

The Concept Of Time In Contemporary Iraqi Theatre Falah Shaker's Plays - A Model

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Research problem:

We cannot comprehend the concept of theatrical time without going over its various philosophical concepts of diversity. The delicate sense of time grows and develops in the playwright, after time in the Greek imagination was a circular time following the circular motion of the planets.

In the light of such concepts " linguistics has re-established the issue of the category of time in a radical way in linguistic thought, temporality independent of grammatical times and within the framework of linguistic systems a distinction is made between a time in verbal morphology (the phenomenon of language) and another on the existential level. Time is depicted (an existential phenomenon) in Relationship with the degree of clarification by means of linguistic and literary production at the time of discourse) ⁽¹⁾.

If the cognitive field of the concept of time in linguistic knowledge returns us to the logical, grammatical time and the time of literary discourse, then " the contemporary linguistic lesson based on the textual stylistic data of the literary discourse has made a break with the traditional inherited physical perception of time through the belief in time as a conductive element

It is based on the mechanism of memory and discourse for a textual structure as a poetic syntax) ⁽²⁾, and time occupied a large space in the field of dramatic construction and the styles and methods of writing text for contemporary theater. The traditional, which calls for adherence to the unity of time to the point of sanctification, where time has become overlapping, hypothetical, retrospective or future.

Thus, the researcher sought to study the concept of time in the theater by answering the following question: How did the contemporary Iraqi theater understand the concept of time and how did it deal with it?

Keywords: Time, contemporary Iraqi theater, Falah Shaker's plays.

Importance and need of research:

The importance of the research is manifested in revealing the new methods and methods in dealing with the concept of time in building theatrical text, and shedding light on the concept of time and its functions in the contemporary Iraqi theater.

As for the need for it:

1. Helping researchers and scholars in literature and criticism, as well as directing, to learn more about the concept of time in the Iraqi theater.
2. Contribute to providing applied criticism in the field of criticism and theatrical literature.

Research goal:

- The main objective of the research is to reveal the locations and artistic elements that show time in

the texts of Falah Shaker, which constitute the concept of time in the contemporary Iraqi theater.

Research field:

1- Subject field: the concept of time in the contemporary Iraqi theater (Falah Shaker plays - a model).

2- Time field: from 1987 until now.

3- Spatial field: Baghdad - Iraq.

Define terms:

Meaning of the concept:

(English concept) It is a general mental conception abstracted from the things of reality, and some philosophers consider the concept in its basic relationship to existence or assets, whether they are perceptions in the mind or objects in the external reality, which makes it related to the problems of meaning, significance and referral⁽³⁾.

Meaning of the concept of time:

At (Jamil Saliba) It is an infinite medium that is not defined by the place in which all events take place, and each of them has a history, that is, it is undivided by the mind⁽⁴⁾.

Procedural definition:

The researcher agreed on the definition of time as it is in the philosophical dictionary as "the period between two events, modern times, and time in the myths of the Greeks is the gods who ripen things and brings them to their ends, and the difference between time and eternity is eternal"⁽⁵⁾.

Philosophical concept of time:

I- Time in Greek Thought:

If we go back to Greek thought, we find the first idea that emerged about time is the principle of movement, change and development, especially among natural philosophers such as Heraclitus and others who linked existence to time after their thought was linked to place only. In addition, change in their view includes existence and its materials that the senses perceive. Which is the natural side from which (Plato) moved to the side of the

metaphysical according to the world of the ideals, which he considers to be the essence of the real existence and its eternal and fixed essence, which has no past or future because it is eternal present, walks everything to the optimal form, and puts everything in the best position. Exploring the cause of the birth, demise, or existence of any thing, he has to see how the ideal form of that thing is⁽⁶⁾. Eternity is the essence of metaphysical philosophy that examines issues of divine knowledge, and time is a key factor in determining its meaning related to eternity, antiquity, and eternity. Perhaps the most important thing that draws attention in Plato's attempts is the factor of birth and ephemeral, that is, the beginning and the end, and they are among the most important temporal elements that he introduced, while Aristotle's concept of time is determined by its natural dimensions movement and development, as he believes that it is necessary to know the various aspects of movement (in terms of magnitude). and movement because ignorance of movement and its types inevitably leads to ignorance of all nature⁽⁷⁾.

"The movement of the universe is particularly evident in the movements of the planets, which is an issue that falls within the issue of becoming, which is the big screen on which the tape of time is presented with all its details and details"⁽⁸⁾.

For Aristotle, movement is related to the verb, because it is a compound sound that has meaning and indicates time, and as is the case in the name "that any part of it has no meaning in itself. He walked, and it denotes a meaning as well as a time, whether it is past or present"⁽⁹⁾.

The process of defining the concept of time in philosophical contexts is characterized by complexity, ambiguity and strictness, because the philosophical process is included in the dialectical thinking of the existence and the reality of the universe and its beginnings. In general and time in the field of art in particular, specifically time within drama and theatrical presentation treatments of the concept of time within the philosophical picture of the theatrical scene.

The "the idea of time or the sense of time in the sense that people agree upon in their normal use does not need a statement or clarification just like the idea of existence itself, or the place, and this is what some philosophers have built on which prove its truth and existence" ⁽¹⁰⁾.

The concept of time occupied a wide interest among philosophers of all ages. Time within the ideal philosophy (Plato) is characterized by the concept of "the idea of creating the world, and in order for the Creator God to make a world similar to the ideal model, a living, moving will, and endowed with a kind of immortality or a system close to immortality, to resemble The origin that simulates it, so time was created for it as an image and a simulation of eternity, so that time is a moving image of eternity" ⁽¹¹⁾.

Aristotle believes that time is fast and slow, as in movement and change, " (now) is the link in time, by which time is continuous, and he also divides time into parts without counting (now) as a part of time, but rather a separator between the past and the future. Just like the point that divides the line without being considered a part of it, and there is no minimum time, just as there is no minimum line, and in addition to time being a measure of movement, it is also circular and recurring" ⁽¹²⁾.

2- Time in Islamic and Christian Thought:

The Arab Muslim philosophers had many temporal concepts, including psychological, subjective, social, objective, mathematical, existential, mystical, ideal. hereafter. In the later Islamic eras, the concept of time combined the previous two dimensions, metaphysical vision, and daily experience, then he added to them a third, tyrannical pillar of (the Holy Qur'an) calling for overcoming the effects that time leaves on man by balancing work between life in its three times, past, present and future, and the other life that prepares the believer in an eternal time, all of eternity and happiness) ⁽¹³⁾. What we have linked the concept of time to Islamic philosophical thought, we find it in-depth with Al-Kindi,

Al-Farabi, Ibn Sina, Al-Razi, Al-Ghazali and others who raised the dialectical and philosophical trends with many studies, as " Al-Kindi was influenced by the Platonic school made him take the mathematical tendency as a basis for everyone who wants to seek and understand philosophy, as the approach of the metaphysical approach In his interpretation of time, and here, his increased interest in metaphysical time is taken from him without paying attention to the inner psychological time of man, unlike Al-Razi, who differentiated between external and internal times by removing permanence from psychological phenomena such as pleasure and despair. ⁽¹⁴⁾, (Ibn Sina) appeared at the beginning of the fifth century, combining the science of medicine and philosophy and the branches of logic, mathematics, naturals and theology...etc. He influenced the ideas of (Al-Farabi) and (Aristotle) in many aspects, such as " the concept of natural bodies that are formed from matter and image, while movement, stillness, time and space are attached to the body. The former and the latter, for there is no time without motion" ⁽¹⁵⁾, and this conception does not differ much from the conception of Aristotle, who sees that every mover is moved by an agent who brings him out from stillness to movement or from force to action.

The Arab philosophers did not fail to realize the dimensions, principles, and postulates of logic that expressively expresses the Greek spirit. Despite the benefit he provided to their sciences, Al-Ghazali differed from (Al-Kindi), (Al-Farabi) and (Avicenna) and expressed his categorical rejection of the conception of the Aristotelian cause in its metaphysical surahs. Naturalism, and perhaps the critical spirit of (Al-Ghazali) made him incline to "reserving about rational knowledge and not submitting to anything except what addresses the mind alone, excluding those beliefs arising from fantasies, illusions, and metaphysical assumptions" ⁽¹⁶⁾. The rational method has not been denied the influence of philosophical thought in many principles, especially in the issue of time, where it is reported from the philosophers that " what our minds give of the meaning of time and space to beyond the limits of

the world in this way, is in fact nothing but the product of our illusions and imagination, the time dimension follows the movement. It is an extension of the movement”⁽¹⁷⁾, and he clarified time and place and the interrelation of their essence that falls within the issue of emergence and formation, although it rejects the Greek logic as it poses a threat to faith beliefs closely linked to the characteristics, attitudes and language of the Greeks. M, their thought and their aspirations” Perhaps Ibn Rushd’s interest in the semantics of time lies in the value of his sense of the extent of change and development within the structure of his concepts according to what people realize of it or what they possess of possible uses of it. Just as his reliance on the legal text and proof at the same time made him spread the renewal tendency in Religious thought, and this is what left its impact on many Islamic thinkers such as Ibn Khaldun, Muhammad Abdo and others”⁽¹⁸⁾, as well as ” time is continuous like space, but the first accepts details between now and existence⁽¹⁹⁾, where The philosopher (Ibn Rushd) believes that time does not exist apart from movement, as he affirms that time is infinite in terms of its occurrence, and agrees with (Aristotle) and defines (there are no beginning and infinity are the two characteristics that define time). Hence, we see the importance of time in philosophy and literature as ” time is a real phenomenon that man has realized since antiquity, and the characteristic of the permanence of time, which gave him a real existence”⁽²⁰⁾, and there is a relationship of mutual influence and influence between man and time and the continuity of this relationship added to time a human meaning. So that the time has become an essential part of the human experience. Also, ” the changes that occur in human reality go back to time, so man tried to control it and subject it to his will”⁽²¹⁾. Because of this reciprocal relationship between man and time, some philosophers attribute much of what affects man to time. ” Time adds to human misery, as a result of the lack of realization of action in it”⁽²²⁾.

Also, his evasive movement is the source of man’s existence and annihilation, because time ” it is the one who foretells

man of his death and demise and the futility of all his efforts... it is time that carries man’s hope and despair... it is the mortal existing entity”⁽²³⁾. Although time lies in human consciousness, experiences and conscience, due to its connection with our impressions, emotions and thoughts, which makes it a given from the data of direct awareness, defining its concept is a very difficult matter, which made Saint (Augustine) say - when asked about time ” If I do not ask, I know. If you ask about it, I do not know”⁽²⁴⁾. Concerning time, the philosopher (Plotin) says, “We feel about it a certain experience that occurs in our souls without trouble, and when we try to test our thoughts about it, we are confused”⁽²⁵⁾, and with the philosophers admitting the difficulty of defining the concept of time, they tried to put a conception of it in the word “time.” And all the synonyms that fall under it, such as eternity and time, are used to visualize time, as they gave it special attention because of its mobile nature, as they found in it an embodiment of permanent movement and activity in the human soul. Continuing forward, infinite time occurs, and to the extent that life progresses in stages, time passes”⁽²⁶⁾, then time is an extension of this soul, and it is life itself or awareness of life because, by its movement, it falls within the world of variables. We know ourselves through time, just as ” man’s sense of himself, and his awareness of himself, is closely linked to the sense of time, because this self grows and its features are defined within the confines of time”⁽²⁷⁾, so the real existence of time, which touches the destiny. The humanist, from his beginning to his end, made time a problematic or philosophical saying ” The minds have been soothing, the visions conflicted about it, the attention drawn and the monopoly of it”⁽²⁸⁾.

In this way, it bears different points of view that lead to the difficulty of the problem of time, which is a philosophical issue from which there is no way out. Philosophers are not the only ones who saw in time a source of human misery and a generator of all things, since in it is the permanence of creation, renewal and growth, then annihilation and demise. And in order to protect it, which does not prove

in any case”⁽²⁹⁾, and since time has all this importance for philosophers in particular and man in general, it is natural to find legends of different civilizations throughout history, embodying the human struggle with time and nothingness in search of immortality. There is no evidence for this in the Pharaonic civilization, which “focused its efforts on emphasizing the doctrine of immortality in the afterlife in defiance of time”⁽³⁰⁾, and the Greek civilization, which was preoccupied with the saying of time, which resulted in many myths related to time, the most famous of which is the myth of the gods (Kronos). who feared for his possession of his sons, and then began to devour them one by one, like the time that gives birth to creatures and then destroys them. Therefore, the Greek man, throughout his historical ages, was preoccupied with developing concepts that contradict the concepts of justice, transience and annihilation, such as eternity, eternity, and eternity, which took different forms and methods, expressing the Greek man’s attempt to overcome the power of time.

” Transgressed To the levels of oral epics poetry, educational poetry, individual and collective songs, which concerned themselves with the idea of time, especially its tragic side”⁽³¹⁾, and in the Sumerian civilization, we find the legend of Gilgamesh - which dates back to the seventh century BC - which is attributed to the Sumerians who The oldest of the inhabitants of Babylon, where the legend tells of King (Gilgamesh) who was guided, through his great-grandfather, to the secret of immortality that lies in a magical plant that grows at the bottom of the sea. He left as he wanted to distribute it to his people until he won immortality. The philosopher (Samuel Alexander)’s view of time does not differ from those who preceded him, as he is higher than him, as he went to the place without time as a silent mass, because “space is the body of the universe and time is its mind.”⁽³²⁾.

And for the frequency of the idea of the primacy of time and its precedence over space, the philosophers agreed that time and space are not on an equal footing, since

” time is perceptible psychologically, while space is perceptually perceptible directly to the inner sensitivity force”⁽³³⁾.

Hence the importance of the human inner time in that it represents “the real time because it is based on stability and not on change, and this stability is the one in which our existence and our feelings are realized”⁽³⁴⁾, and some researchers have considered this time as “the fabric of consciousness, the fabric of life, and the fabric of reality”⁽³⁵⁾.

3-Time in European philosophy:

” The concept of time in the perception of the clergy in Europe in the Middle Ages was linked to a linear rationality governed by the logic of fall or decline. The agent of time, according to their belief, is God, and the representative of the Church where the destructive and destructive impact of the profane time is not affected by it, and it is not permissible for them to influence it, as it is immortal and fixed in contrast to political governments which have specific ages upon which transformation takes place, which takes place on all things”⁽³⁶⁾. The middle era, especially the twelfth century, when stagnation and intellectual and civilized decline prevailed, and everyone believed that the world was heading towards collapse, and this is the end of time, and although the feeling of historians and theologians is the last moment that the world lived through, it was accompanied at the same time by a feeling centered on the belief in the prosperity of Western civilization and its superiority over The civilization of the East ” and began to seep in some circles of Europe awareness of the need to pay attention to human knowledge as an advanced extension organized in a continuous time course, which helped in this new trend diminished the emotional effects of the religious epic By returning to the ancient classical cultures and the tendency to compare, criticize and correct, which is the first step and the apparent initial sense of restoring time to its proper place⁽³⁷⁾, which it lost at the hands of the clergy in general. (Descartes), (Hegel), (Bergson), and after (Sartre) and others, radical modifications to the concept of time, as they found a rational

explanation for the natural and social phenomena of adultery and their systematic development. Their goal was to create a human movement characterized by confidence in the future that would create a civilized vision and optimism for renewal and creativity. Based on these data, we find time represents a new angle of view in Descartes' philosophy, which is comprehensive and accurate at the same time, as he proceeded to link the thinking process and the element of time through two starting points, the first of which is the realization of thought through absolute eternity, and the second is that the subject of thought is an existing thing that has a beginning and an end, and its continuity depends on the continuation of the thought process itself. "The principle of continuity is not finally acknowledged" ⁽³⁸⁾.

"Within the framework of the theory of progress, Hegel's philosophy emerged, which had a great role in observing the stages of the development and emergence of consciousness, by keeping pace with the stages of history as being governed by reason. From its course as a whole, the events are linked by one bond and the hidden thread is unraveling behind all images and events" ⁽³⁹⁾, and Hegel's proposal came in contrast to the Kantian subjective conception of the concept of time, as he came with the dialectical concept, as he sees that time "does not run." In a monolithic way, and it is related to movement and not to the system of phenomena, it is enrichment, life, victory, and it is itself spirit and essence, we are inspired by the combinations of essence and life, thought, time" ⁽⁴⁰⁾.

According to the philosopher (Hegel), time is subject to dialectical manifestations and secretions of the absolute, and (Burgestone) believes that time "in reality represents nothing but an expression of hollow permanence, because it does not have in itself a little influence on the special order of things, and this matter does not give moments any character. It is "independent because it will be just a numbering of the page of permanence, and the moment is like an imaginary point whose only importance is in counting it as

a means of measurement used in the fabric of the permanence of the reality of the matter" ⁽⁴¹⁾. As he asserted in his philosophical theses regarding the concept of time that it is merely mental perceptions, and here (Leibniz) justifies that time is present if the past has been retrieved and conjured, and that is why time is linked to sensory perception and the conceptual and retrospective aspects of the logic of human memory according to the opinion of the philosopher Leibniz. Kant stripped time of its objective features and linked the concept of time to the features of the subject, as he considered it "the distinctive image of our experience and time is given in a more direct and more present way than place or any other concept such as causation or essence. They continue, change, or perpetuate, so succession, fluidity and change belong to the data of our most direct experience" ⁽⁴²⁾.

As for (Martin Heidegger), he counted "carries real time and holds three dimensions: the past, the present, and the future, and the contact between them is what opens the three dimensions to each other. In the course of our feeling, the movement of time represents the movement of our feeling that is not subject to definition or limitation" ⁽⁴³⁾, and the time factor of (Brigstone) is characterized by the critical analytical philosophy emanating from the heart of interest in perceptual concepts, emanating from ideal intellectual data, for time has "A strange mixture represented in a continuous movement characterized by an openness that has no extent, it is not determined by separate moments, and there is no clockwork in it. A tangible building during the short period of life" ⁽⁴⁴⁾, and his concept was credited with giving time rich dimensions represented in deepening the sense of the psychological dimension that is based in the present.

This time, which is "the field of feeling, and which is characterized by continuous contact and interference, may be called permanence, and he sees that we measure it and divide it into successive parts, with which our emotional states alternate, distinct from each other" ⁽⁴⁵⁾.

Bergson denied believing in the superficial truth and admitted the existence of many irrational sources and motives until time became for him expressing both the past and the present, which made this theory fully consistent with the experience of literary creativity when he refers to the relativity of the nature of human experience such as the story and the play, which is a mixture of "The past and the present cannot be controlled by the clock, but art can reflect it, because it is he who can freeze time in the moment, stop its fluidity, and contain it with its past and present in a coherent framework" ⁽⁴⁶⁾.

Time in the theatrical text:

Researchers confirm that time is the essence of theatre, whether at the level of text or at the level of presentation, as B. Dortured that "the theater plays with time, but it makes us enjoy time as well, and I think that it is the only art that does that" ⁽⁴⁷⁾, and considering the text the transformative component of the theatrical performance, and despite its time being monolithic, it (that is, the text) is the time generator that produces About the theater show.

"The distinction between (dramatic) and (theatrical) does not mean the absolute difference between them, as long as the text is the basis that generates the show and that the show is devoted to representation of dramatic imagination" ⁽⁴⁸⁾, and the dramatic text is considered complete and even as a literary genre, it is considered one of the closed genres. By virtue of the historical accumulation of more than twenty-five centuries, writing has played its role in stabilizing the temporal structures of the dramatic text, which are difficult to penetrate, so that it can be said that a basic type such as tragedy, "and our information about its historical existence is that it is complete types with a fixed structure and lacks a lot of flexibility" ⁽⁴⁹⁾, its structures have been settled on relatively stable specifications while noting the strength and dominance of (stereotyped) that burdens this type, despite a lot of interpretations in the way of writing, since the middle of the twentieth century, these interpretations did not touch the complexities that settled On

it (the structure of the type), if the tragedy is specific to it" ⁽⁵⁰⁾.

This tendency in examination and investigation has found an impact in the contemporary theatrical lesson, which sees from another level that the existence of the word - as a force - is equal to its existence - as a verb - and in the same text, which prompted (Roland Barthes) to raise a cognitive question about the meaning of the word's existence in The text "What, then, makes speech so terrible? The reason is that speech is action, for a word is not only a force, but is also an irreversible or irreversible thing. The word cannot return again: His creation is final. We also evade action, when we evade words" ⁽⁵¹⁾ and the final result will be.

In both cases, the presence of the word in (the text) is a complete existence in itself, and this contradicts the opposite trend that sees in "the written text as a guide to the two examples" ⁽⁵²⁾, which places the text in a secondary role in the theatrical process, and some even see in The text is what narrows the recipient's imagination, which is determined by evoking one impression only. "When we read a play.. we cannot comprehend more than one impression. While our eyes move sideways from the printed lines, our minds receive each effect independently, The information comes in one shot like water coming out of a narrow hole. In an acting performance, many taps can be opened simultaneously: words, silences, sound effects, soundtracks, facial expressions, gestures, movements across the stage, lighting, grouping, shadows, shapes and colors in costumes and stage decor, all of these can It tells us many things, and at the same time we may be affected emotionally by the appearance of the actors, their voices, or their personalities. and appointed The timbre, tone, timing, and atmosphere" ⁽⁵³⁾, and this confirms that in every dramatic text there is a call, that is to be found in a theatrical performance and that the dramatic author, when writing a text, places this in the crucifixion of his work.

Just as the space of the show cannot exist itself without the presence of the text, the space of the latter remains incomplete, unless the requirements of the space of the first are represented. The offer is not static or final, but rather has the power of openness between The two parties and the relationship is a relationship of inclusion, containment and referral, not a relationship of disharmony, which gives the text an infinite openness that we find in the multiplicity of theatrical performances of a single dramatic text. Obersfeld has identified the relationship based on the hypothesis that "there are text generators within the theatrical text, and that the theatrical text can be analyzed based on relative procedures with specificity that illuminate the nuclei of the theater in the text, a specificity associated with the text more than its connection with the reading that can be practiced him" ⁽⁵⁴⁾.

And since the first Aristotelian complications when Aristotle defined tragedy as "simulating a perfect action with a known extent, because a thing can be perfect without having an extent, and the perfect is what has a beginning, a middle and an end"⁽⁵⁵⁾. This definition refers to the word (simulation), which in a way means to nature and its mathematical time - counted - in a reference prior to the definition, and when Aristotle defines that "the tragedy tends to limit itself, as much as possible in a time of one revolution of the sun, or only exceeds it. (a little"⁽⁵⁶⁾, (physical time) can be investigated in this definition through (perfect verb), (a known extent), which determines the necessity of the action as a unit and entity built through the sequence of beginning, middle and end that explains the nature of the path (action line) The continuum and its movement, and the development that took place in it based on its placement in determinants belonging to the same characteristics that physical time carries in life, emanating from it and isolating it at the same time according to necessity and possibility)." It is life in the real world that builds the line, but on the stage, the author's artistic imagination is what creates the line in an image that resembles the truth, yet he gives us the line

of his play as plucks, and separate parts" ⁽⁵⁷⁾.

The text has tried to refer to the physical time, for example, in an indirect way. The dramatic text employs (physical time) as a structure or as an accurate piece of reality information, in order to delude us of the truthfulness that makes all things of the text reasonable to interpret. Time in the dramatic text is not time as in life. Partial from it, but it has its own technical structural laws, for "what is going on in reality cannot be returned, while we in the play can start the action again from the starting point" ⁽⁵⁸⁾.

Based on this, the language of drama does not repeat its words meaning or show value, and therefore the dramatic act is what creates its textual time.

The time in the text (classical), (vital), (natural) or (romantic) appears through a certain sequence specific to each text through the arrangement and plotting (plot), but nevertheless it remains a linear successive time, for example the time in a text (Oedipus as King) of (Sophocles) is manifested in a linear succession / past - present - future, the sequence of events in the plot exposes this succession, which is governed by the act of searching for (Vatul Laius), who brought (the plague) to a medical city, it is true that time travels through The cascade line goes back and forth between times - past, present - or present, future - but it starts from a point (its focus) and then fragments, and this only happens in two points, the point of reading and the point of viewing. In the text, time is carried through various forms of implicit expression specific to each writer, his personality, and various other influences. The philosophical time is also reflected in the content of the text as a whole, as Heidegger sees that the present is a moment of friction between the past of the individual and his future, and therefore, "In order for the future to accomplish itself, it must become present, and the latter becomes in turn the past, and thus the three units of time are realized" ⁽⁵⁹⁾.

This is because the exclusions of time do not take with us their stability, but rather

replace their qualitative description in the person who lives his present while invoking the past, as he monitors the future. Some philosophies have looked at Time as spatial, as in realist philosophy... In the realistic text, the place is dominant, while the theatrical events regular in the plot reveal the linear and tripartite time. This sin is intertwined in the "moment of succession" that emanates from the present, since Solensen wants to remain the moment of "superiority", which is a past moment, and therefore he lives in it and does not allow the future to interfere. The moment of succession in this Absinian text is the moment of establishing succession and a deep understanding of time that differs from the writer's era's understanding of the concept of time in literature in general, and the theatrical text in particular, because the Absinian time is a (philosophical) time characterized by succession through the creation of a new realistic linearity. The romantic text agreed with this line by adopting a trilogy governed by the place, whether it was historical, natural or imaginary, to the point that this sin remains in its temporal base similar to the sin of classical time, in the play (Hernani) it is the time of love in its past - present - unchanging future about it, and its specificity and its system are q" (the sequence of times in a text is clearly subject to a certain systematic principle" ⁽⁶⁰⁾.

This applies to the narrative paragraphs in any theatrical text with its various aesthetic doctrines. The narration is manifested in the epic and the novel more than it is embodied in the theatrical text. However, the narration may be manifested in the monologue or clearly in the plays (Brecht) as in (Al-Muqawaf and Al-Muqaddaf), in each text "Events must happen, and they happen according to a specific system, and as long as the events must happen, what distinguishes one plot from another is the system that the events follow in it" ⁽⁶¹⁾.

Hence, the narrative, epic or narrative text is based on the narratives that the description promotes, focusing on the law of (accumulation), while the theatrical text is based on dialogue, and its self-evident

law relates one event to another according to the law of cause and effect or as defined by Aristotle by the law (necessity or possibility). Or both, and for this reason, the narration or description in the theatrical text is only telling about a story, a character, or a description of a place or time, and this is what is important. Let us suppose that a theatrical text was purely poetic, that is, it was written in the language of poetry, so how can we understand its time or the structure of time in it? That writing a text in the language of poetry or prose does not cancel its transformative theatrical property into a show. The theatrical text, according to the words of the poetic poem, which "presents itself to the realization successively, given that the representation cannot demonstrate the various elements that it contains only in succession" ⁽⁶²⁾.

That is why the poetic poem enjoys an infinite openness, and this infinity constitutes the essence of the poetic image. Every poem is itself an image, directions come and go, style changes, as the pattern of weight changes, even the essential subject can change without realizing, but metaphor remains as the principle of life and poem. ⁽⁶³⁾.

In the theatrical text, the voice of the individual poetic metaphor hides behind the organized plot and behind the multiple voices of the characters. The playwright speaks in different languages, with different psyches, and different actions.

Some linguists have considered that the verb is the linguistic unit responsible for time, as it does not inject time, and it is the context that supports the verb in time through its synthetic construction. The verb form may indicate in the context the future, and the present tense may indicate the past" ⁽⁶⁴⁾.

However, the time in the theatrical text, which is a conversational linguistic portable between characters organized in the creation of (plot), all refers to the use of the present complex and transformed from linguistic formulas to the theatrical forms with all its predicate parts for viewing, and this means that the linguistic act is not

necessarily responsible for time, as it may be emptied of Time, which is why the grammarians defined it as "what happened to an event and time" ⁽⁶⁵⁾.

And the event and the time are available in the theatrical text, and the text is a verb that has a beginning, middle and end, and is not a purely grammatical verb. A linguist that organizes the sentence and indicates the present in terms of its present tense, and it is a collector of the past - present - future tenses, and in the sequence of forms, the time of the theatrical act or the textual act is formed.

The theatrical verb is specific to the text, and it takes in the language of the text its semantic, grammatical and morphological form, and it is another verb than what the text included. Its circular time is due to the force (the act of waiting) denoting life after death, and this is what the characters and their lives reveal within the text, and since time in the theater in general and the text in particular as a sign of theatrical performance (compound time), it is assumed by (An) and this assumption is not established. Now, rather, he negates to prove it in every moment of a text or when converting to a presentation. For this reason, it is a rhythmic sequence beginning with the time of music, or it is similar to it, so it is a sequence of moments, and its continuity is revealed in the absolute (now), and because all (now) and the nature of negation in the transformed time - Through the medium - confirms its existence, every moment appears and disappears to confirm the existence of a moment that creates and also exists, for (now) the theatrical achieves itself by structuring time from all the evoked relations that will be transformed during the performance, including the mark of the theatrical text.

Likewise, time is no longer just a pulsating artery that gives the play the flow of life, in accordance with the custom approved by the Greek theater, which states that "the play adheres to the three units, i.e. the units of time, place and subject" ⁽⁶⁶⁾.

The unity of time exceeded the meaning that was related to the necessity

that the story of the play should not exceed the time needed to represent it. The Greeks themselves were quick to amend this principle and extended the time limits to twenty-four hours, until this restriction began to reduce its effect as the process of representing the play did not exceed two hours while its accidents take. The actual period of time may extend to twenty-four hours, and this flexibility in the application of this unit paved the way for the next step, which is presenting a play whose actual incidents take a few days, weeks or even years... The problem of theatrical creativity in general and modern theatrical creativity in particular is temporal in essence, time is in many. One of the trends of modern theater is the one who gives the play a dramatic character thanks to the intrinsic relationship that exists between its structure and the data of time.

The time element may not acquire its aesthetic value until it comes into practice through the artist's practical practice. "The author and the director here mean both (both face time when they want to express it and when they want to express the things that are part of it" ⁽⁶⁷⁾, as it seems. The movement of temporal development through human characteristics whose personal characteristics are mixed with the activities of social and intellectual development because there are conditions and habits that change day after day permanently with the course of time. The realistic theatrical trend is keen to record historical events that occurred in a specific time period that are known to the utmost accuracy. However, most plays that enjoy a high artistic experience are not precisely concerned with the historical factor in itself as much as they are concerned with the general human aspects that can occur at any time and place. The temporal image may be considered "everything related to the musical framework of the theatrical work, which is the sensory image of it" ⁽⁶⁸⁾, and in contrast to the external real time, we find the internal psychological time, which is represented in the brightest image in the monodrama plays that benefited a lot from the Tir-awareness technique. In the modern novel, it seeks to "present the psychological content of the personality

and its psychological processes without speaking in whole or in part at the moment when these processes exist at the different levels of conscious discipline before they are formed to express them in words in an intentional way”⁽⁶⁹⁾ This temporal pattern includes indifference to the logical linkage and the irrationality of the human being, whose mind is sometimes unable to justify his actions and the association of his thoughts.

The theatrical may resort to the exploitation of several modern artistic methods to highlight his artistic ability and aesthetic taste. Perhaps among these methods are temporal reduction and the method of regression, slowing down and anticipation, most of which are taken from the language of cinema and cinematic discourse techniques to meet the purposes of the element of time, and perhaps the regression method known as (Flashback) is the most. The methods are common, whereby the interaction between the present and the past is mediated to fuse the two time distances into one melting pot.

Of course, the sensitivity of the feeling became in the playwright ” grow and develop, which helped him to mix his identity between the immediate moment and the past time to make that mixture a tyrannical concern over everything else, which confirmed the prevailing belief about the dramatic impact of time on things”⁽⁷⁰⁾, Just as the method of regression provided an opportunity for the narrator and the novelist with the possibility of interpreting the results of the restored past time in the light of the present time, to exempt the novelist from the boring narration and digression, as (Alan Rob Grayer) stresses that ” the film and the novel meet today in the construction of moments, interludes and adulterous sequences, which are all times that do not. They are absolutely not related to the times of the hour”⁽⁷¹⁾, the playwright does not care about time in itself as much as it is concerned with its self and social significance that takes the recipient out of the circle of the static perception of time to new future horizons, although the use of the method of temporal anticipation, (i.e.

Anticipating what will happen in the future) represents the playwright's desire to achieve aesthetic goals that do not stray from its role in enhancing the communicative balance with the recipient.

The result of the theoretical framework:

1. The theatrical performance can be read as a temporal structure.
2. Theatrical time, a composite time of several tenses that are circulated in the theatrical performance after transforming it from its various references, the most important of which are:
 - Physical time: linear - sequential - or circular - repetitive.
 - b- Philosophical time: absolute or relative.
 - Musical time: (Ann) is present.
 - Narrative time: cumulative - meaning by description.
 - Linguistic time: morphological - grammatical.
 - Poetic time: metaphor - infinite.
3. The theater areas are considered imaginary areas that are reconfigured according to the temporal presentation hypothesis. The transformation hypothesis is united by the starting axiom: from text to presentation.
4. The time of the theatrical performance is characterized by reduction, deletion and condensation, in order to achieve the totality and unity of the event.
5. The theatrical performance is a successive series of endless times that begins and ends with the present of the show.
6. It imposes the time of (Atia) in the theater (here - now) by the power of the transformer (director).
7. Time in the theatrical performance is based on an adulterous composition that combines the illusion and the real.
8. The time of delusion is stronger than the time of nature and logicoter

Search procedures:

The research adopted the plays of Falah Shakir, the Iraqi playwright, born in 1960 in Basra, and he studied philosophy and applied arts, and ” Basra had a great impact

on his formation, his first work was (State of Tramps), followed by (The Fall to the Top), (Tragedy) and (The Ghost). All of them were shown in Basra⁽⁷²⁾, and he won the award for the best second text in the experimental Iraqi theater festivals for his play (A Thousand Dead and Dead) in 1987, and in 1988 he won the best young author of the theatrical season for the play (One Thousand Nights). One Night and One Night) and (A Thousand Journeys and a Journey) which were shown in Cairo, and in 1989 he presented the play (A Thousand Wishes and a Wish), which won many awards from the Iraqi Center for Theater⁽⁷³⁾. It is noticeable that this creative writer is prolific, and he is fond of naming his plays as millenniums⁽⁷³⁾, so the writer Falah Shaker uses this symbol⁽⁷⁴⁾ for two reasons: the first because it is considered in Arabic mythology an absolute number, and the second, as he says, I only use this name on my plays derived from The Thousand and One Nights, the dream that does not expand He has a lifetime... For in the Thousand and One Nights I discovered the daydreams of entire generations⁽⁷⁴⁾.

In 1991, his play (Contemporary Love Story) won the Best Theatrical Script award at the Carthage International Festival, as well as the Best Actress Award and the Special Prize of the Tunisian Music Institute. The same play won as the most important cultural event in Iraq in the press referendum, and in 1993 the play (Punishment and Crime) won. The Best Playwright Award at the Carthage International Festival, as well as the Best Actress Award and the Tunisian Press Award, and in 1997 he won the State Prize for Creativity, and in 1998 he won the State Prize for Creativity for the second time, and in 1999 his play (The Heart of the Heart) won the first prize in the Best Text competition. My play for the Iraqi Theater Committee, and in the same year the play (Paradise Opens Its Doors Late) won the Grand Creativity Award (Golden Tanit) at the Carthage International Festivals, and in 1999-2000 won the Grand Creativity Award of the Iraqi Center for Theater, so we see that playwright Falah Shaker has He changed the curriculum of his writings in the eighties of the twentieth century from

the millennium to the quintet of love and war in the nineties of the same century. Delayed⁽⁷⁵⁾, so Falah Shaker says: " We lived in the barrel of a cannon and the events took a drop of blood with a drop of blood, so what artwork will excite us?! The wonder of admiration does not shake us a hair, we have faced the worst war and the most horrific events in this era, so the other plays in the Carthage Festival became a faint echo of our real performances"⁽⁷⁶⁾, Falah Shaker says on the text (Contemporary Love Story) when asked about the reason The latent that moves his theatrical characters " in honesty, honesty that reaches the limits of harsh confrontation, honesty that comes from them is real, I did not omit a single word and I am besieged in my city (Basra) with war and death as all Iraqi cities were, and came in this play, the transparency of the soul before its death It is identical with the soul's longing after its success"⁽⁷⁷⁾, and among his other plays are Crossing Words, A Thousand Stones and Stones, A White Lie, The State of Tramps, Circumcision and Man, and On the Highest of Love, which he wrote in 1993 and finished writing in 1995 and write in the name of your Lord which he wrote Year 2000, and the head of Hussein, etc. of the plays.

Therefore, this transformation that Falah Shaker experienced as an Iraqi citizen living in a crisis or difficult circumstance, which is the situation of war and siege, which became the raw and basic material in his plays " because before the war I worked in the Millennium article derived from the inspiration of the Thousand and One Nights, but he cannot say that the pain of war I made my writings leave some of the coldness of philosophy into a fire that ignites our enthusiasm"⁽⁷⁸⁾.

Through the foregoing, we find that the abundance of production at Falah Shaker, especially after his position on the war that the Iraqi society fought in two successive wars, especially the war of the nineties of the twentieth century, to be the selection of samples intentionally as specified within the limits of the research to provide a campaign of circumstances that led the Iraqi playwright to draw Its theatrical

characters, so that the researcher can study the theatrical character within the psychological perspective or method and reveal the psychological dimensions within the determinants and indicators of what was revealed by the theoretical framework of the research tool.

Analysis of the play (In the Highest of Love):

The idea of this play, embodied by the central woman's character, who suffers from illusions and lives in a state of despair and vigor, all of which are the result of wars that destroy human beings and always illusion of happiness without realizing their endeavors to fulfill their illusions. His love for the fulfillment of her future wishes.

The woman appeals to freedom and to get rid of her condition in which he has to ask the genie to fulfill wishes that are difficult to fulfill, so the genie falls under the pressure of choice and the freedom of the woman is not fulfilled because life always takes away her wishes and instincts and is assassinated from her emotions due to the dryness of the dewy spirit inside her, to find that the stress of the war situation that generates death and bullets is He assassinates love and humanity to always generate separation and does not gather two lovers on one pillow, and that the accumulation of war circumstances deludes a person with happiness and access to the human truth embedded in the personality, where the human being is close to his death and death, and thus the woman lives a stifling miserable life in complete darkness in which no light or hope is ever seen. In a sealed bottle, in war, there is no choice but death, annihilation, killing emotions and killing people, and we find that the brunt of war, in which there is no hope except for the beloved, the mother, the wife or the beloved, this hope is the path to salvation if he is lucky and others, the grave will be his future ally.

The world of man is nothing but a beautiful illusion, and we only have to say the word yes, because the..no.. is disobedience and suicide. The illusion is to live in a life that does not accept our true feelings and we will not live in a real world.

To the principles of life and not accepting facts.

The woman rejects the idea of war and insists on the missing truth in the context of life, and tries to get out of her isolation and despair from her life bottle that is open and closed to her psyche, and without the war, she would have a family, a home and children, and her lost lover would not be martyred in the context of the war, equipped with strong emotional charges as a result of losing several loved ones, which causes She has the dryness of those feelings and she approaches the genie who suffers from isolation and despair and wants to obtain freedom that is achieved through the implementation of desires because he is a slave of masters, taking love as a means to get rid of their isolation and tendencies.

The duality of love and war is the idea of the play. Love is an illusion that is difficult for a person to conquer and difficult to achieve, and war is a real reality that has passed on to man because it is an inevitable act. They achieve both the character of the woman and the genie.

After applying the indicators that the research reached through the theoretical framework in the personality of women, we find some existential features:

First: The existential features are manifested in the emotional choice that lies in the personality through the following dialogues:

1. The decision or decision-making falls within the folds of feeling, and the genie here deludes the woman in a future dream, which she cannot imagine or imagine, because she is a woman who only hears her heartbeat in the immediate moment within the area of feeling, and we find it in the following dialogue " Woman: I did not agree To get married yet says our son who decided to." ⁽⁷⁹⁾.
2. The feeling of loneliness generates emotional choice by sacrificing herself as an offering when he returns from the front and we find it in the following dialogue (Woman: But he

left me alone. Woman: Take me to the front) p. 14.

3. The process of refusal comes with the choice of the genie's rebellion against his masters, and thus placing him in the bottle for thousands of years and his exile, and the features of the existential personality in the personality of the woman are manifested in the choice as it falls within the scope of feeling through the following dialogue (Woman: This is your right, what you do not want, you have to reject it) p. 21.
4. The choice is conscious by her rejection and rebellion against her former lovers, and she grants all of this as her mind and feeling want, not as her heart wants and what it holds of unconscious states. I will choose, I will give everything I want, not as the heart desires) p.

Second: The existential features are manifested in the face of death, which has an evolutionary value because it stimulates awareness with an emotional activity and is linked to the death instinct and self-destruction, which makes the personality suffer duality and self-division between the singular of life and the singular of death. The features of facing death are manifested through the following dialogues:

1. The character of a woman when she experienced the instinct of death and the destruction of the human self under the weight of war on the one hand, and the circumstance of the loss of love within her on the other hand. I would have sacrificed myself as an offering to guard you) pg.
2. In another dialogue we find facing death and wishing for that act by saying: (The woman: I command you... Take me there to see how he was surrounded by death and love... Take me there, as perhaps a bullet will lead me to death...) p. 14.
3. (Woman: I am getting closer to you by my death) p. 28.
4. The ease of the act of death in the personality of a woman by subtracting the feeling of sadness, pain, unwillingness to live and self-

destruction in her psyche as well, and we find this through the following dialogue (Woman: What are the people of death then... I have no heart) p. 31.

5. (Woman: Death is closer to me than my hand and I chose you) p. 38.

Third: As for the indicator of existential isolation and its impact on the personality, and the uselessness of death, which suppresses his motives for attaining the greatest name of freedom, which is the challenge of predestination. The features of isolation can be found as follows:

1. (Woman: What a miserable genie you are, stupid abilities, what is the use of making someone happy while everyone is in an oven jumping out of its mouth, not an oven but a sealed bottle, a war that eats hugs and meeting, do you understand what it means to be your whole life goodbye, in every Farewell, a dream suffocates and the horizon narrows) p. 2.
2. We find isolation by making a decision to return to her isolation in the bottle in which the genie lived, in the following dialogue (Woman: I will enter the bottle, close the door for me) p. 30.

Fourth: The existential features whose existence, the ego, is realized through the existence of the ego, because the existential human is present in society, and we notice these features in the following dialogue (the woman screams: No... stop I need you... I need you a trick, do not live this world without A beautiful delusion that tortures us.. What a beautiful illusion you are...) p. 29.

Fifth: The existential personality seeks freedom, which is absolute freedom with which it may reach the wish of death and tries to achieve it to obtain its pleasures, and freedom means freedom from routine restrictions to take the issue of war as a good material for its psychological construction, and the features of a woman's personality can be revealed by taking freedom as a goal for her through dialogues next:

1. (Woman: Stop this crazy war the genie is hesitant, why don't you do it) p. 2.

2.(Woman: It is possible for a person to regain his freedom with love) p. 23.

3.(Woman: Are you afraid of becoming free?! p.29.

Sixth: The existential personality suffers from despair and looks at life as meaningless, and in turn highlights hatred, sadism and self-destruction. These features can be observed in the woman's personality through the following dialogues:

1.(Woman: All that you mentioned, does it feed the heart bereavement with memories) p. 3.

2.(Woman: I don't know, I don't think there is a man or something that can now make me shiver or be confused... The soul has dried up) p. 7.

3.We find features of despair in her past memories through the following dialogue (Woman: God bless him even when your dreams give me a nightmare) p. 13.

4. We find despair that affects the psyche of the existential personality through the following dialogue (Woman: the adulteress of this world when she does not flee from a bed for the lovers, an adulteress, who steals loved ones one after the other, an adulteress who steals him because he is a martyr, this life robs my life, in every desire the death of new veins In my soul, the outlets of my soul are blocked, and the body will explode) p.

5.The features of despair that take their course in the personality and produce hatred, sadism and self-destruction through the following dialogue (Woman: Rather, you are the cruelest of them, I command you now... Now, O Genie, I command you and you cannot disobey me with terrible pain I order you to kill yourself) p. 33 .

6.(Woman: If it were in my power, I would command you to make me hate you) p. 35.

Seventh: The madness that expresses the tragic life experienced by the existential personality, which it considers the last refuge and escape from the lived reality that is characterized by fear, weakness and suffering as a result of the act of death as a result of wars, destruction and deprivation.

We find the features of madness in the following dialogues:

1. (Woman: Leave me, leave me, bullets will not harm me, if I swear by it, no, bullets will not harm me) p. 15.

2. (Woman: Oh, how I dreamed of calling my house our house, I tell him, 'Come on, my love, let's get out of our house, come, my love, let's go back to our house, O Genie, say our home.

Eighth: The features of the unauthentic character are revealed through the following dialogues:

1. (Woman: Well I have a desire, the desire of an individual, grant me one meeting so that I can say that I lived, grant me a meeting with a lover) p. 3.

2. Returning to the past by rejecting the state of change experienced by the woman's personality, which creates a situation characterized by weak anxiety in the unauthentic personality, because she does not look to the future and does not collide with that unknown hidden under the folds of the future, so she returns to the past to escape from the moment of collision with the future, and can That these features are manifested in the following dialogue (Woman: her owners are gone, how do I recover her and see them share my memories with them) pg. 4, which makes the character of a woman to wander in her imagination and past, by subtracting the deep psychological states inside her that indicate her betrayal and despair of life, and we find that In the following dialogue (Woman flying in her imagination: This was the first of them, I was naive, fascinated by life, breathing dreams, I feel that I will live forever without old age, I was caught by his repeated and recurring glances, flowing with forcibly imprisoned desires) p. 4.

3. We find in another dialogue with the genie the importance of the past and the fear of the future, in order to make the past stable for it, and these features are evident in the following dialogue: (Woman: Do you know what is coming? Genie: God forbid, I am

nothing but a genetic genie. Woman: And the past) p. 33.

4. The non-authentic character tends to satisfy biological desires more than satisfy any other desires, and this is evidenced by the digression of the phrases flirting with the genie. delusion To achieve her pent-up desires, through the following dialogue (Woman hesitating: ... I want flirting phrases) p. 23, and therefore she tends to establish contractual relationships that lie in the moment of her despair and her escape from her present and future, and these features can be manifested through the following dialogue (Woman : You know that I love you) p. 29, and we also find it in the following dialogue (Genie: I am. Woman: the greatest person I have ever known... Genie: Genie.. I am a genie. Woman: Is it not tempting for you to..) p. 37.

The indicators of Freudian psychology can be applied in analyzing the psychology of women as a theatrical character, and the personality of women according to the Freudian perspective, which shows its features by being a tripartite organization consisting of the id, the ego, and the super ego, and they can be reviewed in detail as follows:

First: The Id: It is the hidden motivating forces that appear in the level of the subconscious that carries the energy of the libido, which is embodied by the theatrical character, the personality of the woman, with her insistence in asking for flirting with the genie to show the extent of the strength of the Id's impulses in her personality, and it can be manifested Features of these impulses through the following dialogues:

1. (Woman hesitating: I want phrases of spinning. Genie: spinning?) p. 23.
2. (The woman looks at him with great affection and asks him with fear and caution... With this heart, whose blood I think is gone... Didn't you love it?) p. 23.
3. We find the features of the requirements of the id, at the height of

its impulse, so that it chooses death to meet that impulse, so nothing stands in the way of it reaching the summit of love in the impulses of the id, and we find these features in the following dialogue (Woman: There is no wisdom that does not lead to love... the genie: Is it burning me?! Women: Is it not death to the heart when you leave) p. 38.

4. Freud categorizes libido energy into primary or primary process thought, which works to satisfy those desires that libido energy carries without sensory perception of reality. The sensory reality and you feel it, due to the impact of war and its social condition, so we see that the libidinal energy takes the second aspect of its types, which is the secondary process thought, which works to satisfy those desires in order to realize the sensory reality, and these features can be manifested through the following dialogue (Genie: I mean from Will he flirt with you?...I mean on the lips of who will he become what I will say?Woman: Someone, any person, a man with whom I met by an unreasonable coincidence) p. 23.

Second: The Ego works: It is the second level of the personality, where we find the ego in the woman's personality, which operates within the emotional level, without objecting to the whims of the id flowing with that libido energy, because she has a sensory perception of reality, despite all the deprivations that the personality has suffered from losing her three lovers and realizing Because of the reality in which she lives, the fact that her love, instinctive motives, and libido energy towards an illusion come from the unseen world, and she is the personality of the genie, without setting the moral controls of society.

1. (Woman Really ashamed: You are ashamed of me) p. 25.
2. Woman: No heart?! Your disobedience to your former masters puts in your chest the most beautiful heart) p. 29.

Third: The super ego: works to deter the requirements of the id, and the strength of

these requirements works to diminish this part of the personality, but not definitively. The existing requirements of the id are not deterred by the superego, and therefore she accuses the society surrounding her of adultery, and these features can be manifested through the following dialogue (Woman: an adulteress in this world when she does not provide a bed for lovers, an adulteress, who steals loved ones one after the other, an adulteress who steals it Because he is a martyr) p. 25.

Fourth: The collision of this triple mechanism of the id, ego and superego with feeling and unconsciousness results in the principle of anxiety. The woman's personality suffers from anxiety from the external environment that is embodied in the war situation on the one hand, and on the other hand, her anxiety derives from the three personality elements and their collision with each other, and thus She suffers from neurotic anxiety, as it encodes in her inner psychological world in the personality of a woman between satisfying the requirements of the id, and her urgency on the libido energy and its secretions in the personality by taking love as a means to get rid of this anxiety even if it is an illusion and between the requirements of sensory reality, and the features of this conflict can be manifested through The following dialogue (Woman: Rather stupid, I offer all the flowers of the heart to the one I love, and when you leave, nothing remains in the garden of the heart except for weeds to live on) p. 32.

Fifth: The character needs the projection mechanism, which the individual or the character suffering from anxiety attributes to another character in order to study their own trends that led to anxiety. The character of the miserable genie, which is the same isolation experienced by the personality of the woman who lives in the bottle as a dramatic approximation so that it is evaluated through his tragic life that the genie lives in his isolation and is a measure of her feelings, and the features of the projection mechanism can be manifested through the following dialogue (Woman: Now let's sit in our house now Tell me how are your masters who were before me) p.

16, so the result of the projection is that she suffers from the cruelty of life and loneliness that she lived for years of losing her lover, especially Faisal, who embodies the act of war and its impact on man (Woman: How cruel was your loneliness in the bottle for thousands of years) p. 20 .

Through the foregoing analysis of a woman's psychological personality as she fluctuates between existentialism and Freudianism as features, and when applying the indicators of the first section, we notice her psychologically realistic personality, as she looks at life with its bitter realism embodied in the circumstance of war that generates deprivation and appeals to freedom to get rid of the surrounding circumstance using the principle of conscious mind, As well as her suffering from losing hope in that unknown future, and since the woman suffers from that deprivation that Freud instructs and according to the requirements of the indicators shown previously, due to the high impulses of the id, as she approaches the psychological features of the romantic personality that seeks freedom without the possession of the mind.

Analysis of the play (Paradise Opens its Doors - Late)

The idea of the play is manifested in the singularity of war, families, and siege, where the weight of the singularity of war in the human personality in general, and the personality of the Iraqi person in particular for having fought two successive wars, has an impact on the statement of the psychological aspect of the personality of the Iraqi person returning from families that took place during the time of the siege, to find this person The returnee is his place, his nature and his humanity is lost in this space full of deprivation, to find the expression of the woman who preserves and protects the human self and the restrictions of families are reduced, he sees him broken in front of him that fills his mouth only in denial of personality. From the husband, he instills in her character discomfort and loss of hope for his return, and not knowing how the prisoner will return, as war and families have eaten and distorted his features. When applying the

indicators of existential psychology to the personality of the prisoner, because it contains the basic and main theme of a group of vocabulary that can be identified through the analysis of the play, as follows:

First: The existential personality suffers from despair through the following:

1. You look at life without meaning, in the fact that the prisoner who fought an important term in Iraqi society, which is the term of war that produces the term families, and the features of despair are manifested through the following dialogue (Prisoner: This is for the bad of what I lived, I went crazy and impersonated myself, in illusions I got married I have a house, with your thoughts of me you will kill me.”⁽⁸¹⁾)
2. The state of despair experienced by the prisoner as a result of war and families that generate a state of hatred, sadism and self-destruction, especially the war situation that generates self-destruction. In his self-destruction, and these features are evident in the following dialogue (Al-Asir quietly and despairingly: The war puts its garbage in the eyes when you see a rose that you are afraid to touch so that it will not be booby-trapped. Dullness postpones even the things you do not like until you coexist with it moldy bread and intention potatoes) p. 18, (Captivity screams: Lord why are the graves more than dreams) p. 23.
3. The singular of families affects the personality, betrayal and replacing beautiful things with rottenness. The captive shows the importance of the highest families in forming formal manifestations that suggest his misery and betrayal. These features are manifested in the following dialogue (Prisoner: Were you on a picnic? War then... Families want me to come back carrying bouquets of flowers instead of my rotten booties and socks, to dress in a wedding suit instead of my worn-out military clothes you want me...) p. 19.
4. His request is to return to captivity and the loss of the opportunity to escape from him, because safety has been lost from his life and is self-destructive due

to the existence of that void between him and the woman away from her. It is my fault that I am humiliated. I went to war and I humiliated myself. I captivated myself and confined it and deprived it of the love of the one I love, and I went with all my heart and left you, I will see you collapse in hunger and safety (p. 28).

Second: We find the features of existential isolation as follows:

1. The stress of war and the presence of a captive at the front creates a state of isolation, and the effect of single families is to challenge the fates that wanted them to reach captivity, and we can find these features in the following dialogue (Prisoner: What do you want from me?! Is it my fault that I loved you with such a love that the bondage of captivity made a wedding ring? Thank you, Habiba, for saving me from captivity, for it was not possible for me to stay alive without you... My feeling that you are waiting for me to make captivity fruit) p. 11.
2. The challenge of the fate that brought him to captivity and his return to the wife who does not want him as he was, but rather as the single families devolved upon him from preoccupation, fatigue and a dead heart, we find that the effect of isolation has built him a positive, not negative structure, and these features can be manifested in the following dialogue (Prisoner: Captivity changed me? Captivity is nothing but leave from the front, and here I am going back to the war) pg. 13, (Prisoner: I really didn't see you, because you want me to isolate myself from my most beloved characteristic, to be your husband?) p. 17.

Third: The existential ego is realized through the existence of the ego, as follows:

1. The universality of the circumstance when the captive is due to his broken presence in captivity and after his return to his home, and this is what the research arrives at that this condition is created from existence for itself, so the

captive is achieved through his presence in captivity, and these features are manifested in the following dialogue (Prisoner: Same Faces The same conversations, with walls, nothing new, so we invent from our hunger food and games like a luxuriant who learns to dance, our mind invents food from stone, this is (kebab) and this is (dolma) and we start eating) p. 19.

2. The prisoner reaches his goal in realizing the existence of the ego through the ego, so he finds the ego.. The personality of the prisoner is achieved through the existence of the ego, the personality of the woman, because the personality of the prisoner is present in his home, within the personality of the woman, after presenting all the evidence that indicates that he Her husband, and this is achieved at the end of the play, and these features can be manifested in the following dialogue (Woman: I command you to do for me everything that your soul loves. The captive with love: You do not love my soul except what you love) p. 30.

Fourth: The original presence can be achieved in the personality of the prisoner through the following:

1. It is characterized by its own capabilities and the clarity of its goals, for the captive's personality is clear with its goals, and his self-ability is to obtain the greatest names of freedom to achieve his presence within the environment from which he was forcibly removed to captivity to make his goals clear in the formation of justifications that prove his existence so that they are effectively in that change that occurred On his character in war and captivity, these features are reflected in the following dialogues:
 - (Prisoner: Your absence pissed me off, and there is no hugging with you to keep me erect, your loss alone is enough for the grave to clothe me with a robe, and you want me to go back as I was??) p. 8.

- (The prisoner: it is the company of families, which makes each of us change his habits for the better) p. 19.

2. The authentic personality looks at the present and removes everything related to the past, and if the prisoner's personality has returned to past situations in his life, he uses them only for remembrance and justification, so that he can achieve his presence in his home, but without there being tension or return to the past moment and its labyrinths. He looks at his position in the present, which requires his collision with the unknown future, which he tried to reach with his suffering in captivity, and once those moments are achieved, we see him living in his present after captivity to find what he finds of the siege imposed on our country, and the suffering that led to that word It makes him forget his suffering in captivity and war, and the features of authenticity can be reflected in the following dialogue (Youssef Al-Modarres: Do not interrupt me, boy, I am your teacher Youssef, I speak to you with pain I am tired, tired of dear people... The prisoner: humiliation) p. 14.
3. These moments are considered immediate and present from which the Iraqi people suffer, for the return of the captive to his homeland is a return to tragedy and suffering and the practice of various kinds of humiliation, a return to a situation in which hugs may be difficult due to the stress of a single siege on the Iraqi individual or personality in general. In his following dialogue (The prisoner goes near the blackboard: dear people knocking his head. Yusuf the teacher: I see you banging the head... The prisoner: dear people, humiliated?) p. 15.
4. The prisoner's collision with that unknown future is more difficult and worse than the captivity itself, which creates a state of anxiety, as it indicates the necessary awareness of that social environment, and the deep psychological states that it possesses that reveal psychological dimensions. We find that the features of anxiety

from the desired and unknown future at the same time build. From the present and immediate situation in the personality of the prisoner immediately after his return from captivity to the siege, and these features are evident in the following dialogue (Prisoner: Shut up, Professor Youssef... you are my opinion, my knowledge and my work, and if I believe what I heard from you, this makes me feel that I am cutting off the hand with the chains of captivity is better. Since I took hold of the pen, the cold of the morning would fill our hearts with heat and scream... We are young people for tomorrow... So why, sir, is yesterday tomorrow why... Why... Professor Youssef) p. 16.

5. The future dreams that the prisoner strives to reach and clash with the reality of the situation in the time of the siege, is evident in the appearance of the character of Yusef Al-Haris, as it shows that the hunger that makes the individual by virtue of their social relations with each other are similar because the siege kills their dreams in hospital beds, and the word war is in the character. The main ones kill their dreams in the trenches and the no-man's land, to form with each other an important duality in life. These features that show authenticity can be manifested in the following dialogue (the prisoner: Professor Yo... Uncle Yusef? Youssef Al-Haris: I am like a teacher... Hunger made us all the same) p. 22

The personality of the prisoner can be analyzed according to the indicators of Freudian psychology through the following:

1. **Id:** It is the hidden motive force that operates within the level of the unconscious and carries the libido energy, and Freud classifies it into primary process thought, which works to satisfy desires without a sensory perception of reality, and secondary process thought, which serves to satisfy desires with its awareness of reality. The sensory environment and the environment in which the character lives, and that the captive personality whose secondary operations constitute the important element in its construction in general, the construction and development of the organization in the personality. The **Ho Id**, which carries the energy of the libido **Lobido**, to have secondary processes have a great impact in the formation of his personality, which saturates his desire for libido with his awareness of the reality in which he lives in the period of captivity and war, which leads to the personality growth of adaptive behavior that suits those situations and realities of life in the shell of families and war together, and is manifested. Features of this adaptive behavior in the following dialogue (Al-Assir quietly and despairingly: War puts its garbage in the eyes when you see a rose that you are afraid to touch so that it will not be booby-trapped. Dullness is to postpone even the things you do not like until you live with it rotten news and the intent potato) p. 18, (Al-Assir: It is The company of families, which makes each of us change his habits for the better) p.
2. The **Ego:** It is the subconscious controlling forces that preserve the self and operate within the level of feeling and always object to the whims of the **Id** and have a sensory perception of reality, where the captive realizes the fact that he calls the single families, and since the **Ego** does not object to the whims of the **Id** because of the loneliness that the captive suffers from. In his captivity, therefore, the requirements of the **Id** are stronger than the objection of the **Ego**, and these features can be evident in the following dialogue (The Captive: Your absence pissed me off, and I don't care with you to keep me erect, your loss alone is enough to put me in a robe and you want me to go back as I was) p. 8, (Prisoner: We were always stealing the morning to our beds, we start with the lips as it wanders over our bodies, then we endure not to our guts... so that the light infiltrates your guts, and the kiss

becomes distracted from its place screaming) p.10.

3. The Super Ego: The work of the sergeant works on the actions of the id and the ego and is similar to the conscience in the personality of the captive, and is embodied in his personality, the sergeant of his labyrinth in captivity and war, and the features of the superego are manifested in the following dialogue (Prisoner: I will increase his cover and we will be safe...) pg. 13.

Second: Concern about the prisoner's personality. We note the following:

1. The collision of the dynamic mechanism with each other, i.e. the ego and the superego and the id with feeling, unconscious and pre-consciousness, results in the growth of anxiety, which is a state of tension as a result of this collision in the structure of the personality. The features of objective anxiety can be manifested, which is fear and hesitation from tangible things in the real world, and the prisoner's anxiety takes place from the moment he leaves his house to the front, where we find its features in the following dialogue (Prisoner: Now farewell to my health that you gave me, I will return as a prisoner without your dreams.. How many setbacks will you explode in me.. I am here without your mercy.. Which sky will bear my disappointment, I walk outside the homeland, and no one is waiting for me, I am handicapped, handicapped, I do not honor the homeland when I return to it broken, no one for me to be for anyone, why I came back knowing Nobody is waiting for me?...) p. 12.
2. Objective anxiety is also represented in the vision of Professor Youssef and Yusuf Al-Haris, which is the anxiety resulting from the circumstance of the siege on his countrymen, and he sees in it suffering that is greater than the families themselves, and the features of objective anxiety are manifested in the following dialogue (Prisoner: Oh siege, you make of all our children Prophets

because they disbelieved in the pleasures of life before they knew it, a child ascetic about the pleasures of the world?

Third: The prisoner needs the Rationalization mechanism in order to justify his life attitudes towards his wife upon his return to his homeland, who denies his existence. Different than it was in the past due to the universality of the circumstance, this adaptive behavior is justified in order to be accepted socially within the psyche of his wife, and his changing (adaptive) behavior is more reasonable towards the second element of his simple inner life, which is his wife, where the features of the mechanism of justification are evident in the following dialogue (The Captive nervously: You ask me..how do I know the location of moles, which woman are you?!From the beginning you know me, I gave you reasons to deceive myself..and justify your denial of me..from where did you get this ability to forget?Where did those nights in which all searched From us the pores of the other, searching for a hidden memory before our meeting to expel it with his kisses) pg 29.

Fourth: Here are two types of incentives that Freud divided, which are innate incentives and acquired incentives, and innate incentives that he divided into:

1. The life instinct or the ego instinct: the instinct for self-preservation or the libido instinct that carries sexual energy.
2. The death instinct: the instinct that contributes to self-destruction.

The captive's instinct is innate, like the life instinct or the ego instinct that preserves the self, and it remained in the midst of the circumstances he lived and suffered under war and captivity until he gained his freedom to achieve himself with the personality of the woman, and the features of that instinct can be manifested in the following dialogue (Prisoner : And this night of resurrection made me run until dawn and corpses multiply under my feet and there I remembered you and asked you in which direction I should go to reach you,

my love... Come and take me.. All my paths are corpses. I did not change, and the family joked about my appearance and my husband gave me a new one) p. 5.

Through the foregoing in analyzing the personality of a prisoner psychologically and applying the indicators of Freudian psychology, because of its secondary processes that satisfy the pent-up desires within the scope or space of the sensory perception of reality to be linked by fine threads between the psychology of the dramatic personality, where it is closer to realism because it is a captive of that single that Most Iraqi families joked with their moral potential as a result of the act of war to create negative effects on the psyche of the Iraqi character, who is trying to liberate from the bondage of families to search for absolute freedom after the captive suffered isolation, pessimism and introversion despite his use of the principle of conscious mind in interpreting and encoding the word war and families, to come to the word General characterized by totalitarianism, which is the singular siege.

As for his position with the woman who denies his existence, it is what achieves the proximity of the prisoner's personality to the realistic doctrine, including the realism of such situations that lose hope for the desired future to build a family unit as it was in the past before captivity. The following dialogue (Prisoner: Captivity is worse than war, he stole from me my most beautiful days, those days I spent at the front dreaming of vacation to come back to you, to go back to things I forgot since my death, I mean my capture) p18.

Analysis of the play (Write in the name of your Lord):

The idea of the play is manifested through the personality of Mr. Abyad, who represents the depth of the Sumerian civilization by virtue of being an archaeologist through his presence in the Iraqi city of Ur, rich in heritage and Mesopotamian civilization, where he seizes the most important tool used by the

King of Death and his assistants in capturing souls by the will of God Almighty and this tool It is the pen and the notebook, and as soon as Mr. Abyad seizes the notebook and the pen, death disappears, and the absence of death and its absence in life is the rich vocabulary in the play that leads to the absence of wars and destruction, which Mr. Abyad seeks to achieve, because of the wars, deprivation and tragedy of death as a result of the siege imposed on him. Our homeland, which has led to the lives of thousands of Iraqi children as a result of malnutrition and lack of medicines to treat children, so that it reaches with the assistant of the Angel of Death to a new cosmic in dealing with the dead in the capture of their souls, because Iraq is the only country from which the Angel of Death trembles by applying its tasks of arrest On their souls in the singular of death, a research that considers the Angel of Death, Iraq, the last refuge for him, because of his frequent apostasy to death or mass death.

The word death and how it was manipulated by powers that believe to be the greatest in the globe and at the Security Council that rules the world with its prevailing and defunct laws on the peoples or countries of the third world, the inability of the word death when performing its tasks and the absence of the word death at the Security Council, it preys on the people of Iraq by inflicting anger on them Through wars, aggression, and the absence of the word death, it may reach them to the point of collective madness, because the effect of the word death takes place in the mind and not in the heart and emotions. Emotions are small scratches that do not lead to death... and this is what America seeks to destroy the minds of peoples, because the absence of the word death at the Security Council causes the inability to perform its tasks because the word death affects the Iraqi people, because the miracle in the absence of death lies in the Iraqi individual. Through his ancient civilization (Sumerian), which the West drew to develop their Western civilization in their societies from technology and science at the present time.

It is clear from the above the use of several vocabulary, such as the main word death in the play, which plays an important role in receiving it by the Iraqi characters who suffer from the word siege, and by the characters who use that word with a special technique, such as America. It is noted the use of the word choice and the responsibility of writing the name that killed every child. An Iraqi under the use of the word choice and the responsibility of writing the name, who killed every Iraqi child under the shadow of (the word siege) and the word despair and contempt for the situation or the circumstantial manner surrounding the Iraqi character represented by the white character, which shows the depth of Iraqi civilization similar to other global civilizations of the Nile Valley civilization and the Greek civilization. And others, to find all of this the features of the existential personality in the central character of Abyad in the play, which are as follows:

First: The features of choice are manifested, and it is the basic project of Jean-Paul Sartre's existentialism, and my feeling lies in the self, as the play is based on the unity of choice, choosing the name that is written in the notebook of the assistant of the angel of death, which can be manifested in the following dialogues:

1. (White: my pen and notebook... Death will become a memory)⁽⁸⁰⁾.
2. The choice is my feeling resides in the self, so the personality of a white person feels and is affected by the result of the act of choice to urge the feeling to make the necessary choice for the person whose name will be written (White: So I am the one who... and ask forgiveness from God... Whomever life is granted to him, his struggle is to preserve it.. You gave it to me, O my God... In defense of my faith in You, I will not let them take it from me... You bequeath the land to everyone who sows your verses in praise and not death) pg. White: ... Do you think I am not worthy to frighten you while I live twenty years of war) pg. 19, (White: ... Because I will write the first person I think flirts with the

sun with his veil so that it will be absent from my country... Like you, it is easy to choose when it is hidden) pg 43.

3. In the event that the existential personality is unable to choose, because it does not bear responsibility in choosing it, which is a result of the accumulation and increase in the number of peoples that contributed to the destruction of Iraq, especially the Thirtieth Aggression against our dear country in 1991, and the large number of unjust Security Council resolutions against the children, elderly and women of Iraq, so it justifies that Impotence with excuses within the context of feeling, where the features of the inability to choose are manifested in the following dialogue (white: ... but what is the fault of the one whose bones have not yet grown, so that whiteness and weakness burn in him.. He knows what it means to choose.. Which name will I write...) pg. 48, (White screams: Oh my God, what name do I write and your wisdom sees everything that happens...) p. 58.

Second: Facing death in the existential personality is determined by the following:

1. The face of death has an evolutionary value for Abyad and he chooses his death at the end of the play, as you urge him with an emotional activity as a result of the secretions of the war and the siege on his personality. ... we crave ... we crave you) p. 1, (white: ... that a child who dreamed of his father fears as if he were his soul mate, or that he kills a father over whom the child has not yet understood... I found that I was saddened by the death of the father's dream before the child was killed) p. 33 (White: Yes, write white... The white shroud and the narration of surrender... I chose for him to die...) p. 62.
2. The term death is related to the instinct of death and self-elimination, as the weakness of a white age indicates a gradual departure from the building processes within the life instinct and the ego instinct, to be replaced by the instinct of death and self-elimination,

which makes the existential personality suffer duality or self-division between the singularity of life and the singularity Death, which is, of course, the life instincts and the death instincts. We find that the impact of the surrounding environment and the changes that occurred on Iraqi society in particular from the conditions of war and the siege situation after 1990 all serve as evidence of facing death and its connection with its instincts, as these features are manifested through the following dialogues: (White: ...Why am I at this time when thousands do not deserve to die?! The angel of death wants my death? How easy is your work..as if I am alive and not breathing in your shroud with every inhale) p.1, (White: You have the courage to annihilate me in the name of life.. So do I ask your permission that I might think of your death in order not to die) p. 37, (White: I have all the causes of death and I know that you are defenseless and wise to take you captive and kill you with the most horrible possible.. to strangle you alive with sand.. General, even for the criminals who execute a mercy bullet How about soldiers who were isolated and executed? The water included food, water and equipment, so you buried them alive) p. 38, (White: the conscience and the head were dizzy.. the body was weak and the bone turned gray.. They all ate my body, bitter, seasoned with pride) pg 47, (White: the dizziness of death began to invade me) p. 58.

Third: The features of isolation are manifested in the character of Abyad, and it does not appear complete isolation from the world around him and the characters opposite him in the play. In the following dialogue (white: ... my soul hurts me, but before that you have to see my killer and choose a grave far from me ... I do not want him to crowd me and surround me even in my death) p. 2.

Fourth: The existence of the ego is achieved through the presence of the ego. The white personality strives to choose the

name of his killer and the killer of the Iraqi people in general to achieve that existence, and depends on the ego that the personality possesses and is achieved through its presence in society (the ego) because the personality is present in society, so he always looks at the nation And his suffering is as if it were a collective pain in which awareness is stimulated with a complete sense of the suffering of the Iraqi people who fought two wars and the situation of the siege, and the features of that presence can be evident in the following dialogues (White: ... But I ask do I need you to confirm my death?! Your pen and your notebook, does the dead need a number to be added to them, or does the comfort of the living lie in my going) pg. 1, (White: I am in a disaster and no one asks about me... I was thrown into oblivion... If it was a disaster, it would be until it hits everyone, p. 6, (White: My shadow will return to you) Do not be afraid of my pen...Go take care of my children's supplication that you hear...and it will not be a choice...as if...I will choose for myself...myself) pg. 46.

Fifth: The principle of freedom that tries to achieve liberation from the routine constraints familiar in life, the white personality tries to find the principle of freedom by all the various means it has, such as stealing the pen and notebook of the assistant of the Angel of Death to gain freedom, especially in the context of war that works to destroy the self, as the same White character destroyed as a result of war and siege and the means we find to get rid of the routine restrictions of the specific circumstance in the play (war and siege) through the principle of freedom, and white expresses it in taking or choosing the person who writes his name in the notebook for the assistant of the king of death so that he chooses his name at the end The play because of his burning feeling of death, which attains the greatest names of freedom according to the existential belief, and the features of freedom and liberation from the restrictions of war and siege are evident in the following dialogues (White: And did you see me as a sponsor of these wars or living on them... What you threaten me

with makes me happy... My heartbeat groans for thousands of wars that fell on my body... a miracle if I had not met you, angel of death long ago) p. 7, (White: I would have been angry if I had not found him in his bed because I think you, assistant of the angel of death, beat me to him... and when they tell me that he breathed well and lives with the applause of his parents. no country The missing brigade, I would release my hands and clap for my grandson... I clap and I don't know and I'm at the top of my joy if my hand will hit some of them with joy or slap my cheek with a slap... Because I know that my grandson's house is the hospital... And when he goes to his house he is for a walk It is as if he is leaving us to the tailor to measure his shroud in a suit for their feast...their feast with his death...Write who, who and who?!) p. 21-22.

Sixth: Abyad's personality suffers from despair and this suffering comes as a result of the act of choice and is defined by someone who believes he contributed to the killing of Iraq, as the siege and war are born in the heart of the Iraqi character, the singular death, and America and the Security Council, represented by the personality of William, David, Scott and Rachel, participate in the act of death, and they all symbolize the Tyrant forces in the world, and Falah Shaker did not intend these people to die or kill, but rather made him even among the sons of Iraqis who trade with human consciences, which highlights hatred, sadism and self-destruction in the character of Abyad, who is trying to get out of his predicament by choosing the name to write in an assistant notebook The king of death, the state of despair comes as a result of the specific act of choice in one person, so the features of despair are manifested in the character of White through the following dialogues: (White: Until his turn comes to plant another hell that will extend to others and prolong the life of torment) p. The angel of death annihilates them) p. 19, (White: You are a part of them... As soon as I loved a friend, until you took him from me... And a wife inhabited by my ribs I kidnapped her... And children were) p. 19, (White: I write who and in every air I breathe I find

a thousand razors and knives They cut through the air before my mouth and my lungs... Who do I write? ?!) p. 20, (White: guide me, sir, so that I can kill whoever prevented a pencil, a pill, or a morsel of food... I would ever betray the human race) p. 42, (White: No to the white shroud and the banner of surrender) p. 62.

Seventh: Insanity in the existential personality in general expresses the tragic life that is expressed as a diagnostic case, in which Abyad diagnoses his pain, suffering and tragic condition and considers it the last refuge for him due to his inability to choose and escape from his reality, which is characterized by fear and suffering, even if it seemed like a small thing in the play compared to its goals and its own ability Because the character of Abyad believes that the struggle for the principle of freedom is salvation from the universality of the circumstance as a result of war and siege, and it is rather not his freedom only, but the freedom of everyone, because man exists in society to need a lot of patience and not resort to madness. Except for a diagnostic case that expresses his tragic life and his discontent with the universality of the specific circumstance (war and siege) on the one hand, and madness expresses his suffering and patience in finding or completing the act of choice and the responsibility entrusted to him in determining his intellectual trends for the name he writes in the notebook on the other hand, and the features of madness are manifested In the following dialogue (White: There is no stability in this head... It will be madness... It will be madness... I will write the best of people) p. 48.

Eighth: The features of originality are manifested in the personality of Abyad, which makes her self-possession of a notebook and pen the assistant of the king of death and the goal in choosing the name of his killers and the killer of the Iraqi people because it is distinct and clear to be effective, due to the accumulation of his killers from David and William represented by the Security Council that issued unjust decisions against the Iraqi, and Rams The representative of the US

Department of Justice, Saad al-Iraqi, the traitor who betrays the pure legacy of Iraq, and Sajid, his cousin, in asking for forgiveness and not registering their names in the book of the assistant of the Angel of Death, due to personal capabilities in an Iraqi character that represents the race rooted in the Sumerian and Babylonian civilization, where he looks at the conditions of Iraq from war and siege Which restricts his freedom to get rid of his suffering, which he considers the suffering of an entire people, so he seeks his freedom in a straight and deliberate manner in choosing the name Azli will write, so his collision with the unknown future will be in knowing the fate of the Iraqi people from that deadly crisis. This collision requires a feeling of anxiety to be a sign of his necessary awareness of that circumstance From war and siege together, and the features of authenticity can be reflected in the following dialogues: (White: Write a name? But those who killed me are thousands) pg. 17, (White: So that no one is wronged or in order to expel people Missed my pen... Or is it an awakening of conscience) p. 32, (White: Not by conjecture, but by certainty of logic, in a few years I became one of the rich people of the country, I heard that you are late with everything, even the pronouns.... Give me the number and go, I regret Your friendship) p.39a, 39b, (White: I am glad that I no longer fear a drop of ink for my hatred as I write a name... I beg you then be fair and write you) p.40-41, (White: Rather, the pain of mercy that almost makes me turn away from the whole thing. So say, and write, Mr. Ramez, so that it is not said that hatred blinds me when the truth is right (p. 41, (White: but have mercy on you because you did not see what you saw) on page 51, where the features of anxiety appear in the character of White, because of his collision with the unknown future after the death of his wife twenty years ago year before the siege and before the Iran-Iraq war, which are the two reasons for generating such psychological crises accompanying those circumstances, and that collision requires a feeling of anxiety, which certainly indicates that he possesses the awareness necessary for such psychological crises,

(White: It is no longer the same as it was before your death.. We are more afraid of the birth of a child than we are happy with him... The next bereavement makes you guard your joy... What humiliation is when you embrace a body and you don't know is it a birth hug or a farewell... You don't know, cheek What happened in the years of sorrow after your departure) p54.

It is clear from the foregoing and through the psychological analysis of the personality of Abyad, which is characterized by revealing his psychological interior, to trample the single siege on the human personality in general, to represent a social segment with all its contents to express his pain and suffering to involve its subjectivity, and this introversion does not lead to shrinkage and distance from the suffering of the other, but rather uses it as a trumpet to communicate Suffering with loud cries, to achieve the principle of freedom and liberation from the constraints of the defunct societies represented by America and the Security Council, and this is what leads the white character to approaching the psychological characteristics of the personality in the expressive doctrine. The character of Abyad may suggest its closeness to the symbolic doctrine dramatically because white is a word that suggests several meanings used in the play of surrender and the whiteness of the shroud, i.e. death, but psychologically through the indicators of the first topic makes its features close to the psychological characteristics of the expressive doctrine, and we find these features in the following dialogue (White : ... which name would I choose... and what burden on the conscience of the recklessness of murderers and their multiplication... I am nothing but an employee or a scholar, so it is said about me... But now I am nothing but a type of pictures... Pictures All the humiliated, God loved them, so they rested.. or pictures.. thieves who went with everything he owned and we owned from our father Abraham... What would Pope John visit other than weaning us) p. 48.

Research results:

1. Each (an) time of watching the theatrical performance is (an) assumed.
2. The time of the theatrical performance is linear (consecutive), even if it includes a circular, annular or spiral structure.
3. The times of the theatrical performance elements reject their references and establish an independent existence in the supposed (now) theatrical focus, which moves the imposition.
4. The temporal structure of the theatrical performance is a fabric that does not accompany any time outside of it.
5. The temporal structure does not accept fragmentation or cleavage, but rather is based on its borders that can be streamlined at the moment of viewing.
6. The time in the theatrical performance is the time of all times, so it is difficult to tabulate.
7. The illusion of time in the theatrical performance through its superior ability to reduce, condense, and recede in order to allow its structure to establish its total unity.
8. The temporal structure of the theatrical performance is fused with all times: physical, narrative, poetic, linguistic, musical and philosophical at the moment of viewing.
9. Time does not disappear in the theatrical performance from the field of vision (the stage), but rather it remains present, confirming its tangibility through the viewer.
10. Time establishes its own world, which refers to the real world, but it is satisfied through its symbols and connotations with its different world.

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