

Projection in the Arabic Theatrical Text, Selected Models

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Abstract

The defensive mechanisms that the individual uses in order to obtain comfort and get rid of anxiety are among the important reasons that affect the course of his life, which is (drop) of the most important types, which the researcher chose as a topic for his research, the research was divided into four chapters, the first chapter included (the methodological framework), which included the research problem, which came with the following question: What is projection in the Arabic theatrical text, and also included the importance of research and the need for it, most notably studying the concept of psychological projection and socially, and shedding light on the concept of projection in the Arab theater, The chapter also included the goal of the research, which is to know the projection in the Arab theatrical text, and it also included the limits of the research and ended with defining the terms and defining them linguistically, idiomatically and procedurally. And he ended with the indications that resulted from the theoretical framework, the most prominent of which is attributed to the projection all what the ego does not want from bad and undesirable thoughts to others. Projection emerges in the theatrical text when the ego struggles with any threat and considers it external, and thus begins the process of defense through projection, and previous studies did not address this topic, and the third chapter included samples and samples were selected for two samples and were chosen in the intentional way. The fourth chapter concluded with the results of the analysis of samples Most notably: the projection is represented in the theatrical text as a result of the theatrical character's struggle with itself due to emotional or subconscious stimuli. The projection is accomplished as a result of the writer's ideas because of the shape of a specific situation that he lived in that left its impact on him. The chapter also included conclusions, recommendations and suggestions. The researcher used an abundant set of sources and references that the researcher benefited from.

Keywords: psychological projection, Arab theater, defensive mechanisms.

Introduction

First, problem of the research

The upbringing of the individual is the main factor in the formation of his personality, as inherited factors and acquired instincts form subconscious systems that have their effects on his formation later and constitute a group of defense systems against all threats facing him and are socially and psychologically influential. To find explanations for some specific behavior

that comes from the emerging environment among people and to seek to satisfy moral needs despite the presence of various problems and crises, which calls for achieving an agreement between him and the community that is compatible with his behavior. This behavior is formed as a result of the previous experiences that he had gone through and he is sometimes compelled and compelled to accept what social circumstances impose on him, which leads him to resort to different methods in order to satisfy himself. It is wrong that these emotions are a set

of activities and as a result unconscious motives are generated that are realized through words or actions or through a mental activity through which the individual reflects all the desired feelings and sensations such as pain and joy, or what makes him feel uncomfortable, which makes the individual speak about himself with a self-consciousness and sometimes unconsciousness, so she narrates the qualities in an imaginary way in the mind of the individual, so she lists everything in their secrets in an unconscious way at times and subconsciously at another time, affected by all the events surrounding him, relying on the previous experiences that he acquired, so they struggle. The ego) against every threat it faces in order to create a balance between it and the outside world, and this defense mechanism was known as (the projection). And it was used in the theatrical text between the characters to prove the human self for the purpose of pushing the danger to others as a result of a specific situation such as revenge, jealousy or love, or it is the result of a conflict of wills between two characters or within the individual himself and based on the foregoing, the researcher raises the following question:

What is the projection in the Arabic theatrical text?

Second: the importance of research and the need for it.

1- Studying the concept of psychological and social projection.

2- Shedding light on the concept of projection in the Arab theater.

3- It benefits researchers and students in theatrical affairs, including students and artists.

Third: the objective of the research.

The research aims to know the projection in the Arabic theatrical text.

Fourth: limitations (1980 and 2019 as selected models)

1- Time limit: from one year to another.

2- The limit of the place: The Arab world.

3- Subject Limit: Study of projection in the Arabic theatrical text.

Fifth: identifying the terms

linguistically projection:

“(Falled) the thing from his hand through a door he entered, and (dropped) is (dropped) by the weight of the intent to fall, and this action (dropped) for a person from the eyes of people by the weight of the object.”

2. idiomatically:

Laland defines projection, "The feelings first experienced as if they were mere modifications of the mental state, are subsequently projected outside the ego (that is, they are concentrated in points of space other than those which the thinking ego places in its phantom) and only then... they acquire the appearance of an independent reality."

procedural definition.

It is attributing mistakes and defects to others as a kind of threat, to relieve anxiety, which the writer presents in the theatrical text in a different way and in agreement with the experience he went through and lived or heard of with a treatment and a textual style that serves the idea of the play in a conscious or unconscious way.

Theoretical framework.

The first topic: the concept of projection

1- Muhammad bin Abi Bakr bin Abdul Qadir Al-Razi: Mukhtar Al-Sahah, (Kuwait: Dar Al-Resala, Bd), p. 303.2 - Andre Laland: Laland Philosophical Encyclopedia, seer: Khalil Ahmed Khalil, (Beirut: Oweidat Publications, 2001), p. 1056.

Man has a communicative relationship with society through a series of thoughts and feelings that he has. This relationship defines a set of unconscious emotions at times that lead him to suggest ideas, problems and solutions that may not exist. facing it and considering it an external threat, and thus it is dealt with as an upcoming danger that must be confronted, These defenses developed and called (drop), which was

described by (Freud)* to describe the conflict of ideas and effects with (the ego), which the individual could not bear, which makes (the ego) to drop all threats to others in order to achieve equality between it and the outside world and thus you can Satisfaction is achieved, meaning that projection in general “in both neurophysiology and psychology is an indication of the process in which a nervous or psychological event is displaced in order to be located outside, either by moving from the center to the extremities, or by moving from the person to the subject.” This meaning includes several relatively different concepts, the individual attributes every failure within him or in himself and senses it to a second person to get rid of the reprehensible thing, and the other person does not necessarily have this feature in reality, and the process becomes more complicated, for example, the question “I love him” is formed. Then becomes (I hate him) and then (He hates me). The result is contempt for people and lack of interest in them, which is an unconscious act with the aim of feeling comfortable and removing anxiety. Projection is “how certain parts of the body acquire certain meanings so that they can be conveyed in drawing the human figure is a confusing problem. It suffices to say from an empirical point of view. These written messages or information appear regardless of age, skill, or culture. One source that is taken into account is what common social meanings that physical characteristics tend to acquire in the context of social expression and social relationships. And so on.

Sigmund Freud: He was born in Freiburg in Moravia, the present-day Czech Republic, and his family moved in 1859 to Liberg and then Vienna. One year later, he learned Greek and Latin sciences. In 1879 he entered the Faculty of Medicine and graduated in 1881. He was appointed as a professor of psychiatry at the University of Vienna, and analysis turned Psychological movement to a global movement after holding a meeting in 1908. See: Tom Butler-Bowdon: *The 50 Most Important Books in Psychology*, (Riyadh: Jarir Bookstore, 2012), p. 135.

1- See: the same source, pp. 125-126.

2 - Jean Lablanche and JB Pontales: *A Dictionary of Psychoanalytic Terms*, 2nd Edition, tr: Mustafa Hijazi, (Beirut: University Institution for Studies, Publishing and Distribution, 1987), pg. 70.

3- See: Talaat Mansour and others: *Foundations of Psychology*, (Cairo: Anglo-Egyptian Library, 2003), pp. 344-345.

Certain patterns of the body tend to be associated with certain psychological characteristics.” All the motives, tendencies, and feelings of a person are transferred to others, meaning that the miser drops his miserliness on other individuals. Which is the same as what a mental patient feels, he believes that all others are crazy as a projective state, he believes that he is only the healthy person The projection does not include socially undesirable traits, but even desirable ones, which is what happens with the feeling of hatred, as it drops the characteristic of hatred on others, and it is a projection that he does to reduce anxiety, which is similar to the feeling of a hungry individual who drops on things his hunger and sees everything around him in the form of food, Accordingly, projection is “a trick or process that the human soul resorts to in resolving the conflict revolving in the personality about a specific psychological motive by getting rid of this motive and throwing it away, That is, it falls on an external person or something external, and thus the personality sees in that person or this external thing its own motives, its tendencies, and its characteristics without realizing that it is its own motives, tendencies, tendencies, and personal characteristics.” (Freud). In the idea of projection, he considered religious beliefs a defensive process and described it as an indirect study of the personality for the purpose of evaluating the characteristics of the individual by displaying incomplete and infinite forms of stimuli Without the individual knowing that this process is the evaluation and control of his reactions and his analysis of these images, and without feeling, he drops all his needs on these forms and attributes everything undesirable to certain situations of his own that he is trying to get rid of. As a result of man’s previous experiences, a philosophical view of the world and society is generated, and the function of the

mind is to think in addition to forming a picture of everything. The experience of man increases with age, his thinking develops, and his language becomes more powerful than before. This is what is called projective perceptions. When we want to find a solution to a problem in a group of people, we most often find the solution, but in different and multiple answers and ways, and this is because of projective perceptions.

1- Karen McCover: Personal projection in drawing the human figure, an approach to the study of personality, see: Rizk Sanad Ibrahim Laila, (Beirut: Dar Al-Nahda Al-Arabiya, 1987), p. 23.

2- See: Faraj Abdel Qader and others: A Dictionary of Psychology and Psychoanalysis, (Beirut: Dar Al-Nahda Al-Arabiya for Printing and Publishing, P.B.) p.51.

3- - The same source, pp. 50-51.

4- - See: Roy Shaffer: Projective Tests and Psychoanalysis, see: Muhammad Ahmad Mahmoud Khatib and Marwa Fathi Muhammad Salameh, (Cairo: Anglo-Egyptian Library, Bt.), p. 15.

Which led to finding solutions differently from one person to another, some sociologists believe that the projection starts from the childhood stage, because of their inability to fulfill their wishes because of their small size, which is reflected in their actions, and therefore most of their talents go, while we see some achieve achievements at puberty due to the projection.

The second topic: Projection in the Arab theater.

The beginnings of Arab theater are an important stage in the development of art in the Arab world, which did not know theatrical art in its new form, although the Arabs had previously known forms of theatrical art, but not in the modern form. The first beginnings of the new Arab theatrical art appeared in 1848 in the play (Scrooge) prepared by (Maroun Al-Naqash), which was a social projection through which he tried to imitate Western theater.

The play (Al-Durtin) by the playwright (Yacoub Sanoua) ** dealt with a topic that was

widespread among the wealthy, which is the marriage of two and how the husband is exposed by the two wives because of jealousy while the husband is in a situation where he cannot take one side at the expense of the other, and we find the drop in The dialogue between the wife (Sabiha) and the husband (Ahmed), who is named in (Malik) as follows:

1- See: Herbert Reed: Education through Art, see: Abdel Aziz Tawfiq Javid, (Cairo: The Egyptian Divine Book, 1996), p. 94.

2- See: Tom Butler-Bowdon: The previous source, pp. 19-20.

Maroun Al-Naqash: He is Maroun bin Elias bin Mikhail Al-Naqash, a Lebanese born in 1817. His father left Sidon and lived in Beirut in 1825. Maroun grew up there and died in 1855 at the age of thirty-eight years. He learned grammar, morphology, logic, Budaiya and Al-Bayan. He traveled to a number of countries such as Egypt, the Levant and Italy. He was introduced to theatrical art and wrote the play "The Scrooge" in 1848 and presented it in the courtyard of his house. See: Maroun al-Naqash: The Cedars of Lebanon, (Beirut: Public Press, 1869), pp. 9-10.

3- See: Riad Esmat: The Arab Theater: The Fall of Social Masks, 1st Edition, (Damascus: Publications of the Syrian General Book Organization, 2011), p. 23.

Yacoub Sanoua: He was born in Cairo in 1839 and died in 1912 to Jewish parents. He studied in Italy the natural sciences, international law, literature, music and painting, then worked as a teacher in Cairo for the sons of the Pashas and wrote several plays for workers. See: Muhammad Youssef Najm: Theatrical play in modern Arabic literature 1847-1914, (Beirut: House of Culture, 1967), pp. 77-78.

4- See: Omar El-Desouky: The play, its origins, history and origins, (Cairo: Arab Thought House, Bt.), p. 18.

Sabha: How can I love you and you enter Dora to me.

King: As for me, by God, I did not take it except for the sake of your eyes.

Sabha give him what he wants

Lavish in my negligence.

King: I mean for your comfort, because Fatuma is a good girl, and she remains the servant of your feet, and you are the miss of your house.

The psychological projection is evident in the behavior of the husband (Ahmed), who is trying to justify his action in marrying another woman in that the reason is to help her with the housework after she was exhausted and conscious of fatigue from work, and it is an attempt by the husband to get rid of the inconvenience and anxiety and justify the work he did, until The two wives turn against him.

In the play (The Death of Cleopatra) by the writer (Ahmed Shawqi) which revolves around the character of Queen (Cleopatra), the queen of (Egypt), who loved (Caesar) and who tried to make Alexandria the capital of the world and because of that the battle of (Achthium) and the battle of (Alexandria), which It withdrew from it and the goal was political in the interest of (Egypt), and the projection was represented in the following dialogue (Cleopatra):

kneeling in front of the statue of Isis

Today I shorten my falsehood and my shadows,
and my hopes are as empty as dreams

I woke up from the play of life and its
amusement, and I found this world

meridian veil

1-Yaqoub Sanoua: Al-Durtin, (Cairo: Hendawy Foundation, 2019), p. 9.

2- See: Philip Sadgrove: The Egyptian Theater in the Nineteenth Century, see: Amin El-Ayouty, (Cairo: The National Center for Theatre, Music and Folk Arts, p.167).

* - Ahmed Shawky: Egyptian writer born in 1870, studied in Egypt for law, then studied translation, and was sent to France in 1877 to study at the expense of the Khedive. He returned to Egypt in 1881, then was exiled to Barcelona in 1915 and returned to Egypt five years later and died 1932. See: Mahmoud Hamed Shawkat:

The Play in Shawqi's Poetry, (Cairo: Al-Muqtafa and Al-Muqattam Press, 1977), p. 28.

3- See: Muhammad Mandour: Lectures on Shawky's plays, (Cairo: Egypt House for Printing, 1955), pg. 53.

And my eyes turned, and I did not see with my companions, nor with my battalions and my men.”

We find that the social projection in the personality of (Cleopatra) is clear through the contradiction that she experienced. Between her being the ruler of (Egypt) and her love for (Caesar), she found herself at a crossroads of ways, which made her justify her actions through political projection and that she did so for the higher interest of her country. Consequently, the political projection made her commit suicide and death for the sake of her country and in order to achieve her goal in another world.

As for the play “God’s Revenge” by the writer (Abd al-Rahman al-Sharqawi*), which revolves around taking the pledge of allegiance to (Yazid Ibn Muawiyah) from (Al-Hussein bin Ali), peace be upon him, by coercion and bribery. His father's approach, or will he take another position, and other characters appear in the play, such as the character (Wahshi), the killer of (Al-Hamza bin Abdul-Muttalib), peace be upon him, the uncle of the Prophet, may God bless him and grant him peace.) Which he had previously pledged allegiance to, and the army of (Yazid) could block the road against him, kill him and captivate his family. The failure became clear in the dialogue between (Yazid) and Lady (Zainab), peace be upon her, as follows:

Yazid: (The crow shouted, and I said, “It is true or not.”

(She paid my debts from the Prophet)

Zainab: to sucaina

Oh, you damned wretched brat!

Yazid: (If only my brothers in Badr had witnessed it)

1- Ahmed Shawky: *The Death of Cleopatra*, (Cairo: Hendawi Foundation for Education and Culture, 2012), p. 101.

2- See: Mahmoud Hamid Shawkat: The previous source, pp. 50-51.

* Abdul Rahman Al-Sharqawi: He was born in Egypt in the city of Monufia in 1920, and his writings were published in newspapers in 1936, then he completed the law in 1943 and worked in the Ministry of Education and editor-in-chief of *Al-Tala'a* magazine. He traveled a lot in the Arab countries. Several awards. See: Abdul Rahman Al-Sharqawi: *Al-Hussein in rebellion*, biography of the author, (Cairo: Rose Al-Youssef Press, Bt.).

3- See: Syed Ali Ismail: *The Impact of the Arab Heritage on the Egyptian Theatre*, (Cairo: Hendawy Foundation, Bt.), p. 217.

(I wish my grandfather had been witnessed!").

It is clear the political projection that the character (Yazid) bears against (Al-Hussein), peace be upon him, and the extent of the domination that the character (Yazid) lives in, and that the issue of taking the pledge of allegiance was nothing but an argument whose purpose was to get rid of (Hussain), peace be upon him, but rather it is an inherited psychological projection to take revenge from (Al-Hussain, peace be upon him, because of what happened in the battles of (Badr) and (Uhud), in which the Muslims were able to kill the heads of sedition and polytheism.

As for the play (*The Tragedy of Al-Hallaj*) by the writer (Salah Abdel-Sabour) * the play showed the character of (Al-Hallaj) who was crucified and was killed by the word he wanted to show, which is the word of God and the divine light, a position he showed in contrast to the position of his owner (Al-Shalabi), whose position was not the same as that of its owner. In announcing his position, (Al-Hallaj) tended to stir up enmity between him and the rulers because of his revelations about the injustice and corruption that befell the people, so the rulers decided to provoke the people against him. The projection is achieved in the following dialogue by Al-Hallaj:

I asked the elders, and it was said

Get closer to God, pray that He removes the shadows from you.

pray to be happy

And I forgot to pray, so I prayed to God, Lord of the worlds."

1- Abd al-Rahman al-Sharqawi: *God avenged al-Hussein as a martyr*, (Cairo: Rose al-Youssef Foundation, 1984), p. 111.

2- See: Ali Al-Ra'i: *Theater in the Arab World*, 2nd floor, (Kuwait: The National Council for Culture, Arts and Letters, 2002), pp. 165-166.

Salah Abdel-Sabour: An Egyptian playwright, born in 1931 in the city of Zagazig, one of the most important pioneers of the Arab free poet's movement. He accepted the Arabic language department at Cairo University in 1951 and worked as a teacher after graduating and worked in the press and was appointed as a cultural advisor at the Egyptian Embassy in India. He wrote several plays, including *Al-Hallaj's Tragedy*, *Night Passenger*, and *The Princess Is Waiting*. He died in 1981. See: Houria Muhammad Hammo: *Rooting the Arab Theater (in Syria and Egypt)*, (Damascus: Union of Arab Writers, 1999), p. 330.

3- See: Syed Ali Ismail: The previous source, pp. 187-188.

4- Salah Abdel-Sabour: *The Tragedy of Al-Hallaj*, (Cairo: The Egyptian Book Authority, 1996), pp. 104-105.

(Al-Hallaj) felt lost after he decided to search for the secret of the divine existence, which generates a religious drop in him, after he was unable to reach his goal. He decided to find alternatives to that, so he dropped it on magic once and again on prayer and getting closer to God, but he found himself that his prayers were not for God, but because of fear in himself.

Indications resulting from the theoretical framework.

1- Defense mechanisms address the existing projection in the theatrical text because of bad ideas and fears surrounding the ego.

2- Attributing to the projection all the bad and undesirable thoughts that the ego does not want to others.

3- The projection appears in the theatrical text when the ego struggles with any threat and considers it external, and thus begins the process of defense through projection.

4- Theatrical characters' present feelings and thoughts towards others as dropping them to justify their actions.

The writer presents his thoughts, personal life and experiences on the theatrical text as a psychological projection from it.

6- The projection appears in the theatrical text as a result of the interaction of (the ego), which is unable to control its desires.

Method

First: Research Procedures.

1- Research community

The research community consists of only samples chosen by the researcher as selected models, in which the projection is a prominent element in the overall dialogues, taking as a main basis in the theatrical text's rationale.

2. The research sample

The researcher chose the research sample, by the intentional method, and for the following justifications:

A. Shows to which the indicators resulting from the theoretical framework apply more than others.

See: Abdel Karim Bershid, *The Limits of the Object and the Possible in the Ceremonial Theatre*, (Casablanca: House of Culture, 1985), pp. 78-79.

B. The availability of sources, original texts and critical articles, which helped the researcher to know the extent of similarities and differences between the sample, its source, and the addition and deletion of it.

C. Texts that have been subjected to careful dialogue integration, especially that these texts were subjected to arbitration committees until they were allowed to be presented to the theatrical showroom.

3. Research Methodology

The researcher adopted the descriptive (analytical) approach in analyzing the research sample and monitoring the procedural requirements of the research in order to achieve the goal through the effectiveness of the analysis built by the researcher in his analysis of theatrical texts with dialogues that clearly have a projection, in order for the researcher to reach the results that correspond to the objectives of the research.

4. Search tool

The researcher relied on the indicators that resulted from the theoretical framework as a (research tool) adopted in the selection and analysis of the sample, as obtaining them varies from one text to another, and meets them - and is repeated in other texts.

Second, the analysis of samples.

The first sample: (The King is the King play)

Written by: Saad Allah Wannous

The story of the play: The events of the play revolve around (Malik) who wanted to have fun with his minister and to switch places between him and another person and to go down to the street to see what would happen and what events would take place in his absence despite his minister's attempt to persuade him to change his decision for fear of what would happen except that (The King) insists on his opinion to manipulate the court and the people, and the choice of (King) falls on (Abu Aza), a bankrupt merchant.

Saad Allah Wannous: *The King is the King*, 3rd Edition (Cairo: Dar Al-Adab, 1980). Saadallah Wannous: A Syrian playwright, born in 1914 in Tartous. He obtained a Bachelor of Journalism in 1963 from Cairo University. He held several positions, including editor-in-chief of Osama's children's magazine. He traveled to France to

study theater literature at the Institute of Theatrical Studies. He wrote several plays, including Samar's concert for June 5 and the Elephant, O King of Time. His works have been translated into several languages for you to study. See: Houria Muhammad Hamo: the previous source, p. 330.

And he is indebted to the rest of the merchants, and after the matter is completed and (Abu Aza) becomes the king and (the king) becomes among the workers in the palace, he is surprised that everyone is carrying out the orders of the fake king without objecting, and that no one feels the change of roles that happened, even his daughter, who submitted a petition to (The king) to meet him did not recognize her father, who sentenced his daughter to an unjust sentence.

Sample analysis: (the king) feels weary of the situation in which he lives from comfort and everyone obeys him without any objection and after restlessness about the situation in which he is and that the kingdom is not worthy of a king like him and discusses this with the minister and it becomes clear through the subconscious and emotions that are able to (the king) In the following conversation:

Minister: What king revived this country after a long suffocation! Which king is this safe?

! Stability and prosperity! What king was like you?

King: I often feel that this country does not deserve me. P.5

The psychological projection of (the king), who emerged through the compensation through which he wanted to fill his deficiency, by going to the city while he was in disguise and watching people as compensation from him for the repression he received from the rule, the emirate and the daily routine that he lives, which caused him negative feelings that led him to repression and he tries to see people asking him for things that they are not able to, which is the thing that makes him feel pleasure, which is evident through the following dialogue:

King: The game will be fierce and innovative. I will laugh. Laugh and laugh until this dawn breaks

the darkness of boredom." p. 6

(The King) decides to switch roles with the character (Abu Aza), a debtor and a mentally ill merchant who dreams of becoming the sultan of the country and believes that everyone conspired against him to the judge, the merchants and the regime itself to overthrow him and that if he takes power he will have anyone else and he will overthrow everyone who was the cause of his condition and he is What caused him to fall intellectually through his life full of contradictions, as well as the actions they did, which was evident in the following dialogue:

Abu Aza: The knives turn into flicker flags. And when I become the sultan of the country, I will know how

Treat these bastards" p. 14

Abu Aza had a political overthrow through deception and the state of domination that afflicted him upon assuming the position of (king), and soon there was a reaction to what happened, so he decided to play the game and rule with the same injustice and persecution of the people that was ruled by the previous king, including injustice until His daughter, who did not know that her father is the king himself, and she submits a petition to meet the king, in which the king ruled with an unjust ruling, to conclude from the foregoing that the authority, wherever it is found, breeds injustice as in the following dialogue:

Our judgment

On the husband of this woman with bells. He runs him in all the markets of the city, from the small door to the central square. p. 33

The second sample: the play of the people of the hiding places.

Written by: Karim El Fahal El Sharkawy

The story of the play: The events of the play revolve around five characters living underground, whose ideas have been distorted by the war, and they have merged with the sound of cannons and the sound of the prolonged and strengthened war, which caused a shortage of supplies, and because of the bombardment of

missiles, the shelter in which they took refuge was cracked, which made them in danger of falling on them, which affected their way of thinking. These five personalities chose for her and because of the long period of hiding that she has a parliament, and each of these characters was represented in the name of the work she works in, the character of the lady bride is a forty-year-old woman waiting for the Savior while she wears a wedding dress, and the character of Mr. Ajin is a cook for pies and pastries, and the character of the half is a cook who specializes in cooking skulls and bones, and the character of Mr. Cabbage is for a cook whose dreams are all that people wear neutral leather and the personality of Mr. Mandoub

Karim Al-Fahal Al-Sharqawi: People of the hiding places, (Rabat: Publications of the Noun Center for Dramatic and Theatrical Research and Cultural Strategies, Dar Noun, 2019. Website (file:///C:/Users/intel/Desktop).**
 Karim El Fahal Cherkaoui: Moroccan playwright. Karim Al Fahal Al Sharqawi: Moroccan playwright born in 1963 in Fez. He received several awards in Morocco and abroad. He wrote several plays and stories. See: Saeed Al Nouhi: Karim Al Fahal Al Sharqawi, the best Arab creator, Al Farja magazine, Sunday March 28, 2021.)

is an influential figure in the decisions of the council and even in their meetings after they decide some decisions, the delegate attends and changes their opinions and promises them promises that will not be fulfilled, which is what he wants to curb their hopes.

Sample Analysis: The writer put forward the idea of the play as an intellectual projection through provocation, alienation and negative thoughts about the state of war that man lives in everywhere in the world and the state of destruction he is witnessing. He was able to create characters within a society that is not in an ordinary society. It was a society that lived underground in order to preserve its life from the sound of cannons, as the writer dropped on the characters who lived in shelters for long periods, and naming their characters with names according to their forms. So we see that (the half) is a dealer of bones and skulls who

proposes that half of the people who have no shelter underground be executed and considered as martyrs in order for the other half to live in peace. This is evident from the following conversation:

Half: (obviously) since those who do not have private hideouts and live in the pits of the basements make up approx. Half of the people who are in hiding, our esteemed council can vote on a bill that would authorize us to classify them in the category of the righteous martyrs. In order to sacrifice them so that the second half of the hidden people may live.” p.6

(Al-Sharqawi) presented a hypothetical theatrical text that is not based on the truth, but rather a social projection centered on the contradiction in actions and escape from reality, due to the social pressures that surround the individual from setbacks and wars to escape from reality and enter the world of R to fulfill desires that vanished despite the demand for them, so we see this in the character (cabbage) through his refusal to be the prophet of this nation and that his sacred skin has an important role in the life of this nation, which is to bring myself down through assimilation, which is evident through the following dialogue:

Malfof: (approaches a bride with his palm on her head) Blessed spinster bride. I swear to you with my holy skin... to be for the half, its second half and its perishable crooked rib. Bride: Come to your senses, Malfof, for that snake has seized your consciousness. P 14.

The character of (Al mandob) is considered the playful character through political projection such as deception, power and benefit through wars and death, and its purpose is the continuous domination over the rest of the council members and continuous control in their decisions and smashing them at all times by placing obstacles in front of these decisions and thus not implementing them, especially after the cache was cracked and a request was submitted by the Al-Makhabi Council to transfer them to the steel bunker, which was evident through the following dialogue (Al mandob) and (the bride):

Delegate: Because of the catastrophic condition of your ramshackle hideout... the members of the Supreme Revolutionary Committee decided.

Deport only one member of you.

Bride: And the remaining three members?

Al Mandob: They will remain here...just like the captains of shipwrecked ships. P. 22

The psychological drop in the character of (Bride) is achieved through the repression she suffers due to her lack of marriage and approaching the age of forty while she is unmarried, and therefore she is trying to compensate for that deficiency that caused her repression by always wearing the wedding dress, which is why she was given this name and as a result of the war and the lack of security and safety in the bunkers, it was decided to drop all of this on the council of bunkers, especially on (Al Mandob) and (the half) to unleash itself after it collapsed, which was evident through the following dialogue:

Bride: I will marry you all... You, the half, the dough, the Al mlMandob, and all the cooks, p. 33

The hidden ones... I will marry you all... and I will make one husband of you... a handsome husband, mighty and uncanny as gods."

The results.

1- The projection in the theatrical text is the result of the theatrical character's struggle with itself due to emotional or subconscious stimuli.

2- The projection is accomplished resulting from the writer's thoughts because of the shape of a specific situation he lived that left its impact on him.

3- The projection in the theatrical text achieves the dimensions of the character who suffers from unconsciousness due to the disturbing influences.

4- The projection shows the dimensions of the good or evil theatrical character, as well as its features, traits, and emotions.

Conclusions

1- The emergence of projection is a defensive mechanism as a result of the ego's struggle with defensive mechanisms to exclude the coming danger.

2- To fill the deficiency in personality, projection is divided into two types: simple projection and complex projection.

3- Projection is a protective shield for the personality within the self that is produced consciously or unconsciously.

Recommendations.

1- A study of the concept of projection in the Arab and international theatrical text and children's theater.

2- Archiving Arabic texts that bear the attribute of dropping, making them accessible to scholars and researchers.

3- Establishing theatrical workshops for the purpose of employing the concept of projection in the international and Arab theatrical text.

Suggestions.

1- Employing the concept of projection in the Iraqi theater.

2- A study of the concept of projection in the international and Arab theatrical text.

3- Studying the concept of projection in the children's theater.

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