhale the fragrance of palm trees" shows the speaker's assertiveness and ambition. So, these affirmations convey a strong sense of identification and belonging. Moreover, by personalizing the narrative using first-person pronouns like "I am" and "I belong," the speaker's relationship with Iraq gets more intimate and emotional. The greater issue of national identity becomes more relatable through this linguistic strategy.

In terms of discursive practice (Interpretation), this dimension shows how the text explores societal power dynamics, stressing the interaction between the text and the wider cultural context. So, many discursive strategies are used for this purpose: First, expressing historical and cultural rooting is vivid when the professor refers to himself as the "legal heir" of Iraq, he creates a feeling of cultural heritage and historical continuity, expressing an argument of national pride and belonging those challenges war-related narratives of displacement and destruction. Second, resistance to war which is in contrast to the "stench of war," the professor wants to "inhale the fragrance of palm trees," which represents a larger opposition to the destruction and dehumanization carried about by war. This speech shows the strong connection between Iraqis and their country despite both internal and external forces of destruction. Third, there is the symbolism of Love and renewal from the concept that Romeo and Juliet and the connection to "lovers' night" connects themes of sacrifice and love to Baghdad, portraying the city as a tragic and beautiful place. Despite the instability, this discourse emphasizes love and cultural heritage as essential components of Iraqi identity. But in fact, intertextuality is introduced using the play's usage of Romeo and Juliet, which links Baghdad's story to a global tale of love and grief. Shakespeare's tragedy is reframed in light of Iraq's troubles through this intertextual allusion, which reveals both the unique difficulties faced by Iraqi identity and its universality.

Social Practice (Explanation): This dimension analyses how the text reflects and challenges society systems by situating it in a larger sociopolitical and historical framework. So, the professor's claim to be the "legal heir" of Iraq states ownership of this identity, countering narratives of removal and displacement created by war. The text recognizes Iraq's cultural richness through metaphors of life and renewal (e.g., "water of life") and sensory imagery (e.g., "fragrance of palm trees"), demonstrating the resilience and continuity of Iraqi identity even during times of chaos. Iraqi identity is portrayed to have deep roots in history, culture, and geography. Furthermore, a focus on love and heritage critiques the dehumanization created by violence, while the professor's longing for "palm trees" and "lovers' night" criticizes the war's devastation of Iraq's natural and cultural beauty. The "stench of war" represents the enormous effect of conflict on Iraqi life.

Extract no.2 Juliet's father And me, I didn't disobey him. My hands loved the wheel, look at them.

They're shaking. Look at them, the life is draining out of them. Look at how they've withered. It's been nine years and the bridge belongs to me.

Romeo's father You're dreaming. Your time is over.

Juliet's father You wouldn't know. This isn't your job.

Romeo's father We will learn,

Juliet's father We're going to drown.

Romeo's father I'm tired. All my life, you've been my boss. I want to stand on my own two feet. (Scene 2 p.76)

This extract reflects mainly the dynamic power used to achieve dominance of one group over the other during the time of occupation. The representation of Iraqi identity in the given extract can be analyzed through textual analysis, particularly by examining the lexical choices. The use of metaphoric references such as "bridge" refers to Iraq's political and social institutions and "wheel" shows Iraqis' ability to control these systems. Also statements like "Your time is over" and "We're going to drown" reveal conflict between generations and ideologies. Words like "I want to stand on my own two feet" from Romeo's father express defiance and a growing desire for autonomy and self-determination, which is consistent with broader social changes in Iraq. Romeo's father reveals a desire for autonomy and change, while Juliet's father clings to his power and fears losing control, reflecting tensions throughout Iraqi culture. The tension and struggle for power are reflected in the quick exchange of brief words, which exude urgency and emotional intensity. So, the playwright employs these textual strategies (metaphor, contrastive statements, rapid exchange, and tone of resistance) to symbolize the conflicts between generations and ideologies that influence Iraqi identity.

Secondly, discursive practice analysis of the extract from an intertextual perspective depends on broader societal discourses and expectations related to Iraqi identity, the conflict in the extract is representative of broader cultural and historical narratives in Iraq, such as the struggle between unity and disintegration, tradition and modernity, and stability and change. The playwright criticizes the cyclical nature of power conflicts in Iraqi culture by including these issues in the interaction between the characters. Thus, the dialogue reveals how Iraqi identity is changing across generations. Romeo's father reflects a new generation desiring independence and change, whereas Juliet's father clings to the past and is hesitant to give up power. This conflict reflects actual difficulties in Iraq, where newer generations are trying to influence their destiny while contending with the effects of past leadership.

Thirdly, this dimension explores how the extract reflects and critiques societal dynamics in Iraq by putting it into a larger socio-political and historical context. A hierarchical systems analysis is done through Romeo's father's rejection which symbolizes the broader societal desire to destroy these hierarchies and establish new, more democratic structures; Juliet's

father represents established systems of authority that resist change, symbolizing political and social structures that have dominated Iraq for decades. According to the extract, Iraqi identity is an issue that is influenced by contrasting loyalties to tradition and modernity. The characters' dispute draws attention to the differences that threaten this unity, while the bridge represents the possibility of connection and unity. The playwright shows the dual nature of Iraqi identity—one rooted in history and tradition, and the other longing for renewal and change—by contrasting the viewpoints of the characters. The dialogue criticizes the continuation of past power structures while showing hope for change and autonomy. The extract conveys the socio-political realities of post-2003 Iraq, such as the effects of war, the effects of authority, and the difficulties of re-establishing national identity. With its examination of generational conflict and criticism of hierarchical structures, the extract sets itself within larger discussions about Iraq's identity, governance, and prospects. Thus, both study objectives are successfully achieved by Al-Bayaty's use of linguistic and discursive strategies, which allow the extract to explore the conflicts between tradition and progress, authority and opposition, and effectively portray and critique Iraqi identity.

Extract no.3 Romeo's father The weather has nothing to do with the heart.

Romeo, I have fire in my heart, Dad. Fire. Put your hand here and you'll see. All the water in the world can't quench this fire. My heart will evaporate the water. Put your hand here and feel my heart. And if you don't believe me, feel the water. The water is hot. Your winter is not winter. Your winter is summer because you don't have a heart. And if the heart is dead you can't tell the difference between the seasons, and you won't understand pain. Go, Dad, go. My soul is in pain. Go, Dad. Go plan how to kill them. (Scene Three p.78)

The extracted dialogue between Romeo and his father presents a complex representation of Iraqi identity, representing various ideological aspects. The textual analysis focuses on the structure and content of the text, the use of metaphor and repetition by using the word "fire", and the phrase "I have fire in my heart, Dad," which Romeo uses repeatedly to describe the fire in his heart, represents passion, rage, and a fierce desire for change or retribution. Water, on the other hand, is symbolic of calmness, emotional cooling, or the effort to repress feelings. Passion against repression, conflict against the resolution—these internal and external struggles within Iraqi identity are reflected in the interplay between fire and water.

Romeo links life itself, emotions, and empathy to the heart ("Your winter is not winter because you don't have a heart"). This metaphor conveys the wider social criticism of Iraqi leadership and older generations for lacking moral guidance or humanity. The structure of the dialogue seems clear through the contrast between generations; the more aloof and practical tone of his father's comment ("The weather has nothing to do with the heart") stands in direct contrast to Romeo's furious, emotional outburst.

Furthermore, the repeated use of the words "fire" and "pain" reflects the fervor of the younger generations in Iraq, who are upset by the apparent lack of action or indifference of their elders and stresses the intensity of Romeo's conflict. Romeo uses the metaphor of the seasons to challenge his father's indifference, comparing emotional detachment to a dead heart that is unable to "tell the difference between the seasons." This symbolism criticizes the denial of those in positions of authority to the suffering that surrounds them and emphasizes the division between various social groups.

Discursive analysis analyzes the social and intertextual aspects of language use. Romeo's declaration, "My soul is in pain," expresses the general emotional state of a society worn down by betrayal, loss, and conflict; his advice to his father to "Go plan how to kill them" expresses anger at the way that earlier generations have sustained violent cycles. Romeo speaks for a younger generation engulfed in frustration and emotional turmoil. While his father's disinterest

represents the elder generation's devotion to tradition and pragmatism, his allusion to a "fire" represents the fervor of youth and the strong need for change. This discursive technique brings to light the conflict between seeking revolutionary change and preserving stability. Romeo's pain is a product of unsolved injustices, and the dialogue criticizes the normalization of violence in society. The metaphorical language, which connects physical and emotional pain to fire and water, reflects Iraq's broader struggle to reconcile its restless past with the aspirations of its people.

Social analysis analyzes the broader social context within which the text is situated. This extract presents Iraqi identity as fragmented and contested; Romeo's fervor and his father's dissatisfaction represent the split in Iraq between those who want to change and those who prefer to keep things as they are. This reflects wider societal struggles in Iraq, where generational, ideological, and cultural divides prevent unity and progress. Accordingly, Romeo's criticism of his father's indifference is a reflection of the general dissatisfaction with Iraq's leadership and its disregard for the people's demands and suffering. Iraq's problems have been made worse by the elder generation's acting moral and emotional distance, symbolized by their failure to "feel pain." The extract examines the dangerous relationship between violence and passion. Romeo's ferocious feelings and his urge to take action ("Go plan how to kill them") emphasize the possibility that untreated pain could turn into harmful behavior. This mirrors Iraq's real-world problems with cycles of violence, where unresolved complaints have perpetuated conflict. So, by presenting Iraqi identity as an area of suffering, fervor, and the fight for justice and unity, the text sets these conflicts within the larger sociopolitical and historical context of Iraq.

Extract no.4 Paris Yes, I do. She is young and beautiful. I am mujahid, in the name of God. She will be honored and you will defeat your enemies.

Juliet's father Yes, I want to defeat them and free the boat and I see it moving in front of my eyes. It will be a day of celebration.

Paris let's celebrate tonight.

Juliet's father Tonight?

Paris Yes. So that they know who they're dealing with, those nonbelievers. (Scene Four p.79)

The chosen extract offers an example of ideology, manipulation, and the sociopolitical division of Iraqi society through the relationship between Paris and Juliet's father. This analysis will also examine Paris's function as a symbolic character in the play, emphasizing how his persona strengthens the extract's ideological foundations. To analyze the extract textually, it is noticed that declarative sentences dominate in Paris and Juliet's father's speech; this mirrors mainly conviction and certainty. The single interrogative sentence "Tonight?" conveys hesitancy, confusion, or doubt and represents Juliet's father's internal struggle as he examines Paris's suggestion; this short break in the dialogue emphasizes the conflict between personal morality and ideological pressure. On the other hand, Paris's use of the imperative sentence "Let's celebrate tonight." is to express his control over the situation to oblige Juliet's father to act quickly.

In term of word choices, statements such as "Mujahid" and "In the name of God" are used by Paris to link his acts to ideological and religious reasons by characterizing himself as a "mujahid." Paris uses the name of God to justify his ideas as moral and divine while the statements "Defeat your enemies" and "nonbelievers" create a dichotomy between "us" and "them," which is common to ideological discourse that creates division. The rhetoric, which reflects the divided sociopolitical environment in Iraq, presents violence as natural and ethically acceptable. Moreover, Juliet's father's wish to "free the boat" reflects Iraq's yearning

for autonomy and sovereignty. The boat is a metaphor for freedom and national pride, showing the contrast between these objectives and the strategies suggested to achieve them.

Based on discursive practice analysis, Paris as a discursive figure is an ideological leader who uses religious discourse to speak to and influence people. His confidence and calls of honour and faith remind us of the strategies used by extremist leaders in Iraq to gather supporters or attract new members; Paris uses deeply rooted cultural and religious ideas to justify what he does by joining himself with religious authority ("in the name of God"). The internal struggle that people have when they are divided between their desires (freedom, celebration) and the pressure of ideological manipulation appears in Juliet's father's hesitancy ("Tonight?"). Al-Bayaty criticizes how ideological leaders use religious and cultural narratives to achieve their objectives by employing these discursive techniques, frequently at the price of personal agency and group cohesion.

The social dimension puts the text within its broader socio-political and historical context, revealing how it shows and critiques societal realities in Iraq. Iraqi identity in the aftermath of war and occupation is divided, as the extract indicates. As he struggles to deal with the needs of ideological manipulation, Juliet's father represents a typical Iraqi citizen who yearns for freedom and unity. Paris stands for the outside forces, religious, or political, that take advantage of these weaknesses for personal benefit. In addition, the playwright exposes how religious discourse feeds violent and divisive cycles and criticizes its usage as a tool for manipulation. Paris's character acts as an example of the dangers of confusing religious beliefs with political objectives, a problem that has frequently emerged in Iraq's sociopolitical environment. As a symbol of liberty, the boat stresses the shared Iraqi longing for independence from oppression, both internal and external.

By employing these strategies, Al-Bayaty successfully depicts and analyses the complexity of Iraqi identity, accomplishing the study's goals by demonstrating how social and personal difficulties interact within the framework of Iraq's historical and cultural reality.

Extract no.5 Juliet cries.

Juliet What you want to happen will happen.

Tybalt, Why are you crying?

Juliet, I have nobody but you and you are doing this to me.

Tybalt, I don't know what's wrong with me, Juliet. I don't know. Extremism has blinded my eyes. We've stopped working. My dad's old now and they are persistent.

One day I wanted to kill one of them, and he wouldn't let me. He stood in my way and rebuked me.

Juliet Don't be angry. You know I would do anything for you.

He embraces her. (Scene Eleven p.93)

The conversation is between Juliet and her brother Tybalt; she is trying to reflect on the familial relationship and the ability to depend on the family in hard times which is the center of Iraqi identity. In terms of lexical choices, words like "crying," "blinded," and "rebuked" generate strong emotional reactions and convey the characters' inner trouble; The influence of social issues on individuals is also emphasised, and personal challenges are connected to the broader narrative of Iraqi identity under pressure. Tybalt uses short, fragmented sentences "I don't know what's wrong with me, Juliet. I don't know" which reflects inner struggle and confusion, declarative statements as in Juliet's line "What you want to happen will happen" explores helplessness; this structure emphasizes people's lack of choice against outside forces and conveys the sense of certain fate that they experience in conflict areas and imperatives statements as Juliet's request "Don't be angry" acts as a call to action and an emotional plea to bring peace back while the language used highlights her function as a peacekeeper, which is

in line with the cultural norm in Iraq that regards women as mediating disputes within the family.

From an intertextuality perspective, the scene recalls Shakespeare's original *Romeo and Juliet*, but it reframes the themes of conflict, love, and faithfulness in the context of modern-day Iraqi society and politics. The original themes are reinterpreted through the perspective of Iraq's challenges with ideological turmoil and familial ties, Tybalt's extremism, and Juliet's emotional weakness.

This intertextuality increases the play's attraction to Iraqi audiences by bridging culturally particular themes with universal human experiences. In term of discursive practice, Tybalt's statement, "Extremism has blinded my eyes," is a discursive critique of how radical ideologies destroy interpersonal connections and family unity.

By relating personal experiences to more general societal issues, it seems possible to find an exit from the violence circle that is dominant in Iraq after 2003 and this debate highlights the necessity of addressing the underlying roots of extremism. The tone of familial loyalty and conflict is so vivid in this extract; Juliet's emotional attraction, "I have nobody, but you," and Tybalt's internal conflict indicate the conflict between familial duties and societal pressures. This conversation underlines the fragility of familial relationships in a society torn by violence and ideological divisions. In addition, Juliet's role as a mediator points out Iraqi culture's typical expectations of women to preserve family unity despite personal hardship. This discursive approach highlights women's determination to resolve family and society disputes while criticizing gender norms. In term of responsibility themes and agency, Tybalt's statement, "My dad's old now, and they are persistent," indicates a generational shift in responsibilities, with younger people carrying the majority of societal problems. This discourse condemns the social structures that suffer violent cycles and enforces unfair demands on younger generations.

To examine social practice, the reflection on Iraqi identity is vivid; the extract illustrates the dual nature of Iraqi identity, where the lasting impacts of violence and extremism combine with resilience and familial devotion. Tybalt's internal struggle demonstrates the difficulties of negotiating ideological and social influences, while Juliet's position stresses the value of family as a source of strength. So, the text effectively conveys the core of Iraqi identity, which is one of tenacity in the face of hardship. The sociopolitical conditions that support the growth of extremist beliefs are criticized by the reference to extremism and its impact on Tybalt; the extract urges an examination of the elements of conflict and division in Iraqi society by connecting individual hardships to social issues. In addition, through the perspective of Iraqi culture, the timeless themes of love, loyalty, and war are reinvented, with particular references to extremism and familial relationships. Thus, this interaction highlights the universality of human experiences in times of war while keeping the narrative's distinctive cultural identity and making it acceptable to audiences throughout the world.

Extract no.6 Juliet's father Your father set this up and then he hid his head.

Romeo My father has nothing to do with this.

Juliet's father Shut up. Stand up when you talk to your master.

Romeo stands up while Juliet bows her head.

Juliet's father If your father were a man, he would understand tradition and propriety and he would have come to me to ask for her hand.

Romeo's father enters.

Romeo's father I am a man and more than a man.

Juliet's father If you're a man, why did you violate tradition and propriety?

Romeo's father It's not me who violated them, As God is my witness, I'm opposed to this marriage.
Juliet's father Then who married them?
History professor I married them. (Scene Twelve p.94-95)

Romeo's father, Juliet's father, Romeo's father, and the History professor have a conversation that uncovers social conventions, power relationships, and the importance of tradition in Iraqi society. In terms of lexical choices, "tradition," "propriety," and "master" are terms used for stressing the deeply rooted cultural standards that place importance on hierarchy, honour, and respect in Iraqi culture. The expression "As God is my witness" emphasizes the crucial role of religion in Iraqi identity by highlighting its function as a moral and guiding force. Moreover, the repeated use of "man" in "If your father were a man" and "I am a man and more than a man" highlights the cultural pressure on masculinity to keep norms and familial duties. Concerning sentence types, declarative sentences: "I married them." The History professor's direct statement acts as an important resolution, altering the father's narrative of control. Imperative Sentences: "Shut up. Stand up when you talk to your master." These directives reflect the father's strict position and strengthen the social standards of respect and submission from younger or subordinate individuals. Interrogative Sentences: "If you're a man, why did you violate tradition and propriety?" The rhetorical question is used to challenge Romeo's father, highlighting the alleged violation of norms.

To reflect intertextuality, the playwright re-introduces Shakespeare's *Romeo and Juliet* within Iraqi society; in this case, the initial struggle for love and family honour is reframed to highlight the fundamental contradiction in Iraqi society between personal aspirations and group ideals. Adding the History professor as the officiant symbolizes the integration of tradition and intellectual authority, emphasizing the importance of education and historical awareness in Iraqi identity.

Moving to discursive practice, the playwright employs many strategies to reflect Iraqi identity. The reference to power dynamics through the directive tone of Juliet's father "Stand up when you talk to your master," stresses the concept of respecting elders and figures of authority. On the other hand, the interplay between the fathers (Romeo and Juliet) shows different opinions of masculinity and tradition. This conversational tension mirrors greater social discussions about altering roles and values in Iraq. Regarding recontextualization; the original Shakespearean struggle is reinterpreted to examine aspects specific to Iraq, such as the fight between contemporary individualism and tribal honour. As an example, the statement "If your father were a man, he would understand tradition and propriety" illustrates how males are expected by society to protect traditions. Additionally, Iraqi audiences probably interpret the dialogue as criticism and reflection of their cultural struggles. Juliet's father's strict loyalty to tradition compares with the History professor's more flexible approach, allowing viewers to reflect on the developing nature of Iraqi identity.

The social practice dimension examines how the discourse reflects and challenges Iraqi identity by placing the text into a larger societal, historical, and political context. According to the reflection of sociocultural context, the text emphasizes Iraqi society's patriarchal and hierarchical structure, where traditions restrict individual behaviour and choices are frequently decided collectively. The emphasis on "tradition and propriety" emphasizes the cultural norm that honour must be put before personal preferences in family and tribe. While social norms critique reveals that because of the History professor's interruption, the text criticizes strict devotion to tradition. The professor challenges and reshapes societal conventions by asserting, "I married them," thereby subverting conventional authority, which is symbolized by Juliet's father. Furthermore, the History professor's interference emphasizes the significance of

historical consciousness in reevaluating traditions. The playwright develops a dialogue that corresponds with both local and international audiences by adapting a globally recognized narrative to reflect Iraqi sociocultural realities. This adaptation connects universal themes of love and conflict with the particulars of Iraqi identity. Religious references, such as "As God is my witness," highlight the interconnected nature of faith and societal values, emphasizing their role in shaping Iraqi identity.

Extract no. 7 History professor Enough. All you can talk about is religion and religion has nothing to do with what you claim it does. It's been years. Haven't you had enough of killing? Haven't you had enough of animosity? Your clothes are stained with blood. The ground is angry at you. You've been fighting each other for years. When are you going to have had enough? When are you going to have had enough? When are you going to stop and consider the future? Life is going forward and you are going backward. In this country, happiness has been forbidden for many years. I've never heard of people who love anger and sadness as much as you do. Enough. (Scene 12 p.95)

The analysis will be for the History Professor's speech in which he blames Romeo's father and Juliet's father for their animosity. Regarding textual analysis, the sentence "Your clothes are stained with blood" is used metaphorically to show the role of conflict and violence connected with the characters' identities. It represents the weight of ongoing hostility and Iraq's historical and cultural challenges. In term of lexical choices, words such as "killing, animosity, blood, anger, sadness" focus on the enduring turmoil in Iraqi society and convey negative feelings and societal unrest at the same time. While the repetition of "enough" represents a plea to stop violence and a call for peace. The types of sentences are: Rhetorical questions such as "Haven't you had enough of killing?" are used to express a call for giving up hostility and violence, but in contrast to these questions, declarative sentences are used to highlight the negative effects of holding on earlier issues as in the statement("Life is going forward and you are going backward"). In addition, the active constructs ("You are going backward") immediately hold the characters accountable, demonstrating agency and responsibility, which connect with the playwright's objective of criticizing society's practices.

Regarding discursive practice, many strategies are used: First, dialogical interaction through which the History Professor challenges social norms and calls for change in his speech, which is an authoritative discourse. This mirrors the broader Iraqi conversation about peace and reconciliation, involving the audience in an interpretive process that links the narrative to their perspectives. Second, metaphoric representation through which the phrase "The ground is angry at you" conveys a common cultural connection with the soil that goes beyond the text. Land frequently represents the legacy and social identity in Iraqi speech, which makes the metaphor appealing to the audience. Third, repetition for emphasis is a reference that in Iraq, public discussions over the years of violence and demands for a united future are reflected in the frequently asked question, "When are you going to have had enough?" The listener is urged to get involved in the text's critique of social stagnation through the use of this rhetorical device. Fourth, cultural reflection refers to the sentence "In this country, happiness has been forbidden for many years" reflecting how the text links individual sadness to national identity by drawing on common tales of historical hardship and cultural resistance.

In term of social practice, the historical struggles themes are conveyed by using a certain reference to "killing" and "animosity" which mirror Iraq's history which is known for political instability and violence. Thus, the text advocates a change toward peace and advancement by criticizing the tendency of society to focus on the past. Additionally, power dynamics is symbolized by the History Professor's authoritative tone which is used as an intellectual

criticism against disapproval tendencies in Iraqi society and also represents the role of education in creating change for a better life within the society. Some lexical patterns are employed to reflect social issues as "life is going forward and you are going backward" which emphasizes a conflict between tradition and modernization, expressing a cultural attempt to combine tradition with contemporary advancement. Finally, words that express collective emotional states include "anger, sadness, and happiness."; so by connecting individual suffering to more general global issues, the subject of the lack of pleasure shows sociopolitical constraints on both national and personal well-being. The phrase "The ground is angry at you" stresses how important land is to Iraqi culture. Its "anger" is a strong accusation of human behavior because, in Iraq, the land is more than simply a geographical location; it is a symbol of legacy and identity.

Extract no.8 Benvolio Mercutio is dead.

Romeo Juliet, you made a coward out of me. Because of you, I became a coward. Mercutio sacrificed himself. Why this torture,?

Tybalt enters suddenly, pointing his gun at Romeo. The Nurse enters and watches from a distance.

Tybalt, I will put you out of your misery.

Tybalt shoots. Romeo sinks to his knees. Romeo points his gun at Tybalt. He shoots and Tybalt falls. Romeo is shocked.

Benvolio Run away, Romeo! He's dead. We have avenged Mercutio.

Romeo Avenged?

Benvolio Revenge for Mercutio. What's the matter with you? Have you forgotten? (Scene Twelve p.97)

In this scene two persons have been killed; Tybalt killed Mercutio and he has been killed by Romeo. This action insists on the illegal results of violence, sectarian, and hostility. Words that illustrate themes of honour, loyalty, and vengeance include coward, sacrifice, torture, revenge, and avenged. These lexical choices are in line with Iraqi cultural norms, where these ideas are frequently crucial in family and tribe conflicts. Tybalt's threats ("I will put you out of your misery") and Benvolio's emphatic orders ("Run away, Romeo!") convey urgency and danger, while Romeo's rhetorical queries ("Why this torture, why?") show sorrow and regret. This variety of phrase structures increases the emotional impact and illustrates the importance of Iraqi social issues. Romeo and Tybalt aiming weapons at one another represent how frequently the resolution of conflicts involves violence. The war is modernized by the employment of guns rather than swords, placing it in the framework of Iraq's current sociopolitical conflicts. Accordingly, Romeo's struggle conveys the stress between personal emotions and societal expectations, and the line "Juliet, you made a coward out of me" symbolizes internal conflict and the power of love to argue traditional concepts of masculinity and honour, which are central to Iraqi culture. Thus, the development of conflict and revenge from Mercutio's death to Romeo's fight with Tybalt builds stress reflecting the recurrent nature of violence—a theme deeply rooted in Iraqi identity.

Regarding discursive practice, the universal themes of *Romeo and Juliet* are reframed within the sociopolitical framework of Iraq through the employment of firearms and allusions to honour and retribution in the adaptation of Shakespeare's original story. So, this encourages the audience to relate the narrative to their encounters with sectarian and tribal conflicts. Additionally, every character's speech reveals a unique discursive function. Romeo fights between his feelings and society's expectations, Benvolio speaks of loyalty and practicality, and Tybalt signifies the continuation of violence. Together, these voices reflect Iraqi society's views on honor and war. In this regard, Benvolio's line, "We have avenged Mercutio,"

emphasizes the communal nature of revenge in Iraqi culture, where individual actions frequently have broader implications for family and tribal honour. Romeo's hesitation at first and his later astonishment after killing Tybalt illustrate the contrast between morality and cultural norms. As a result, the discourse of revenge and sacrifice speaks to cultural narratives in Iraq, where acts of revenge are frequently seen as necessary for regaining honour. Furthermore, by stressing the importance of family and tribal ties as well as the pressure from society to exact revenge, the extract represents Iraqi identity.

In term of social practice, the cycle of revenge shown in the extract is a reflection of Iraq's history of sectarian bloodshed and tribal conflicts, where revenge frequently extends rather than ends the conflict. Tybalt's declaration, "I will put you out of your misery," shows how using violence to settle disputes has become commonplace. Moreover, By using guns rather than swords, the story is set in modern-day Iraq, illustrating the ease of access to firearms and how they lead to the rise in violence in contemporary conflicts. The interaction between traditional values and modern realities is shown by this change. The Nurse's calm, distant view represents how women become excluded in wars when honor and retaliation are the dominant narratives; The indirect yet notable effects of violence on women in Iraqi society are shown in her existence. So, Romeo's shocked response following Tybalt's death acts as an example of how terrible revenge can be in this extract. These self-awareness moments are in line with larger efforts in Iraqi culture to encourage peace and end violent cycles. Finally, Iraqi identity and its sociopolitical dynamics are criticized and successfully reflected by the social practice dimension, which covers issues of honor, violence, and societal roles. The objectives of investigating and analyzing the playwright's strategies. Are therefore met.

Extract no.9 Romeo's mother May what was taken from his life be added to yours.

Juliet's father What are you doing here? Get out now!

Romeo's mother It's shameful to kick out a guest.

Juliet's father is A guest? Now, you know how to speak, don't you?

Romeo's mother It's okay. All your life you're used to bossing people around. How would you know how to listen?

Juliet's father And who do you think you are that I should listen to you?

Romeo's mother How long are you going to continue to be a snob? Enough of this. Don't you see that the person standing in front of you is your sister-in-law? Which means that I am your sister.

Juliet's father No, you are not my sister.

Romeo's mother Have you forgotten the food and the salt?

Juliet's father What food are you talking about? All of your life, you've eaten from my generosity.

Romeo's mother Your generosity? I will not respond to that and I will not repeat what your brother has already said. (Scene Fifteen p.100-101)

In this extract, Romeo's mother and Juliet's father have a furious argument about pride and familial conflict. From a textual perspective, the extract employs several linguistic devices to represent Iraqi identity. Declaratives, interrogatives, and imperatives are all used in the conversation. Declarative phrases such as "May what was taken from his life be added to yours" indicate the cultural emphasis on family ties and peace while also expressing blessings. Phrases that ask questions, such as "Who do you think you are that I should listen to you" determine one's independence and oppose authority, illustrating the conflict in power structures found in Iraqi families. "Get out now!" and such imperatives emphasize how patriarchal authority exists in Iraqi society. In Iraqi culture, the metaphor of "the food and the salt" represents shared responsibilities and history. Furthermore, it represents the sanctity of

hospitality, loyalty, and respect—all of which are vital elements of Iraqi identity. This metaphor emphasizes the value of respect for one another among relatives by using traditional cultural standards. The coherence of the dialogue depends on the conflict-driven exchange, which is organized around cultural norms of hospitality, respect, and family organization. The claim logically increases, with each line developing on the one before it to reflect the deeply rooted family conflicts that reflect larger societal divisions in Iraq.

The language in the extract, when viewed from the discursive practice perspective, is based on Iraqi traditions and social norms. Deeply intertextual, the reference to "the food and the salt" recalls cultural sayings and proverbs that emphasize responsibilities and shared ties. Due to this intertextuality, the audience may relate the issues of the play to their own experiences with social and familial conventions. Every character speaks for a different voice in Iraqi culture. The call for peace is personified by Romeo's mother, who symbolizes the function of women as peacemakers in family conflicts. On the other hand, Juliet's father represents the social hesitation to end hostile cycles by personifying pride and a refusal to make sacrifices. These speakers reflect different opinions in Iraqi culture on honor and healing. Thus, the dynamics of power in Iraqi families, where males typically make the majority of choices and women bargain within their limited agency, are reflected in verbal fighting. Romeo's mother's boldness highlights the changing status of women in Iraqi culture by challenging conventional norms. From the broader sociopolitical and cultural context, Iraqi principles of hospitality and respect for one another; which go above personal issues, can be observed in the cultural significance of "the food and the salt." a major issue in post-war Iraqi society, this subject explore how current conflicts have weakened traditional values. On the other hand, Romeo's mother's function as a mediator breaks patriarchal rules, illustrating how women's roles are changing in Iraqi families and society. Her aggressiveness challenges male authority and points to a change in how society perceives the role of women in solving conflicts. Furthermore, this opposition to forgiveness symbolizes the larger society's struggle to reconcile historical revenge and sectarian differences, and Juliet's father's snobbishness ("No, you are not my sister") reveals the cultural pride and divisions that motivate family and tribal conflicts in Iraq. As a result, the focus placed on sharing meals and being kind shows how important hospitality is to Iraqi culture and identity. The argument about who is responsible for what reveals the abuse of cultural traditions and shows how these beliefs are used as a weapon in family conflicts.

Extract no.10 Romeo's mother You want to hit me? Hit your sister?

Paris He will hit you and break your head, a disbeliever.

Romeo's mother Who is this? Why, brother, why?

Juliet's father (to Paris) It's none of your business. Don't interfere.

Paris (to Juliet's father) You say this to me on account of this disbeliever?

Juliet's father (to Paris) You are the disbeliever. You are the lowest of the low, Get out or I will kill you.

Paris What about Juliet, father?

Juliet's father Don't speak her name or I will cut out your tongue. (38)

Paris What about the boat, Father?

Juliet's father Get out! Damn, you and damn the boat! Look, this is my sister-in-law! Just one of her sandals is more honorable than you are. This is my sister, get out. (Scene Fifteen p.101)

Analyzing the extract textually leads to a focus on many linguistic choices that help represent Iraqi identity. In term of word choice, the terms "disbeliever" and "lowest of the low," which highlight the social need to keep communal norms, with any deviation classified as dishonorable or immoral, emphasize moral judgments that are deeply rooted in Iraqi cultural and religious identity. Additionally, in a metaphorical sense, "cut out your tongue" means to

silence criticism or to avoid dishonor. This illustrates how family authority is valued in society more highly than personal expression; the "boat" metaphor symbolizes treason and escapes, probably referring to more general themes of rejecting tradition in favor of individual freedom. On the other hand, the types of sentences used are: Interrogative sentences represented by Romeo's mother's inquiries: "You wish to strike me? Hit your sister?") convey shock and doubt, highlighting the breaking of cultural and familial standards, imperative sentences when Juliet's father displays his patriarchal authority and his duty as the upholder of tradition by giving orders, such as "Get out!" and "Don't speak her name". While Directive form is in the metaphorical language which is used in statements such as "One of her sandals is more honorable than you" to highlight Paris's devaluation in the family hierarchy. His patriarchal authority is strongly represented by stating "Damn you and damn the boat!"; this represents the power males have to enforce societal norms and declarative sentences which are strengthened by statements such as "Just one of her sandals is more honourable than you are," which link familial loyalty to personal honor.

Regarding discursive analysis, Al-Bayaty arranges the conversation to highlight social and familial issues, with Paris opposing the order of the family, Romeo's mother shifting between obedience and rebellion, and Juliet's father acting in for the upholder of tradition. Accordingly, power dynamics hierarchical is represented by Juliet's father's orders ("Get out! Damn you and damn the boat!") and his instructions and threats ("I will kill you" and "I will cut out your tongue") stress his status as the protector of familial and cultural traditions. His rhetoric points out the patriarchal structure of Iraqi culture, where male authority overrides all other concerns. On the other hand, Paris becomes excluded by the usage of the term "disbeliever," which establishes a clear "us versus them" division. Thus, comparing Paris to a "sandal" conveys a strict social hierarchy in which people are assessed according to their familial loyalty. Social pressure to fit in with religious and cultural standards is reflected in this exclusion. Additionally, it is presupposed that the father's responsibility is to safeguard the family's honor, even using violence if necessary ("I will kill you"). Concerning intertextuality, Shakespeare's *Romeo and Juliet* is referenced in the extract, however, it has been altered for an Iraqi setting. Shakespeare's portrayal of individual romantic issues contrasts with Juliet's father's strict effort toward familial honor and tradition, showing the societal change from individual autonomy to group identity.

For social practice, the importance of honor in Iraqi society is reflected in the dialogue; Juliet's father's threats and moral judgments indicate how far people will go to safeguard family honor; the mother's quiet voice and the father's dominant role reflect the gender dynamics in traditional Iraqi families, where women play a supporting role in decision-making and men impose cultural norms. Paris and Juliet's father's conflict challenges the inflexibility of traditional norms. The difficulties faced by Paris ("What about Juliet, father?") show how older generations are unable to adapt to shifting social norms. The "boat" represents the conflict between seeking independence and keeping to tradition, which connects with the larger issues facing modern Iraqi culture. Additionally, Shakespeare's universal themes have been applied to an Iraqi setting, allowing the author to link local and global narratives. Love, honour, and tradition are universal struggles that are emphasized in the drama while being rooted in the unique realities of Iraqi culture. The dialogue assumes that keeping tradition, even at the cost of personal connections, is necessary to preserve cultural identity. It supports the supposition that patriarchal power is both normal and essential for preserving social standards. Finally, the conversation skillfully conveys the intricacies of Iraqi identity, highlighting the conflicts that result from supporting traditional values as well as their preservation.

Discussion:

In this study, the three-dimensional Critical Discourse Analysis (CDA) model produced by Fairclough (2003) is employed to discuss more deeply the findings concerning the representation of Iraqi identity *Romeo and Juliet in Baghdad*. Smeeke (2022) says " In the context of national identity, politicians often describe developments such as immigration and globalization as threatening the continuity of national culture. However, this historical cultural content of national identity is not self-evident and can be defined in different ways".

The findings reveal that Iraqi identity is portrayed through discursive strategies such as power dynamics, ideological stance, and historical discourse, along with textual methods which includes symbolic imagery, intertextual references, and language choices. Studying how these strategies affect broader societal structures and political realities also heavily depends on the social practice dimension. To discuss textual strategies, it is better to refer to the linguistics choices and the construction of identity; the findings indicate that the play expresses the cultural and social diversity of Iraq by integrating Iraqi dialects with classical Arabic. *Romeo and Juliet in Baghdad* exposes social divisions, sectarian connections, and intergenerational struggle by switching between official Arabic and dialects. The language diversity reflects the actual fragmentation of Iraqi society. Also, the findings indicate that the play makes use of a mix of classical Arabic and Iraqi dialects to represent the cultural and social complexity of Iraq. For example, it utilises formal Arabic and dialects to illustrate social divisions, sectarian bonds, and intergenerational disputes; this linguistic variation reflects the actual fragmentation of Iraqi society.

In this regard, the findings demonstrate that language is a crucial component in identity creation rather than just a means of communication. This study fills a gap by examining how language variety itself aids in the negotiation of Iraqi identity, since earlier research on Iraqi theatre has mostly concentrated on themes of war and displacement, Intertextuality is an important textual device that helps to both localize and universalize Iraqi challenges.

Romeo and Juliet in Baghdad is an adaptation of Shakespeare's play set in Iraq, where both families of contention stand in for foreign interventions and religious conflict. By placing Iraq's internal and external conflicts in a global context, the intertextual adaption acts as a critique of those fights. So, this study underscores the significance of intertextuality as a method for fighting cultural erasure. Unlike previous studies that concentrate on intertextuality in postcolonial literature, this research explicitly explores how it is employed in modern Iraqi play to reconstruct identity.

Regarding national identity and symbolism it is clear that both plays use symbolic imagery to reflect Iraq's political and historical realities:

The tragic lovers in *Romeo and Juliet in Baghdad* figure Iraq's fragmented identity, while the continuous strife between their families symbolizes both outside intervention and sectarian conflict. By reinterpreting the sever conflict, the play portrays Iraq as a resilient and strong nation in spite of continuous difficulties.

Concerning representing Iraqi identity by using discursive strategies it is good to mention that this research employs Fairclough's CDA model to illustrate how larger ideological and social systems affect how Iraqi identity is portrayed. On the other hand, the play's dialogue and monologues highlight important concepts that support the growth of identity: Romeo and Juliet in Baghdad supports the old social institutions that define Iraqi identity by emphasizing themes of honour, revenge, and devotion.. Although earlier research on Iraqi theatre frequently examines political concerns, this study improves the conversation by demonstrating how the text's language shapes and negotiates identity. Therefore, the findings show that the play uses subversive representations to interact and question general sociopolitical discourses. For example, *Romeo and Juliet in Baghdad* challenges hegemonic narratives that portray Iraq as naturally split by criticizing foreign involvement and sectarianism. By emphasizing a female

protagonist, Ishtar in Baghdad rewrites history and challenges the prevailing gendered narratives found in Iraqi and Arab literature. Thus, this study shows how the plays actively modify discourse, creating alternative narratives of Iraqi identity, in contrast to previous research that looks at Iraqi theatre as a reflection of historical tragedy.

The third dimension of Fairclough's CDA model, discourse-as-social-practice, is essential to comprehending the relationship between these plays' representations of Iraqi identity and larger political and social reality. According to the findings, Iraqi theatre acts as an outlet for identity negotiation in the face of persistent political and social difficulties. *Romeo and Juliet in Baghdad* employs theatre as a forum for talking about Iraq's political and sectarian conflicts and asking viewers to take into account the effects of division.

Conclusion:

Some points can be referred to as a conclusion of the study:

- 1- *Romeo and Juliet in Baghdad* was examined for its portrayal of Iraqi identity using Fairclough's (2003) Three-Dimensional Model of Critical Discourse Analysis (CDA). The study showed how Iraq's complex socioeconomic reality is portrayed through language, narrative structure, and changes in culture.
- 2- Shakespearean tragedy is mixed with Iraqi dialect and cultural symbolism in the play's choices of language and intertextuality, which makes its plot suitable for an Iraqi audience.
- 3- The discursive method draws attention to how the adaptation reinterprets *Romeo and Juliet* to mirror Iraq's political disputes, honour codes, and sectarian turmoil.
- 4- At the level of social practice, the play is an effective representation of Iraqi identity, stressing themes of conflict, resiliency, and the desire for peace.
- 5- *Romeo and Juliet in Baghdad* is ultimately an exploration of Iraqi identity, highlighting the country's hopes and difficulties through its perspective of love and conflict, rather than merely a recreation of a traditional tragedy.

تمثيل الهوية العراقية في مسرحية روميو وجوليت في بغداد للكاتب مناضل داود البياتي

إيمان حماد عبد، ميثاق خميس خلف*

قسم اللغة الانجليزية، كلية التربية للعلوم الانسانية، جامعة الانبار، العراق

* meethaqkhamees@uoanbar.edu.iq

الكلمات المفتاحية | تحليل خطاب نقدي، العالمية، التمثيل، الهوية، الطائفية

<https://doi.org/10.51345/v36i3.1093.g578>

ملخص البحث:

تعد هذه الدراسة محاولة للتحقيق في كيفية توظيف تحليل الخطاب النقدي كإطار تحليلي أساسي. إذ خضع شكسبير لتحقيق في وحاسم مكثف على مدى السنوات القليلة الماضية؛ وتضع هذه الدراسة تراثه الدرامي في مجموعة متنوعة من السياقات التاريخية والثقافية متجاوزة سياقها الإليزابيثي الأصلي. الغرض من هذه الدراسة هو تحليل مسرحية (روميو وجوليت) كقصة حب عالمية يشار إليها بأنها فريدة من نوعها بسبب طبيعتها الخالدة وقابليتها للتطبيق على جميع الأعمار والمجتمعات والظروف. وقد تم اختيار مسرحية (روميو وجوليت في بغداد) للكاتب مناضل داود البياتي لتعكس معاناة الشعب العراقي أثناء غزو العراق من قبل التحالف الدولي بقيادة الولايات المتحدة الأمريكية، وقصد الاستخدام لهذا العمل هو التأكيد على الهوية العراقية التي تظهر واضحة من خلال استخدام الشخصيات للغة والعديد من العناصر اللغوية. تعتمد الدراسة على أهداف وهي: معرفة كيف يستخدم الكاتب المسرحي في مسرحيته (روميو وجوليت في بغداد) الاستراتيجيات النصية لتمثيل الهوية العراقية، وتفحص الاستراتيجيات الخطابية التي استخدمها الكاتب المسرحي لتمثيل الهوية العراقية في هذه المسرحية، وتحديد الاستراتيجيات الاجتماعية المستخدمة لتمثيل الهوية العراقية. تحدد الدراسة النطاق المترابط للتجربة الطائفية الهائلة التي واجهها العراقيون في السنوات التي أعقبت عام ٢٠٠٣ وسينم التركيز على مقتطفات مختارة (عشرة مقتطفات) تظهر تمثيل الهوية العراقية بشكل جلي.