



The Concept of Phantasm in the Modern Iraqi Theatrical Speech

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Phantasm is often considered as a mental activity practiced by the human race, and has been addressed by human thought from ancient times by studying and analysis, by explaining what happens to man during sleep. This study sheds the light on Phantasm as a general term, then, it discusses the term in depth and analyzes the modern Iraqi speech in theaters. The study is divided into three chapters, the first chapter gives a general overview over the concept of Phantasm. The second chapter discusses the concept in the general use of theatre and literature. The third chapter gives a full analysis on a sample, which is Awatef Naeem's *Me, The Torment and Your Love*. The study concludes that the process of linking the abstract symbol to what the recipient's imaginary ability symbolizes, and the production of scenes through the process of thumb, is sorted according to the symbol's interpretation and semantics. The artistic language, based on the mechanisms of dissonance, assignment, displacement, interpretation and receiving, assisted in the process of constructing the inspiration at the text and presentation levels, and the title and the text's interpretation simulated into incidents.

Keywords. Phantasm, Theatrical speech, imagery, abstract literature.

Introduction

Phantasm is often considered as a mental activity practiced by the human race, and has been addressed by human thought from ancient times by studying and analysis, by explaining what happens to man during sleep. Furthermore, it was noted that there are dreams-like fantasies, represented by people during alertness, and efforts to study human perception have intensified across two levels (conscious, and subconscious), considering that most of the mental and cognitive



processes are the result of these two levels, as well as some innate and instinctive behaviors that accompany the individual from birth, the unconscious impulses are a relatively recent phenomenon, derived their first attention since the Renaissance, so man began to look to the inner self of the free individual as the key factor in determining his destiny.

The activities of man, through meditation, introspection, dreams and daydreams, are the result of a focus of attention towards a particular thing, with a real motivation, and a desire to acquire it or acquire it, then mental activity shows some kind of processes. To satisfy that urgent need of one of these images, to be dreams or nightmares during sleep, controlled by (the subconscious mind) or wakefulness dreams, comes as a result of the meditation that the individual does, to get what he wants, or to explain a particular situation, consciousness works to satisfy his desire By doing the inspiration, forming a series of dream-like mental images, but during vigilance it is a defensive means, to please oneself and to minimize its emotions.

The process of inspiration is the result of the desire to create and produce works of art, as happens with the artists, most of their works are preceded by a process of conscious imagination of a creative idea, during which it evokes the elements of aesthetic and artistic composition, the product of which is a unique creative work, the sculptor when looking at the raw The one in front of him (wood, stone, or any other material), it means an artistic form that he understands, sees mentally and works to achieve, at the same time, this piece he is working on, means nothing to those around him, except when it is complete, and you infect them. Astonishment and fascination, and sometimes the artist does not feel satisfied with his achievement, and this dissatisfaction is the result of the mismatch of what he produced with the image he sees in his imagination, an image that was originally created by the inspiration.

At other times, the human mind produces mental images, by being subjected to a speech of a special kind, which links what it receives with the thoughts and memories of the past or future desires, and his mind depicts images that differ from what they encounter but emanate from it, and this kind of Mental activity, often accompanied by theatrical works, as the recipient when exposed to the theatrical discourse, whether it is a text or a presentation, is interrupted by one of the symbols of the play, a phrase, or an geometric form, formed in a certain way on stage As a decorative singular, or the compositions of the bodies of the actors, to emerge from it a scene that is cast in front of the recipient, represented in the form of interpretations or references and mental images, related to the consciousness of the recipient himself, and this activity depends on the recipient's imaginary ability, his experience in understanding the speech, and his rhetorical images (metaphor, metaphor, metaphor).



In addition to his ability to decipher that speech addressed to him, and the static act is controversially related to the theater, it cannot be separated from the theatrical work, and has many concepts, influenced and influenced by the process of understanding the theatrical discourse, and according to the above, the researchers pose the problem of their research by asking: What is the concept of inspiration in contemporary Iraqi theatrical discourse?

The importance of the current study lies in highlighting the importance of the inspiration and representing it as a mental awareness that has a role in the receiving process, which can transform the unattainable world into a truly present and in-kind world, i.e. to produce a world of dreamy images, but it carries with it reference semantics and sensory implications, indicating its true realism, to form at the level of text and presentation, and to show how it affects Iraqi theatrical discourse in terms of the functioning of form and content, and to produce contemporary theatrical output, which is taking place in society.

Based on the above data on the importance of the topic, it was necessary for researchers (the concept of thumb) to be defined as: an imaginary mental activity, capable of producing mental images, which are presented in front of the individual in multiple manifestations to satisfy an urgent need in itself, embodied in contemporary theatrical discourse. The researchers adopted the descriptive (analytical) approach in the analysis of the selected sample of research, in order to keep up with the objective of the research in identifying the concept of inspiration in contemporary Iraqi theatrical discourse.

Chapter One: Phantasm as a General Term

The inspiration is a mental activity consisting of an imaginary perception, in which a persuasive desire is satisfied, predominantly psychological, reflected in a psychological emotion, which can be observed through a certain social behavior, which the imagined self-resorts to, as an attempt to satisfy that desire, but the individual fears social control, and the reactions of others. Therefore, this individual, sometimes, deliberately stay out of their sight, isolated away from them, in an attempt to achieve self-satisfaction and satisfaction of the other, and this isolation may lead to a sense of alienation, experienced by the individual within his community, or shows symptoms of autism, and in front of this introspection Matt, finds himself attracted to her, despite his belief, that she is active in the desire to do something, but at the same time, it causes him psychological disorders, resulting in a kind of internal conflict, and therefore can be characterized as an attempt to achieve self-desire through imagination.

Sigmund Freud (1856-1939) divided the human psyche into three pillars: the Ego (a combination of consciousness and the unconscious), the Id (a deviation or desire to satisfy lust), and the Super-



Ego (the ideal tendency of man) (Freud, 1982: 14-17). These three pillars represent a tool for the analysis of the psychological method, and if we drop this tool to read the theatrical presentation, it applies to both the sender and the addressee, the latter represents the mirror reflecting the psychology of the (author) and vice versa, and (Freud) proceeds in this approach of art in general, And literature in particular, and then linking everything that the literature represents as a sender, is the eye of what the recipient (the sent to), there is a strong link between artistic creativity and suppression and neurosis, and that transcendence is the agent that leads directly to creativity, and transcendence in The dictionary of psychoanalysis is included in the mechanics of psychological defense, along with (justification), (heart) and other forms or unconscious defensive tricks, trying to overcome the contradictions and effects resulting from the suppression practiced by (the Super-Ego) or (mind and religious and moral values), on the (Id), or (desires, instincts and primitive physical needs).

Therefore, the artist is a self-contained person, very close to the situation of the neurotic psychopath in terms of isolation, and his works of art are only means of venting his repressed desires. But in contrast to the neurotic, in terms of not giving up, he draws all his attention to the path of salvation, the path that connects pure daydreaming to artistic impact, as a means of social integration, as the artist creates a fulfilling world rather than a private domain that does not go beyond the limits of his own mind, but a world in which others may share and enjoy it (Hauser, 2008: 51-52). This logic applies more to fine arts than to performing arts such as acting and singing.

The e-traumatic scene represents the mirror of the recipient who lives in the same psychological conditions, the author establishes his work in the same way as the recipient goes through the tendencies, which in turn leads to the arousal of his psychological powers, and pushed her towards the satisfaction of his suppressed desires, the recipient participates in a substitution participation in the satisfaction achieved in the artistic impact, and the artist enjoys what is prepared for him, through the success of his work, of the satisfaction of desires that he was deprived of until then (Ibid: 52).

In the theory of the English psychologist (Wilfred Pine 1897-1979) which involves a clear dichotomy between the real mentality and the unconscious emotional, there is something connecting the poles of this duality, the first is organized, the second is instinctively unregulated, and this difference between the two in the case of An exciting existence, which leads to the inability of communication between them, the individual resorts to a new bond, strengthens the relationship by a defensive means that allows the individual to coexist and balance again, even through productive emotional images, allowing progress and exit from external pressure, and on this basis, psychological conflict arises which is a process From social interactions, which means



the desire to carry out two opposing types of objectives and desires at the same time, and that the psychological conflict between the individual and society to achieve certain goals and objectives, in which the competing parties (individual and self) and (individual and society) try to achieve the same goal, to achieve their own personal interests, it justifies when there is a common need that they wish to have, while not enough to meet the need for both.

Moreover, the structure of society and the values prevailing in it play a prominent role in pushing the individual into a state of conflict, and here shows the role and effectiveness of the importance and effectiveness of alleviating the state of tension and conflict that the individual is going through, bringing him to a state of relaxation and tranquility, after meeting his urgent desires, and representing the absorption of differences and contradictions that exist between the individual and society, and works to increase the manifestations of union and harmony in the components of these different elements, in order to facilitate the process of integration, the disappearance of boundaries, paradoxes and contradictions exists (Dodeen, 2012: 181-183).

According to some researchers Phantasm is divided into four sections:

First: Involuntary Phantasm: the simplest type of imagination, in which forms and models are formed unintentionally, or are involuntarily, without any effort by man, such as dreams, can occur in the general public.

Second: Voluntary Phantasm: is the ability of an individual to build models, or to produce new ideas of his own volition, about something, such as daydreaming.

Third: Creative Phantasm: it is the self-formation of new models in the process of creative activity, which leads to the production of new and authentic, as in plastic art.

Fourth: Recreational Phantasm: is the ability of the individual to imagine what he learns, by drawing mental models of the theoretical material he studies, as in theatrical art.

Phantasm is also influenced by a range of factors, such as the context or place in which the static act occurs, giving context an active role in the formation of the meaning by which the ethno-visual vision is adopted (Al-Masdi, 1982: 94-96). In addition to the impact of space and the surrounding environment in creating mental images, through the impact of the environment on the human psyche, motives and emotions play an equally important role in shaping the landscape, based on behavioral theory, and the effect of instinctive and innate impulses on the behavior of individuals.



The researchers believe that the individual has defensive means used against ideas or desires that are not acceptable to him, and do not agree with his feelings and feelings, resorting to them to relieve the psychological pressure on him, and one of these defensive means is daydreams, which depict scintillating fantasies that give a sense of pleasure and happiness, to live moments, and sometimes to enjoy, such as watching a movie or a scene, giving the motivation to achieve the real-life wishes, and keeping away from the stress of life and reality, living.

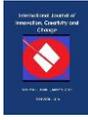
Chapter Two: Phantasm in Theatrical Speech

Section One: Phantasm within the Play's Context

The theater includes the idea of being inspired from the beginning of thinking about the writing of the achievement (as an idea in the author's head), until the last moment of the presentation, to move to the thought of the recipient (as a guided message), his mind works on the formation of various images that come to him as a defensive means to resort to, or in reaction to the constraints, traditions and systems surrounding him, or the satisfaction of an urgent internal desire, then the inspiration as compensation or alternative to the living reality.

The static scene is an active element in the overall composition of the theatrical text, consisting of receiving the data of the readable text through reading dialogue, understanding its meaning and exploring its temptations, as well as the directing observations that the author may attach within the text, when the initial vision of the readable theatrical scene is formed, and this vision grows so that the reader, as if within the theatrical environment of the theatrical event, imagines the theatrical image of that event, with all its visual and audio elements, according to the reality of the text itself.

Accompanied by the stage of theatrical production in various times of time, in the Greek play (Ion) by Euripides (480/406 B.C.), the story of Creusa, the daughter of Arichtheus, the beautiful one who was raped in a cave by the god (Apollo), carrying a child from him, and when the time of birth she goes to the same cave and puts her child, and then leaves him there with a basket, after a while, she marries and remains without a child, and she goes with her husband to the temple to ask for the atomic from God, and when the prophecy tells them, the first person to come out of the temple is Son of them, she sought refuge in the temple for protection, and there is a long dialogue between Creusa and Ion, and you know that he was her son, but he does not know her, then begins to describe the basket that left her in it and the inscriptions and flowers, and gets acquainted, and the whole family returns happy to the palace, and the scene is reflected in a dialogue in which (Ion) talks with birds that do not exist, imagines them and orders them as human beings, as in the following dialogue:



"Ion: Messenger of Zeus. Who are you conquering with your claws the strongest birds. This is another swan bird that embarks on sacred altars, not to move your bright scarlet feet elsewhere." (Euripides: 213.)

While most symbolists rejected objective literature, whether social or moral, using the symbol merely for intellectual luxury and abstract intellectual pleasure, and clinging to the principle of "art for art," another group opposed this idea, and decided to address the reality of during the symbol, among them is the Norwegian playwright (Henrik Ibsen 1828-1906), who observed that abstraction imposes on the recipient the reflection and the binding of the abstract symbol, what it symbolizes in its real life, or in the human soul, and its arousal. A sense, this contemplation and introspection of the idea of the symbol requires a state of inspiration that the recipient is aware of or does not realize, according to the theory of psychoanalysis, working through the text to form the scene of the inspiration, as if it were a vision of a future of reality, as in the following dialogue:

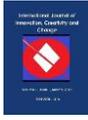
"Nora: (diary and on her lips like a smile) maybe one day. After a number of years, when my beauty melts, don't make fun of me. I mean, when he breaks down his love for me, and I lose some of my money, he loses the buzz of laughter, and the magic of the clothes dissipates. The impact of words fades ... Then the benefit of saving something like this, (impulsive) shows nonsense. Such a day will not come, what are the times the circumstances have complicated with me... (smiling) And when I was hiding myself in this room and dreaming that an old mortal would show him when I imagined his presence when all the ports closed in my face and I was hiding myself" (Ibsen: 31).

From the foregoing, the researchers believe that the static scene based on the reading of theatrical texts is characterized by high subjectivity, the imagination of the recipient and the dictates of his perceptions that are constructed this scene by certain motives, to satisfy certain needs or desires, but the text, was the motive for these perceptions and scenes of satire.

Section Two: Phantasm in Play

There is no doubt that the audience is more passionate about vision than listening, and is sensitive to the general feelings of theatrical work, through symbolic values, because the world of human thought includes situations that the word cannot express clearly, while the language of theatre with its physical and biological elements succeeds in fully expressing it (Ardash, 1979: 71).

The English director Gordon Craig (1872-1966) distinguished himself by not relying on the theatrical text, except within his ability to suggest, in a sense and a general sense, and then



translates this sense with the least amount of words, citing other means such as the signal and the actor's movement, with the approach of silent representation, crick points out by saying: "By suggesting and moving, you can translate all that is disturbed in the minds and minds of the crowds." (Yusuf, 2001: 183). This view of the Russian director (Vsevelod Meyerhold 1874-1940) confirmed this view of the Russian director (1874-1940) by saying: "Every sign, or gesture is a head, or movement that is only the essence of form and calligraphy in the sculptural image" (Meyerhold, 1979: 101). These references and gestures that form a symbolic sequence, in order to translate actions and attitudes through mental images that form inspiration.

In (The End), which grew from a group of improvisations, performed by the actors of the Open Theatre Troupe for 1969-1971, based mainly on the stories of Casper Hauser and the story of Kamala the lupus girl, the show was based on rituals. Social and dream, in search of existential situations, in which the spiritual reality, the reality of daily life, is invented during the process of death, the main theme of the play (The End) imagines the souls of the dead, and has worn bodies, for the purpose of addressing the living (Ardash, 1979: 221).

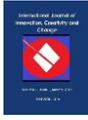
According to the foregoing, the researchers concluded that the static scene resulting from the recipient's exposure to direct viewing is less free to visualize and release the imagination, as the director's vision and the image of the show have determined the recipient's imagination, to move toward what is decreed by the director.

Chapter Three: Analytical Study over (Me, The Torment and Your Love)

Written and directed by Dr. Awatef Naeem:

The play takes place on the coast of a river, near one of the bridges connecting its banks, and the story of a rich man with a prestigious position and social standing, and owns real estate and has accounts in banks, but who are competing in the stock exchange, and in one of the deals lost everything he has, he decided to commit suicide and to get rid of his unhappiness, after all the prosperity he enjoyed, and while trying to climb the bridge to jump in the water, and if a man of the public approaches him and complains about him of the rich, they assaulted him by beating and kicking and assaulting him in various ways and insults.

Then the poor man became alert to the man who tries to commit suicide, so he approached him and asked him what he is doing, the man said that he intends to get rid of his misery by jumping into the water, and there is an argument between them in which the poor man tries to know the reason for the water in that cold weather, and that the rich man insists on his decision, but the human duty felt by the poor, he must prevent him from jumping to the water even by force,



explaining to him the reason for his suicide, that he lost everything, and can not bear the difficult days ahead on him, but that the human duty felt by the poor, he must prevent him from jumping to the water even by force, explaining to him the rich reason for his suicide, that he lost everything, and cannot bear the difficult days ahead on him, but that the human duty felt by the poor, it is imperative to prevent him from jumping to the water even by force, explaining to him the rich reason for his suicide, that he has lost everything, and cannot bear the difficult days ahead on him, but that the human duty felt by the poor, he must prevent him from jumping to the water even by force, explaining to him the rich reason for his suicide, that he lost everything, and he can not bear the hard days to come. The skill of that poor man, who looks like a madman, was able to convince him of his terrible deeds, so he stopped committing suicide.

Afterwards, he begins by talking about man's ability to change destiny and reality from misery to happiness, from misery to well-being, inferred by his simple living on pavements and squares, and that he feels, despite his poverty, owning all the places to which he shelters, but he feels governed as a great emperor, He rules all the lands, palaces and farms around him, and he feels happy that he did not oppress anyone, but shares others their joys and sorrows, dances, sings and moves from one joy to another, he is free and without restrictions and they do not faint, his way of happiness himself is the dream, And his dreams, which inspire all this activity and vitality and the desire to survive and continue to live, but the rich young man does not care what the poor say. He throws himself into the water, and that poor man jumps behind him and saves him from drowning and drags him to the cliff, and continues to try to convince him of his decision, and use human energy as a miraculous force of change, and that he has been subjected to a lot of calamities, but he remains standing In the face of the wind and storms, and after a long talk in which the poor man tries to restore confidence to the wretched man, and succeeds in convincing him, that he has something worth staying for, and can make up for what he lost with his youth and health, that rich young man realizes that he was wrong, and if he implements his decision He lost his life, nothing would change this universe, no one would be affected, and no one who had been affected would last for life.

The theatrical performance employed the mechanisms of reincarnation from the title to the end of the play, the title (Me, Your Love and The Torment) is the title of a song presented by the Egyptian musician (Mohamed Abdel Wahab 1901/1991), and from the title and what is related to it, there is a call to find a connection between the song and the subject of the play, and back to the song, it tells the relationship of a lover suffering from the cruelty of his lover, and makes the recipient run his idea to search for the type of love, waiting for him through the theatrical speech, whether it is a text or a presentation, thus, without feeling the recipient returns to the memory of the treasury, to form an important scene about the subject of the song and the emotions associated with it, using his ability to imagine those feelings and translate them into pictures and dialogues, and after the end of the show it is clear that this love is the love of the homeland despite all its cruelty and



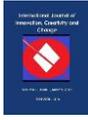
bitterness, because the faithful man cannot dissociate him from his homeland and abandon his patriotism, and by the act of disunity the intention of the part to all, and from the private to the public, so that the recipient modifies his imaginations, and reshapes the scene he created in the first play.

The theatrical performance was flooded with semantics, characterized by its ability to turn into functions that refer to other functions, and does not stop the process of transformation, but is determined by the culture of the recipient and his willingness to generate ideas from those symbols, and shows in the dialogues of the play many cases of displacement, metaphor, metaphor and reincarnation, as mechanisms for hinting, and also to have the recipient participate in the decoding of the presentation, and this is reflected in the following dialogue, as evidenced by the following dialogue. (If it rains).

It is noted in this dialogue of distress and seeking help, because what is known about the rain is help for those in need of the bounties of the after-rain from planting, fruits, crops and abundant bounties. The wretched young man who lost his wealth, assets and documents, asks for help from the sky, so the goodness comes down on him like rain, to strengthen The first symbol is: "I need rain to wash all this sadness that encapsulates me and wraps me" at the same time, it is a symbol of developing of the situation of the main character, the magnitude of the suffering, the sadness you experience, and the symbols are followed across the stage to show the background of the theater, like a sea surface, or a river reflected in the blue light, giving it a kind of approach to the reality of the reality, as well as the symbols of the costume that inspired the misery and misery of the first character, and the apparent imbalance of the second character.

The first was wearing black, the second was wearing unorganized and untidy clothes, and she gave a definition of the social level of both characters, the first of a prestigious class and the second of the general simple and destitute, and the second person's dialogue comes as confirmation of this initial conclusion when he says: "So you are one like me. A vagrant. You have no where to go," while the first person emphasizes his origins to the upper class, when he was confronted by the homeless, "Watch your tongue... I'm not like you."

The first character in the first scene suffered an internal struggle with herself, as a result of falling into the disaster of loss, loss of money, power, sultan, friends, relatives and everything, all of which called the first character to enter into a state of despair and despair, loss of self-confidence, and thinking about suicide As a defensive means that the character gets rid of her torments, this conflict between the actor's dialogue and the echo of a voice that surrounds him, as if coming from outside the theater, but the truth of this voice comes from within the depth of the character, is the same frustrated voice defeated, in the face of negative thoughts, as a result of the situation The weakness



of the character in those moments, as reflected in the following dialogue: "It is only a step and trembling fear and fall into nothingness" In this dialogue, the negative whispers of suicide and the tragic insults of it, as they are just moments that lead us towards salvation, as it depicts him that nothingness is the salvation before him in this ordeal, and the first scene ends with the first character committing suicide, and the entry of the second character on stage.

This character is a symbol in itself, and even the most important symbol of the play, because the person symbolizes an entire people, a people who live in many cases, including violations of their rights, and subjected to various attacks by those with influence, power and money, and what confirms the enormity of this symbol that the character represents, when it reveals its symbolism, is the realistic purpose saying: "Look at me, just look at me. Do I look like a person who has oil?"

Oil is a collective national wealth, a sign of totality rather than the individual, and many symbols, including: "stars shine despite the clouds that try to cover their shimmers", and also: "a piece of bread from which the simple man ate", a sign of the strength of the people who suffer from poverty, and the numbers are confined to a class that controls the bounties of that people, and for these symbols and others, can make the symbolic proportions closest to the doctrine of the play.

Conclusions and Results

At the end of the research, the researchers came up with a set of results that resulted in the study of the concept of inspiration in contemporary Iraqi theatrical discourse by analyzing the play "Me, The Torment and Your Love", and this play contained several concepts of inspiration, which can be limited to the following points:

1. The process of linking the abstract symbol to what the recipient's imaginary ability symbolizes, and the production of scenes through the process of thumb, is sorted according to the symbol's interpretation and semantics.
2. The artistic language, based on the mechanisms of dissonance, assignment, displacement, interpretation and receiving, assisted in the process of constructing the inspiration at the text and presentation levels, and the title and the text's interpretation simulated into incidents.
3. The theatrical discourse led the recipient to fall under the illusion of desire, meeting the requirements of the mind through the act of inspiration, using signals from the receiver's reality preserved in his memory.
4. The theatrical discourse adopted abstraction forms, acting as agitators in the construction of the scenes, such as the decoration used as a backdrop in the theatrical performance.
5. The play employed the use of semiotic possibilities in the depiction of the scenes, through their levels suggested by the silence, and broadcast them within the theatrical discourse, such as exposing the falsity of power in front of the people.



6. Psychological emotions and abstract concepts were concentrated in theatrical discourse, of a symbolic and expressive nature, which prompted the recipient to build the scenes.

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- *The play was screened at the National Theatre Hall in Baghdad on 13 December 2012, written and directed by Dr. Awatif Naeem, starring: Aziz Khayoun, Mohammed Hashem, Bahaa Khayoun, and production by the Ministry of Culture - Department of Cinema and Theatre in Baghdad.