

**التفاعل بين الدراما العربية والأوروبية الحديثة ودورها في إزالة حدود نمط
اللغة مع إشارة خاصة الى الكاتب المسرحي سعدالله وانوس**

***Interaction between Modern Arabic and European Drama and its
Role in Removing the Language Pattern Limits With Special
Reference to the playwright Saadallah Wanous***

م.د. غزوان عبد جاسم: كلية التربية، جامعة سامراء، العراق

Dr. Ghazwan Abed Jasim: Collage of Education, University of Samarra,
Iraq, Email: ghazwanabed@gamil.com

DOI: <https://doi.org/10.56989/benkj.v3i2.78>

المخلص:

من المعلوم أن هناك آثار متماثلة في المنطقة متشابهة اللغات، اللهجات، والمكانات، والعادات والتقاليد، في العالم العربي، وبسبب تشابه تأثير اللغة عليهم، وعلى سبيل المثال المسرح المصري له آثار أكثر على البلدان العربية الأخرى، ولكن لا توجد الكثير من الدراسات التي تركز على أثر الثقافات واللغات الأخرى على المسرح العربي، لذلك فإن هذا البحث سيلقي الضوء على التفاعل ما بين اللغة العربية الحديثة والدراما الأوروبية ودورها في إزالة الفروقات ما بين العامية والفصحى. هدف البحث إلى تقصي العوامل التي تقف وراء التداخل ما بين المسرح الأوروبي والمسرح العربي، وكذلك إلى دراسة دور هذا التداخل في سد الفجوة ما بين اللغة العامية واللغة العربية الفصحى. اتبع الباحث المنهج الوصفي التحليلي النقدي. توصل الباحث إلى العديد من النتائج، والتي من أهمها: أوضح مسرح سعد الله ونوس أن الكتابات المسرحية غير مكتملة، ما لم يتم عرضها كلها، مثل العلاقة النهائية ما بين الكتابة النظرية والعملية، يريد سعد الله ونوس، الخروج عن دوامة المسرح السياسي والجزئية اليومية ونفس الوقت، يدعو ويشجع على التغيير، كذلك يريد ونوس توجيه المشاهدين نحو الطبقة العامة العاملة، وبعد دراسة مواقفهم وظروفهم الحياتية، فهو يريد لهذه المجموعة الاستمرار في كسر العمل التقليدي، من أجل العبور واستمرار طريق التجربة لبناء مسرح الرسالة. اوصى البحث بأنه يجب أن يكون هناك تركيز في الدراسات التقابلية ما بين لغة المسرح في اللغتين العربية والإنجليزية، وكذلك على كليات الآداب زيادة وعي من خلال تدريسهم الدراما المقارنة.

الكلمات المفتاحية: نمط اللغة، الدراما الأوروبية، الدراما العربية الحديثة، ادب المهاجرين، ادب الشتات

Abstract

It is well known that there is an effects of the same area language accents, dialects, traditions and customs, in the Arab World, because of the same area language effects on them, for example the Egyptian theatre have more effects on other Arabic countries, but there was no more studies on the effects of other cultures and language in Arabic theatre, so this research will cast light on Interaction between Modern Arabic and European Drama and its Role in Removing the Language Pattern Limits. The study aims at investigating the factors behind interaction between Arabic and European theatre, and to study the role of interaction in filling the gap between the formal and slang Arabic. The researcher followed the descriptive, analytic and critical approach. The research come up with many results, the

important of which is: the Arabic theatre represented by Saadallah Wannous makes understand that the theatre writings is non-completed, otherwise than it is completed by the wholly presentation, as such the ultimate relation between theoretical writing and the practical, Sa'adallah Wannous need really a political theatre discharge and either partially daily and in the same time, make and enhance audience for changing., Wannous needs an audience theatre towards the working public strata, after studying its situations and life circumstances, he needs for this group to go on breaking of the classical work, so as to jump on experimental continuous way for building a mission theatre. The study recommends that, there should be more focus in studying contrastive studies between Arabic and English in theatre language, also faculty of arts should practically pay attention to teaching comparative drama for their students.

Keywords: Modern Arabic Drama, European Drama, Language pattern, Immigrant literature, Diaspora literature

Introduction and Background

Anthology is an encyclopedic work that aims to document literary works (poetry and prose) by writers who write in Arabic and live outside the Arab world, ie Europe, Australia, New Zealand, Russia, Japan, and the Americas...

The purpose of the work is to convey the diaspora voices to Arab readers inside and outside the Arab world, and to make contemporary diaspora literature a living and effective part of the comprehensive Arabic literature. Also, the anthology is a reference for students and those interested in the present and the future. (Classe, 2000)

The joint book that was published by the Pen Association in America in 1921 gave me the idea, and it is a small anthology that included nine

writers (Gibran Khalil Gibran, Mikhail Naima, Elia Abi Madi, Nassib Arida, Rashid Ayoub, William Katsflis, Abdel Masih Haddad, Nadra Haddad, Wadih Bahout), and it is still published in Lebanon by Dar Sader. The great hope behind this work is that the memory of Arabic literature preserve the contemporary anthology, which is broader and more comprehensive and includes beautiful literature that deserves immortality! Arab writers in the diaspora, diaspora, or exile are distributed and scattered in every continent and country, and although I try to reach everyone, some writers will remain far from my access to them (either because of the difficulty of obtaining a postal address, email, or phone number, or because this information has changed), Therefore, I place this invitation here for those whom I have not been able to contact, with my apologies in advance, and my thanks to them if they would kindly write to me. (Corbet, 1999)

New Diaspora:

If the diaspora and diaspora literature at the beginning of the twentieth century were mainly American and Lebanese in character, the new diaspora is European and Iraqi in color.

There are radical differences between the old and the new diaspora.. In the past, migration was extreme alienation and isolation, where transportation routes are slow and expensive, and most immigrants do not know the languages of the new societies and nothing about those civilizations.. Today, immigrants who live in Europe or America can read daily Arab newspapers Through the Internet or paper newspapers that reach many parts of the world. They can also move freely and simply between the motherland and the diaspora (if there is no political impediment) and because of global openness and “globalization” they already know many of the ways of living in that immigrant before they arrive... The new diaspora is much easier than the old diaspora in these respects Although the isolation

may be severe because of the daily nostalgia and the bleeding wound every moment as a result of living the news of the homeland from a distance.

In fact, then a kind of comfort and adaptation occurs when the writer understands that the new environment offers him a meeting ground to receive his revolutionary thought, which his country rejected. The civilization of human progress and cultural openness compensates a little for the idea of the homeland, so that the real homeland – according to some of those who succeeded abroad – is beyond geographical borders. For the Arab world, but extended to the whole earth. (France, 2000)

Migrants' concerns:

In Gibran's poem *The Processions*, we see man's quest for happiness and immortality in worlds other than what the poet proposes, namely the forest, where liberation from the limited and embracing the absolute in the joy of the shepherd to the melodies of the flute that embody and gather in itself the whole universe.

Thus, we also find in Elia Abu Madi and Mikhail Naima this kind of quest for immortality through a spiritual philosophy based on simplicity, living in nature, and being united with the eternal tones of the universe.

But the answer is not always clear, as Abu Madi lives in agnosticism in long moments of his life, and Naima and Arida search for man and the meaning of his loneliness and the loss of his way.

The mystical spirit, humanism and transparent nature of all the actions of these displaced people remain clear, radiant and suggestive over time. In their search for the meaning of existence outside the womb of the homeland, and touched by the depth of nothingness and meaninglessness, they gradually reach the truth of friendship and love, where nostalgia returns not as an escape to the past, but as fertile spiritual nourishment and a

gentle impulse towards the greater homeland, the heart of humanity.
(France, 2000)

Migrant literature is the form of an integrated romantic school, whose teachers are these rebellious poets searching for freedom and meaning, who are expatriates in another external world and many internal worlds, where traveling to the depth requires more effort than returning to the geographical homeland, and where self-discovery has imprinted on them a mystical and philosophical tendency influenced by currents contemporary intellectual them. Tawfiq al-Hakim, a well-known Egyptian novelist, says:

“Our Modern Literature” is a literature of stages, rather it is a literature of overlapping waves. The first wave is Syrian. It erupted from Syria and Lebanon, a wave that we might call neoclassicism. It gave life to literature by impregnating the old style with some Western thought, a wave that produced Shidiac, Yazigi and Farah Anton. And directed in Egypt some poets and writers of the previous generation. Perhaps the most complete symbol is the gardener's Arabization of the Iliad.

Literature Review

2.1 Modern Arabic Theatre

Modern Arab theatre. as part of a continuum, emphasizing the existence of some elements of dramatic manifestations in the Arab literary heritage. Amongst such manifestations, or pre-theatre forms, were those performers, who recited popular story-tales, or presented *khayal al-zill* (the shadow play), and the North African *masrila* al-b~l (the carpet theatre) to be seen during the religious festivals. Some scholars consider the *maqama* as an early manifestation of a semi-dramatic form."

Some critics and scholars of this second group go even further by claiming that such pre-theatre forms can be traced back to pre-Islamic times, and were to be witnessed at the famous poetic festivals held in the

Soules of *tUkaz.*, *AdhruC* at, as well as being seen through the ages at marriage ceremonies and other social celebrations such as the *samir.s*

There are also numerous historical references to acting or theatrical experiments in certain parts of the Islamic World. Sharif Khazindar argues that the Abbasid Caliph al-Mutawakkil (232/847) was the first to admit games, comic acts, music and dance to the confines of the palace. Some actors and troupes came from the Near and Far East to present their acts before his court.

However, the shadow play (*khayal al-~ill*) is perhaps the most well-known traditional literary genre that could rightly be considered a precursor of the modern theatre. Al-Rti has described the shadow plays of Ibn Danyal (1248-1311) as "a popular theatre and an assorted art mixing reality, the tragic and the comic, with imagination, depending extensively on the participation of the audience.

A reference to pre-modern popular drama in Egypt was made by the well-known Danish explorer, Carsten Niebuhr and by the Italian archaeologist, Belzoni, who visited Egypt and saw in 1815 two such crude burlesques performed by a group of travelling players (*Awlad Rabiya*) in the outskirts of Cairo at Shubrah.⁹ The Egyptian chronicler, cAbd al-Rc\$nfu1 al-Jabarti (?-1825/1241) refers to them as *arbiib al-maliif: ib* and *ahl al-malQhi* (the entertainment people).¹⁰ Such itinerant players may well have been providing popular entertainment of this sort for centuries in different parts of the Arab world. However, the real inauguration of Arabic theatre in Syria in its modern sense was in 1847 when the merchant MarUn al-Naqqash in Beirut directed what was probably the first performance of his Arabic play *The Miser (al-Bakhil)*, which was heavily indebted to the play *L'avare* written by the great

French playwright Moliere. Al-Naqqash's play was not the first modern Arabic play, for an Algerian Arabic play, rediscovered by Dr. Philip Sadgrove, written by an Algerian interpreter Abraham Daninos, had been published in Algiers a few months earlier in the same year as al-Naqqash's play was performed; the title of this play is *Nuzhat al-Mushtaq wa-Gh~at al_c UshshQq li Madfnat Tiryiiq fi'l- (Iraq* (The Entertainment of the Enamoured and the Agony of Lovers in the city of Tiryaa in Iraq).

Al-Naqqash imported, on returning from his travels in Italy, the Western model of theatre believing that it was the only suitable and elevated form of theatre in the world. In his Arabic theatre, he tried at a later stage to develop this imported art whilst maintaining its original western structure, but he soon realized that the Arab audience wanted something closer to their own culture stemming from their own history. This led him to seek his subjects from the traditional Arab literary heritage such as *The Arabian Nights*, as Wannos was to do in some of his later plays.

2.1.2 Relation between Modern Theatre and Arabic One

The importation of the concepts of modern European theatre to the Arab world was not such a unique occurrence. The nineteenth century was an era of change in the Middle East that was to see a resurgence of Arab culture and identity under Ottoman rule. New, sometimes disturbing ideas, began to circulate and threatened to disrupt traditional patterns of life: ideas of equality between Muslims and Christians, modernization, reform and nationalism. Most of these ideas came from Europe and were gradually Wannus, in respect and admiration of the pioneering role of al-Qabbani in Syrian Arab theatre, has used al-Qabbani's most famous play *Harun al-Rashid maf.a Ghiinim b. Ayyiib wa-QIIt al-Quliib* (Harlin al-Rashid with Ghanim b. Ayyiib and Qut al-Quliib), the theme of which was taken from the *The Arabian Nights* (nights thirty-six and forty-four), as the inner play in his play *Sahra maf.a Abi Khalil al-Qabbani* (Soiree with Abi Khalil al-

Qabbaru, 1972), while the outer play is concerned with the problems which al-Qabbani faced in bringing this and other plays before audiences in Damascus during 'the 15 al-Hajjajl, A., al-GArab wa Fann al-Masrab, al-Maktaba al-Thaq§fiyya (no.352), Cairo, 1969, p.81).

1870s and *BOs.18* Al-Qabbaru's play had in some people's eyes injudiciously and unintentionally belittled the reputation of the Caliphate, when he made, as others had before him, the Caliph Harlin al-Rashid the humorous central character of his piece. It was this play that caused the ulema to complain about his theatre.

Wanniis and other playwrights have been trying since the modern theatre began to change the public's attitude to the theatre by producing something closer to the hearts of *the* people, something arising from their own culture and history. Wanntis supports the view that maintains that the future of Arabic drama depends on developing the content rather than the form, when he remarks that "what we intend for the Arab theatre, in the first place, is the creation of a theatre with Arab content capable of reflecting the problems of this society and expressing an opinion regarding their problems.

2.1.2 Concepts of Culture

from other cultures. People see, interpret and evaluate things in different ways and something that is considered an appropriate behavior in one culture is frequently inappropriate in another one. It is clear that misunderstandings arise when one uses his/her own meanings to make sense of the meanings of the others (Quappe & Cantatore, 2005). Misinterpretations occur primarily when people lack awareness of them own behavioral rules and project them on others. In absence of better knowledge, people tend *to* make assumptions, instead of finding out what a behavior means to the person involved.

Up to now, there have been many definitions of “culture”. It can be defined as what makes someone stranger when you are away from home. It includes all those beliefs and expectations about how people should speak and act which have become a kind of second nature to you as a result of social learning. When you are with members of a group who share your culture, you do not have to think about it, you are all viewing the world in pretty much the same way and you all know, in general terms, what to expect of one another. According to Kramsch, “culture can be defined as membership in a discourse community that shares a common social space and history, and common imaginings. Even when they have left that community, its members may retain, wherever they are, a common system of standards for perceiving, believing, evaluating and acting.” (1998:10).

2.1.3 Characteristics of Immigrant Literature

The human character (such as nostalgia and love for the homeland), and virtuous values (such as freedom and openness to the other), dominate the diaspora literature since its inception at the beginning of the twentieth century until today, despite the change in the geographical distribution of literature and the emergence of the Iraqi face clearly.

If in the past, diaspora *literature* was predominantly on the American continent and in Lebanese and Syrian tongues, it is currently concentrated in Europe with an Iraqi majority.

This current diaspora literature is one that is open to other cultures, mature and liberated, and interacts with neighboring civilizations.

Despite the predominance of surrealism in poetry, there is a lot of influence on French romance and Arabic classics. Most of the present-day Muhajireen poets write some kind of prose poem, and some of them write melodious poems "qasid al-tafi'ila", and few have preserved the vertical poem.

What novelists still write about homeland and nostalgia, about exile and isolation, about war, death *and* failure, and this literary form developed a lot from the beginning of the twentieth century and competed strongly with other forms, especially poetry.

2.1.4 Diaspora literature concept

The term diaspora is used to refer to the modern Arabic literature branch that arose in *European* and American countries among a number of Arab writers who immigrated to America, especially North and South America, at the end of the nineteenth century and the beginning of the twentieth century, and most of them were from Syria and Lebanon. And after migrating to it and settling in it, they left literary traces of writers in Arab countries from my two perspectives: The first: their influence on European and American literature. The second: the opening of a new door in the emotional and pictorial field before the eyes of the writer as a result of life in a new environment (1).

The full effects of the diaspora writers clearly indicate that their thinking on the nature of literature was not inspired by a single philosophical doctrine alone. In fact, the *philosophical* foundations of the diaspora theory of creativity fall within the framework of different philosophical systems; And that fact presents us with a question of proving to what degree this theory of creativity can be formed, as a theory, by consequence and coherence, if it has its sources in many philosophical systems, between which there are sometimes confrontational, if not opposing, relations among them.

Other issues to which our title refers here arise; We choose from them two issues that seem to us very important in relation to the subject of our research: First, the migration theory of creativity was formed within the frameworks of a specific philosophical heritage, and within the frameworks of a literary heritage as well, contributing to that heritage, albeit with its "rebellion", and although that theory was called "subversive", in the sense

of an actual break with every tradition—it appears thus, until it is examined in its entirety. Secondly, and our saying that this theory arose in the bosom of a certain philosophical thesis (or in the heritage of certain philosophical theories), that is, that it has philosophical springs, immediately raises the issue of proving its nature in principle: If philosophy is adopted as its source, can such a theory of creativity avoid those Philosophy as its refuge? In other words, the question arises: is the exodus theory of creativity normative, or is it speculative? Is it inductive, or deductive? And what is its relationship to establishing the rules of literary creativity? (1)

The answer to this fundamental question requires that we establish before that the main philosophical springs of the theory which approach the sciences superior to them, and sometimes mingle with them, as we shall see later.

We must know then that it is not possible to go far and analyze in detail the philosophical doctrines that inspired the diaspora writers. In spite of this, we believe that introducing the essence of the philosophical springs of the empiricist creativity theory will be sufficient to determine its origin and to indicate the possibilities of constructing the theory that we will deal with later in all respects.

Proving the spiritual origin of the diaspora theory of creativity required an additional effort related to revealing that origin that exists in more than one direction. In the initial stage of our research, it seemed to us that the diaspora writers were facing problems that are difficult to solve, with regard to their effort in forming the theory of creativity according to a theoretical sequence, and in forming it in its traditional sense in particular. It was imagined to us, first, that the reasons for this lie in the inability of these writers to think sequentially; But we concluded, after that, that the first reason lies in accepting the primary foundations of philosophical systems that differ in some respects. This means that we were not immediately able

to prove their understanding of the nature of art, that is, to prove the philosophical origin of their creativity theory. Rather, we found ourselves compelled in the true sense to discover the many influences in their works and to follow its main thread.

This complexity is distinguished especially by the thought of both Mikhail Naimah and Gibran Khalil Gibran, who, in the literature of the diaspora as a whole, were trying to solve the issues of both literature and art, in a systematic manner, while others wrote about it by chance, and often as an echo of Naimah and Gibran who were "They direct all writers. There is no doubt that American Transcendentalism, led by Ralph W. Emerson R.W. Emerson, occupied his "honorary" place among the philosophical reflections that diaspora writers used to drink from.

We can see analogies, or even correspondences, between them and Emerson's thinking, on two levels: On the first level, some correspondence appears between Gibran and Emerson's positions on every day and practical life.

If we analyze those congruences in a deeper analysis, we will delve into the approach of positivism. We suffice here only to mention some similarities and analogies that we believe have a relationship close to the intellectual trend of the Lebanese writers.

Although Gibran was not a priest like Emerson, he was condemned to excommunication in 1904, as had been the case with Emerson before. (1) Before that he was fighting the dominance of the clergy and the church as an organization. In fact, they were both quite religious in their own way. Strong individuality, oratorical talent, and their subjective nature in general were characteristic of both Emerson and Gibran. Therefore, we can judge Gibran with the same judgment that was said about Emerson: "Emmerson's influence on the spirit of his contemporaries is not doctrinal or cultural, but is precisely the subjective influence.)

2.5 Advantages of Arabic Language

Arabic language distinguished unlike other vital languages by the slang and colloquial, because the local accents and its people's arts live intact with the other arts in other nations, without any normal cases conflicts.

On Mohammed Ghonaimi Hilal that the scholar Ibn Khuldun attributed that to the laziness of the linguistics and morphologists about ruling that the developments that known by the Arabic language by transferring from bedwin to civilize, he adds also the differences are not only between slang and modern but among the Arabic slangs. Actually, there are contrasts among the Arabian countries accents. since the beginning of this century the problem of coupling in language present in the seropis theatre field, become both of them used to be an artists and poets, and they saw theatre as a type of the autistics types, thus it is the language that pathed by the first Arabic theatre team, but is was not continued, in the beginning of the second half of this century, the first group of the Arabian dramatists who were created their texts in colloquial, transferring from the artistic theatre to the pure theatre in the same time that the other writers pay attention little to the modern language, so we rind Tawiq Alhakeem write in the two types of language altogether, and he call to that as in the Alsafga (The Dealing), so he forced to write in the both types formula; the book in the formal and the theatre in the slang, so he used to translated the play that presented in the theatre himself from formal to slang since the sixty's of the past century.

Role of Sa'adallah Wanous:

The distinguished mark for attention that it was before theatre born, AlJahidh told about the theatre dialogue, so Alrawi call for transferring speech as it was told in reality by the character tongue, and alarm for the lost that incurred by the real theatre, when the dramatists make their real characters speaks on the theatre other language rather than the reality one. It is well known that the slang is limited, and restricted on a certain country

audience, thus the creative dramatist Sa'adallah Wannout refer to himself saying" by the middle of sixty's a problematic relation started between me and the language, I could not distinguish clearly in that period, I felt and guessed it, or via a quick glances, but when it was declined by the fifth of June, this problematic relation become more clear and presented under a harsh and condensed light" Wannous refer that said that in last what he was wrote: ia said to you that I'm not like deluxity, and I am trying to tell the narration in a simplified words and less ambiguous one.

Wanous saw that the theatre is a conditioned arts, know the problematic coupling between formal and slang by the appearance of the strata and the new public strata as a theatre consumers, and as basic audience in the theatre, I appeared with the new real attitudes. So, the affair is related with the building of the theatre content building, in the time that the treated text issue was correlated tightly with the reality of the audience, its roots depending in the life reality, if the audience forget the language and does not care of it, regarding that Wannous said that' I have a personal character in this concern when I present the play(O' elephant the King of the Time), I asked does not care whether the play is written in slang or not after their discharge from the presentation of the play, it is clear for me that the majority of who is asked does not care in what pattern the play was written, subsequently, modern language in the play represent one of the communication problems, this affair was repeated itself in the " Samar Concert for 5th of June" there is no any problems in responding among audience and the play that all written in a formal language , hereby it is worth remembering that some of the slang plays, it was just cheating for the characters reality, where another one considered the formal then it found a wide acceptance, with an effective response by the audience, this coupling can be resulted from the Saa'dallah Wannous vies for the spread of illiteracy, where he said' do not forget that this problem cursedly by the end of the nineteenth century and the beginning of the twenty century, because

of the literary spreading and little number of educators, press also participate widely in making language more elastic, now the problem is that in the eighty's less acutely than what in the past, for solving this problem there is a hope of increasing the theatre communication movement, among Arabic countries, and exchanging of the different artistic works via cinema, radio and television, and through the participation in the festivals and different theatre groupings.

Language for Sa'adallah Wannous stand on the absence of the theatre classical elements, where the conflicts does not undergo for arrangement as it was roaming (beginning, knot, solution), thus the Wannousi language represent a pivotal role in presenting the theatre presentation and providing entertainment, begging the other festively speciation's that provided by the writer, therefore, it can be noticed from the first step from the writings before June, 1967, he employed an abstract language, because the content of these plays stage(The Tragedy of the Poor Date Seller(the X Prophet on Antigone Funeral) and (Corpus in the Beach)(When the Men Plays), and vice versa, so the plays content embodied the inequity and suffering that encountered by the human being, in neglecting the elements of time and venue without ignoring the slang, that four the treatment of the issue and make it close to the audience, also people can find Wannous tend for symbols as it was in the play of locust, such as one character continue in speaking for a long time as it was done by "Ansi" in dealing with the entire content presentation, which can transfer us towards the writer itself.

Also Wannous endeavor to illustrate the pattern characters linguistically imaging, if he satisfied by mentioning its features without benefit from it, i.e. this is a secondary characters and its roles in one dimensions, the Writer Wannous reply that he draw with the language the serious or solid, happy or sad, rich or poor, ambitioned or not. Without practicing this role be the character, the features presented by Sa'adallah remain as just a fixed abstract language in his short plays, for achieving a

quality mutation when searching about a new language, it is required from the writer a long time for presenting an urgent effective presentations, where the language could not say anything, and fill any gap, but it is necessary for the audient to fill this gap, this through understanding for the language function in the street theatre. Wannous also depend on the poetry language that permit an area the audient that can tight on, where he can discover his language and his understanding too, and not use the language by its poetic meaning, but by its positive meaning that refer and not franked, presented and not remarked, alarm and not explained, present and not tell a dramatically language its affairs written in a group of dramatists, and that Wannous stand in a dilemma from the classical language and try forcedly to find a substitution for it because it cannot recover him.

This substitution represented in the play of “Samar Concert for 5th of June) that declared in this play on his characters tongue, he was suffered in creating this new language that endeavor to combat the community inherent believes, rather than disgrace all the suspended issues, without forgetting the inherited group language that assorted according to the plays between the people’s language in the play” The King is The King” people are out of the play (but are the people really out of it)

Practicing our witness but we are within the most comprehensive play out of the text and the hall, which the author need for exploring and cleaning and not more than other way. So the play” the king is the king” you can smell through it the nights scent’ one thouthng and one night) to a historical heritage language as in “ a Night with Abi Khalil Alkabani” that Wanous can read through it “ the theatre heritage is an artistic theatre reading, and it is an attempts has its significance, value and its modernization in the path of the Arabian theatre movement. Perhaps, Sa’adallah beliefs in the theatre and its role in removing the difference between the slang and the formal language, make him not exaggerates in his theatre writings rather than the formal, and his obligation reflects his awareness of its importance using,

and its role in confirming the human, society, and culture as generally, in the same time it can reelects his conceptual and political attitude, accordingly the theatre should shoulder the mission of awareness and attention of the audient regarding the real life.

Conclusion

Thus, it can be said, after a great deal of thought in the theater for Saad Allah Wannous, that his theatrical experience constitutes a homogeneous unit of experiences that erase the boundaries between the density of peoples without embracing the crystallization of their cultural specificities in the horizon of establishing theatrical identity. We are faced with an experience that emphasizes the humanity of creativity, the social function of art and is open to three global theatrical experiences, namely the Scaffor experience, where Wannous meets with this pioneer of political theater in the political situation and identity, and in considering theater as a tool for social transformation, and a means of educating the masses, and then openness to The experience of Bertolt Brecht and the educational and epic theater, the Brecht epic theater has gone towards involving the spectator in the theatrical performance in order to put the phenomena presented before him into the position of criticism and analysis. The epic theater has been “greatly appreciated in the Arab world, because it deals with political and social problems that concern the Arabs, and emphasizes the social function of the individual” (24). The third experience that the theory of politicized theater opened up to is the experience of (Peterfais) in his documentary theater, which seeks to put the facts under the perspective of social and political evaluation. And opening him to these experiences, he came to the fact that the Western theater form is not the only or superior form technically and intellectually, but it is possible to create an Arab theater comparable to that of the Western theater by exploiting its popular Arab arts to establish a distinct Arab theater. The novelty, which is theatrical composition alone, also included the methods of acting and directing, and

the extension of interest includes even the architecture of the theater and its contemporaneity, the nature of Arab architecture and the nature of Arab gatherings for their practice of some theatrical manifestations. As well as the trend to simplify the decoration, costumes and theatrical missions. This represents a correct trend towards the establishment of a theater with a distinct Arab identity that calls for reform with ideas derived from our history and heritage to be (more convincing and enjoyable), as stated by Abu Khalil al-Qabbani in his play *An Evening with Abu Khalil al-Qabbani*: “When we draw stories from our heritage, we salute the glories of value and the progress of personalities The novel appears as an art originating from this country...” (25).

Wannous broadcasts his call to the theater, a message that reveals the truth and distances itself from illusory fantasies. It welcomes audiences onto the stage, welcoming their real-life tales rather than the fiction of some authors. Thus, awakening the awareness of the recipient and preparing for the change that he aspires to. Wannous’s writings try to draw its audience to its detachment from a specific intellectual position in looking at the theater and its role, and in the face of the problems of reality and the regression and progress that it encounters. In his statements and theoretical writings about his dreams and projects, he refers to this thought. We find the world of power in the Wannous theater that revolves mainly around power, and the focus on power leads to reducing the elements of reality and its complex overlapping relationships into a mere simplistic symbol of this reality, so that it can be said that the insistence on this symbol makes it visualize the scene so that the authority appears as political and social institutions, as if they are separate Objective conditions that produced it this way or that. If, on the other hand, the authority is a tool, in the sense that it works to lead a specific social system and ideological system, begging to achieve this task by creating political, cultural and legal bodies, reform can pass through its laws. The state has acquired as an objective expression of a system of

relations, ideas and visions. In the countries of the world that were liberated from colonialism, there are special features that separate them from the stable formula in the colonial countries, which, in their rise and looting of the backward countries, were able to create institutional forms with clear traditions, something that did not happen in the backward countries after their liberation from the declared colonial dependency in the form of the presence of forces military. It was necessary for the state institutions in these countries and the tools of ideological supremacy to focus on this contrast, dedicating a number of intellectual formulas.

Findings:

The theatre of Wannous discover the artistically and dynamic of the heritage and people's rituals, and using this to enrich forms and interpretational means, grant both the eastern and Arabic theatre as generally, its specialty for reaching and originating the people's presentation. This study also make the Arabic theatre way more clearly, and extending of tis experimental effectively in the international humanitarian theatre as generally, and this mission become more clear in his last written plays, and he saw the death nearly and standing in front of him as his play" a narrower country than love' and " Historical ma'am' and' rituals of signs and transformations" the Drunken Days". Thus, from the above mentioned, the following points can be mentioned as:

- 1- Sa'adallah Wanous understand that the theatre writings is non completed, otherwise than it is completed by the wholly presentation, as such the ultimate relation between theoretical writing and the practical.
- 2- Sa'adallah Wannous need really a political theatre discharge and either partially daily and in the same time, make and enhance audience for changing.
- 3- Wannous needs an audience theatre towards the working public strata, after studying its situations and life circumstances.

- 4- Wannous Needs a group theatre participated by a group of individuals, have features of homogenous and clearness in vision and zeal, and the ability on searching and mining.
- 5- He needs for this group to go on breaking of the classical work, so as to jump on experimental continuous way for building a mission theatre in the community, after increasing its awareness regarding its community conflict and its political destiny.
- 6- Wannous determined the actual means that achieve a confirmed interaction with the audience.
- 7- Wannous does not care for the prepared theatre templates.
- 8- Wannous making efforts in politicization of the theatre dispatch and dedicated it in the theatre practice
- 9- Changing begins by the audient himself.
- 10- He confirmed of the Arabic theatre awareness, because his theatre is a release of the Arabic community, in the same time that Arabian dramatists run after the European theatre, when he pass them extending a new bridges in the Arabic heritage and audibly Arabic stories, as it was agreed wholly by the critics- to destroy the loneliness wall between the Arabic theatre and his audience.

References:

1. Abdul Razzaq Eid – Freedom: Knowledge / Authority, a study of the theatrical text of Saad Allah Wannous –, p. 93.
2. Adnan Rashid – Brecht Theater – Arab Renaissance House, Beirut, 1988, p.93.
3. Ahmed Jassim Al-Hussein – Saad Allah Wannous in the Modern Arab Theater / Vision – – p. 58.

4. Ali Al-Ra'i – Concerns of the Arab Theatrical Text – Spring of the Theater, Volume 3, June 1990, p.9.
5. Classe, Olive, ed. Encyclopedia of Literary Translation into English. 2 vols. London: Fitzroy Dearborn, 2000.
6. Corbett, John. Written in the Language of the Scottish Nation: A History of Literary Translation into Scots. Clevedon, UK: Multilingual Matters, 1999.
7. Dialogue with Izz al-Din Ismail: Conducted by Hassan Mahmoud Abbas, Al-Arabi Magazine, p. 328, March 1986, p. 100.
8. Dialogue: with playwright Abdel Karam Bershid – Arab theater, reality and horizons – paid by: Fatima Shahi, Al-Rasef Magazine, vol. 11-12, Winter 1992 p. 20.
9. Dr. Abd al-Rahman Yaghi – In Arab Theatrical Efforts (from Maroun al-Naqash to Tawfiq al-Hakim) – Dar al-Farabi, Beirut, Lebanon, 1st edition 1999, p.239.
10. Dr. Ibrahim Hamadeh – The Concept of Westernization in Brecht Theater –Al-Aqlam, No. 9, No. 12-1977.
11. Dr. Salah Saleh – Saadallah Wannous in his last decade, Dar Al-Shorouk for Publishing and Distribution, Amman, No. 16, Q4, Winter 1997, p. 30.
12. Dr. Hayat Jassim Muhammad – Experimental Drama in Egypt 1960 / 1970 and the Western Influence on It – Dar Al-Adab, Beirut, p. 71.
13. Ellis, Roger and Liz Oakley-Brown, ed. Translation and Nation: Towards a Cultural Politics of Englishness. Clevedon, UK: Multilingual Matters, 2001.

14. Fakhri Saleh – Saad Allah Wannous Theater – General Egyptian Book Organization, Fosoul Magazine, Volume Fourteen, Volume 2, Volume 1, 1995, p. 333.
15. Farida Al-Naqash – Saad Allah Wannous Theater – Al-Hilal Magazine, p. 7, July 1971, p. 81.
16. France, Peter, ed. The Oxford Guide to Literature in English Translation. Oxford: Oxford UP, 2000
17. Ghada Nabil – The King is the King – Journal of Literature and Criticism, July 143, p. 29.
18. Hassan Al-Munai'i – Attempting to search for a distinct Arabic theatrical formula (a preliminary study to determine the goal and premises) – Khotwa Magazine, vol. 3-4, 1986, p. 8.
19. Ismail Fahd Ismail – the word / deed in Saad Allah Wannous Theater, p. 7.
20. Issam Mahfouz – A look at the future of theatrical language – Al-Araby Magazine, p. 374, January 1990, p. 150.
21. Jan Al-Kassan – Saadallah Wannous Theatre, Exception or Dhahirah, p. 73.
22. Khaled Amin – After Brecht – Sindi Press, Meknes, pp. 23-24.
23. Khalil Al-Nuaimi – Conceptual writing and the play “The King is the King” by “Saad Allah Wannous” – Al-Bahith Magazine, Vol.3, No. 2, 1979, p.44.
24. Muhammad Al-Mashaikh – The Modern Theater of Saad Allah Wannous – Al-Aqlam Magazine, Ministry of Culture and Information, Dar Al-Jahiz, Baghdad, No. 6, No. 15, 1980, p. 235.

25. Muhammad Badawi – Manifestations of Westernization in the Arab Theatre, Reading in Saad Allah Wannous – Fosoul Magazine, Volume Two, Volume 3, 1982, p. 91.
26. Muhammad Ghunaimi Hilal – In Theatrical Criticism – Dar Al-Awda, Beirut, p. 84.
27. Saad Allah Wannous – An Evening with Abu Khalil Al-Qabbani – Union of Arab Writers, Dar Al-Adab for Publishing, Damascus 1972, p.100.
28. Schwart Krivish – Theatrical Industry – Translated by Abdullah Mutassim, Al-Dabbagh, Dar Al-Mu'min for Translation and Publishing, Ministry of Culture and Information, Baghdad, 1986, p.133.