

The Dramatic Structure in the Theatre of Absurd in Iraqi Artist

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Abstract

This research deals with the theatre of the absurd, multiple artistic features are used to express tragic themes in a comic form. The features include anti-character, anti-language, anti-drama, and anti-plot. The research problem centers on the following question: what is one of the most important features of the drama of the absurd in the text of an Iraqi playwright Taha Salim's play? The importance of the research becomes clear as it represents a study of some Iraqi theatrical achievements with their modern methods and approaches especially the drama of the absurd, this is in addition to describing it as a cognitive achievement that benefits students and critics of theatrical art, in addition to deriving a basic goal which is to reveal the features of the drama of the absurd in the plays of Taha Salem. Its limits to Iraqi theatrical texts by the writer Taha Salem, for the period from 1965 to 1970, furthermore the studying the artistic development of the drama of the absurd in the Arabic world after identifying the factors for the emergence of the drama of the absurd, presenting the features and elements of the drama of absurd. In the Iraqi theatrical text and a review of its most prominent pioneers. Research procedures and sample analysis are included in addition to the research community, its sample, its tools, and methods.

Keywords: Features, Absurd, Plot, Research, Community

INTRODUCTION

Modern drama emerged at the end of the nineteenth century and the beginning of the twentieth century, expressing society's problems in social and intellectual terms, as well as translating its philosophy. Its pioneers (Ibsen, Bernard Shaw, Strindberg) laid the foundations and standards in terms of the artistic construction of plays while keeping the mechanism of intellectual presentation in line with the issues of reality, the mechanisms it imposes, and the various types of problems it creates. The dramatic construction of modern drama has differed from its multiple doctrines in terms of themes, ideas, and characters. And dialogue and conflict. The realistic character is different from the expressive character, and the dialogue in symbolism is different from what it is in the absurd. Hence the diversity and variation in the mechanism of presenting the dramatic structure of all topics, despite the closeness of some dramatic doctrines to each other in some vocabulary, as the documentary approaches the epic.

The doctrine of the absurd is one of the modern theatrical doctrines that emerged as a result of factors and circumstances that paved the way for this in the fifties of the twentieth century, and perhaps the most important of them is the terrifying disasters left by World War II, which is the inability of the individual to face life's existence and the interruption of his communication with his fellow man. Thus, absurd tendencies and lack of belonging were prominent features. After World War II and its impact on the arts and literature, theatrical art was a response to those facts. It changed man's view of the universe, life, and existence as a result of crises, changing ideas, and philosophies, as the vocabulary of life changed.

The trend of the absurd has characteristics and characteristics in terms of dramatic structure, contradicting all other dramatic doctrines at the level of form in the presentation or at the level of the text. Regard to Iraqi theater, was influenced at the level of theatrical text in the sixties by the philosophical trends and ideas witnessed in the European arena. Perhaps one of the most important of these philosophies is existentialism, which was helped by several factors to emerge, including the Nakba of Palestine, the events of the national revolutions,

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and the changes that accompanied them in the social and economic structures and the nature of tyranny for some governments. Nationalism, which was the subject of hopes for a total change among the general population searching for freedom of expression and ideas, and the advocacy and conflicts that accompanied it between the parties and their leftist, nationalist, and liberal trends and ideas.

The decade of the sixties was an incubator for these influences, as this decade witnessed global, Arab, and local revolutionary, intellectual, and aesthetic movements that had an impact on the texts of literary and artistic texts, including the theatrical text. Among the Iraqi writers who were quickly influenced by these trends was the playwright (Taha Salem), who dealt with the Iraqi social reality in various forms, including the drama of the absurd.

Chapter one

Elements of dramatic structure in the drama of the absurd:

The plot

According to Aristotle, the plot is considered one of the most important and first parts in constructing a tragedy, that is, it constitutes “the first essence of tragedy. Indeed, it has the status of the soul about the living body.” (Aristotle, 1983, 98.) Aristotle also explained that the plot consists of a series of successive events that are interconnected with each other and according to a believable possibility. It also has a specific topic; its events develop logically and end with a convincing solution.

The plot in the drama of the absurd does not recognize the logical sequence adopted by traditional drama, which is based on sequences such as “This event happened, so this event happened.” (Hassan, 1979,77). In the drama of the absurd, the logical vision based on rationality and realism was destroyed by the influence of modern science, as the logical sequence of the latest developments was transformed into parts of phenomena with no connection between them.

The drama of the reasonable "rejects the logical form of drama and is based on the qualitative form." (Muhammad, 1983,126) In light of this, writers broke free from their commitment to the traditions of drama, and their plays lacked a story with a clear theme with a specific beginning and end, as there were instead “patterns of situations that are repeated endlessly.” (Al-Sudani, 1975,17–18) It also lacks the familiar parts in developing a dramatic event, such as presentation and complications, development, climax, and resolution, as is the case with Beckett’s plays, which Musa al-Sudani pointed out: “There is no knot or story in any of these plays, and there is no climax in them.” The theatrical action, as well as the solution... while the decisive theatrical action and successive events that we find in the traditional play are replaced by stagnant, fossilized situations accompanied by the performance of certain routine movements in an organized and consistent manner.” (Muhammad, 1983,69) This is why the theatrical action was “circular instead of following the usual linear development, to focus on discovering the texture of a situation.” (Al-Ashry, 1967,104).

The process of waiting according to (Beckett) in the play (Waiting for Kudo) represents the contradictory connection between doing something and doing nothing, as we see (Vladimir) and (Estragon) doing nothing while agreeing that nothing is happening, no events are occurring, and no personalities are struggling.” No knot is clarified and then released, there is no clear goal or moment of enlightenment, and finally, there is no beginning or end, because if space ceases to exist and time is lost, everything becomes something. (Wilson, 1999,521) Which made theater critic Edwin Wilson describe the plots of the absurd drama as “absurdity” in light of their illogicality. (John, 2008,441).

This is because life in the drama of the absurd “is like a dice game that has been played an infinite number of times, as the results are repeated in the end.” (Asaad, 1988, 115) This makes the dramatic form bear the characteristic of circularity in this type of play.

Personality

Character is a major element of the dramatic structure, as the writer can convey life images through the words of his characters. The play is defined as “an event that takes place through the characters.” (Stuart, 1986, 113)

Personality was referred to through linguistic relationships, as each of the theatrical characters had a social meaning or human tendency, so personality was an essential element in any good play.

The character usually seeks us with action and the conflicts that this leads to within the community of characters, and "the best way to reveal the method is through dramatic, significant action." (Muhammad, 1983,126).

As for the drama of the absurd, the playwright depicts a character suffering from a state of isolation and loss after losing all of his traditional dimensions. The writer of the absurd turns the character into a mere "structure" that lives in isolation from the past and the future. They also isolated the character from the society to which he belonged and severed the ties between him and others. This made the character lack humanity, meaning that the characters in the drama of the absurd were transformed, in Asselin's eyes, into "mechanical dolls." (Al-Sudani, 1975, 18) Reflecting the mechanics of life and the accompanying alienation as material, the emptiness of language and character dialogue are its meanings.

The characters in the drama of the absurd revolve around themselves, especially after the logical relationship between their characters is destroyed, so they begin to speak just for the sake of talking and to utter just words without the linguistic connections with which the characters communicate. The characters do not know how to think because they do not know how to react, as they have no emotions or emotions of their own, as they lack an entity of their own, as any character can transform into another character, as is the case in the play (Waiting for Godot), where (Pozo) and (Lucky) appear as master and servant, and after a while the situation reverses, and the servant becomes master and the master is servant, and often What appears in the drama of the absurd is a state of communication breakdown between the characters, as it is characterized by their misunderstanding of each other, and they also ignore the other characters in the same play. (Hilal, 1964, 678) It distorted the social relationship between them, so they forgot how to speak and think because they no longer knew feelings and emotions and became creatures interchangeably with each other. (Al-Sudani, 1975, 33).

Beckett's characters are ideas, but they are presented in the form of characters rather than ordinary people, and these characters present in the plays of the absurd exist in the form of binary pairs, for example (Vladimir and Estragon) and (Pozo and Lucky) in the play (Waiting for Godot), and (Winnie Doyle) in the play (End Game), and the characters often carry numbers or symbols, as in the play (Game), Beckett depicted three characters called (W2. W1M).

The expression is also repeated among the characters, such as Estragon's dreams that are repeated three times in the play (Waiting for Godot), and Godot's boy messenger appears twice (once in each chapter) and he brings the same message every time. (Attia, 1970, 12) A dark comedic connotation emerges from the repetitions of linguistic situations and sounds. Or what is called (the tragic knight), which imbues the funny rhythm with a tinge of cruelty and rudeness. (Aristotle, 1983, 99).

Language

Aristotle believes that language is "the expression of the thoughts of characters through features, and its essence is the same in both poetry and prose." (Attia, 1970, 13) Language remained one of the main elements involved in the structure of the dramatic text among the Greeks until the emergence of modern drama doctrines, as playwrights began to deal with language according to the doctrine to which they belong and not according to the linguistic determinants that Aristotle described in his book "The Art of Poetry." Language in the texts of the drama of the absurd is merely a tool that cannot be relied upon as it is in traditional texts, as the "theater of the absurd" grants itself the freedom to use language as only an element of the multidimensional mixture of the poetic vision, and by abandoning the dialectical language for the sake of verbal and vocal reconciliations, and placing the dialogue in a position opposite to the movement. "The incident at the scene" (Muhammad, 1981, 62).

Language in the drama of the absurd has lost its function as a tool of communication between man and his fellow man, as is known about the language and dialogue of absurd theater, which is disjointed and

incomprehensible speech. Absurd writers see the highest human ability. He has proven to be incapable of conveying people's thoughts, and accordingly, he has failed to establish communication and understanding between them: words cannot convey meanings because they do not take into account the evidence that these words raise in each individual or separately. (Al-Sudani, 1975, 18)

The language in the drama of the absurd was characterized by speed and disintegration, and it was incapable of any meaning. The phrases or words were often repetitive and gradually diminished until it became a kind of conflicting, contradictory speech... as "the general development of the plays tends toward silence instead of speech." (Elaine, 1991, 95)

The texts of the drama of the absurd rely on quick and lightning language without length or profanity, so the short dialogue was an embodiment of that reduction because short dialogues undermine "the expectation of external events moving forward through speech acts." (UNESCO, 1972, 131)

For UNESCO to confirm the failure of language to perform its function and its inability to convey the underlying truth, this is in addition to showing the hollow mechanism of language based on destroying the communication of ideas as if they were swimming in a space of verbal chaos of astonishment and then meaningless philosophizing, as language became for him a phrase About ambiguous audio clips that do not reveal a meaning but rather make sounds:

"Mr. Smith: Kaka twois,: Kaka

Towis,: Kaka Towis

Kaka Twois,: Kaka Twos,: Kaka Twois

Kaka Twois,: Kaka Twos,: Kaka Twois

Madam Smith: Km cocoa, Km cocoa, Km cocoa

Km cocoa, Km cocoa, Km cocoa

Km cocoa, Km cocoa, Km cocoa (Asselin, 2009, 8)

It identified the drama with language and gave it an experimental dimension, and "the attack focused on all the fossilized linguistic forms that had become devoid of meaning. Suddenly the conversation discovered the forum that at one moment seemed to be an exchange of information about the weather, new books, or the health of the majority of participants." (Stuart, 1986, 159).

Silence is considered one of the most important features of the dramatic language in the texts of the absurd, as language ceases in its ability to communicate between alienated characters in its presence. Dialogue is no longer a spoken voice, meaning that it is "not limited to the word that is said. What is not said is entirely what is said itself, but rather often... "More important the pause full of meaning and the dramatic action that continues within the silence has dramatic power." (Attia, 1970, 403).

Chapter two

The artistic development of the drama of the absurd in Arab theatre

The drama of the absurd is one of the attempts of literature and art aimed at restoring man's confidence in his existence and self after he lost it as a result of the devastating effects left by disasters and policies on European thought. Therefore, Arab people must restore the mechanism of this lost confidence and work to trace the missing facts in life. The drama of the absurd has violently ridiculed the absurdity and futility of life so that the human self is haunted by panic, fear, and panic. Accordingly, the drama of the absurd mocks "the unreasonableness of the human condition itself in a world that has lost its faith and certainty... The reality is that when it becomes impossible to accept a complete system of constructed values... With a wise will, facing life is bitter and harsh, which is the inevitable result of facing ordinary truth." (Asselin, 2009, 10).

The drama of the absurd is a mixture of forms of ancient literary and dramatic traditions that may seem exhausted. For example, folk tales represent a form of the absurd through their unrealistic events and their loss

of a specific time and place. This is also the case with Greek and Arab mythology, as it contains features of absurdity and sarcasm. Asselin believes that "the ancient traditions that have been seriously mixed in the drama of the absurd are: the tradition or imitation of movements and clowning that goes back to the comic personification of the Romans and Greeks, and to the improvised comedy" (Commedia Dellarte).

Martin Aslin emphasizes that "the drama of the absurd is a kind of reduction in a complex pattern of similarity in approach, method, tradition, common artistic and philosophical foundations, whether consciously or subconsciously perceived, and of influences resulting from a common stock of heritage." (Attia, 1970, 222-224).

The most important factors that helped the emergence of the drama of the absurd were World War II and the social and political conditions it left behind, which had a clear impact on theatrical poetry. The drama of the absurd was also influenced by the Dada movement carried out by a group of young writers and artists during the First World War, which called for absolute freedom, it is also considered a revolution against inherited moral values, as the leaders of Dada used to hold their meetings in bars and deserted places, while surrealism is an artistic movement that calls for liberation from the restrictions produced by ideas and traditions, and that the best way for them to reveal reality is to resort to Imagination and dreams introduce formulas and content far from traditional reality, relying on the subconscious. (Taher, 1971,103).

All of these have an impact on theatrical thought, as the change in the dramatic text appeared clearly, and the best influences by Western literature were Arab drama, literature, and art, especially in the sixties. We see this clearly in Egyptian, Syrian, and Iraqi dramas and other literary and artistic productions.

At the beginning of the sixth decade of the twentieth century, Egyptian drama witnessed a shift in its literary path in line with the transformations witnessed in the Egyptian scene. Playwrights took serious steps to reach modern forms of drama.

Playwrights in Egypt resorted to experimentation in forms and methods, as this experimentation became the dominant feature of the drama of the sixties, and one of their experimental attempts was to focus on modern drama, including (the absurd).

In addition to his artistic credit, Tawfiq al-Hakim presented plays that took a direction different from what they had previously, especially when he found that the Egyptians could accept new philosophical ideas, especially existential ones, and from here he carried some elements of the drama of the absurd, embodying that in his play (Ya Ta'la'). The Tree in 1962), Food for Every Mouth in 1963, and The Fate of a Cockroach in 1966. However, he rejected the duality of form and content in the book *The Unreasonable*, stressing that the form is likely to be absurd. In contrast, the content must be clear and understandable to the recipient, and in this regard, Al-Hakim says: "I place one foot with them within the limits of form, not thought... but I differ from the absurdist in ambiguity, gloom, the desire to astonish and astonish for the sake of astonishment, by using blinds that shock and cause noise. I see all of these considerations as not serious and purely temporary." Ahmed, 1990,104).

The play (O Tree Rise) combines reality and dream, in addition to the Egyptian popular content and the literary form that Al-Hakim learned about while he was in Paris. In this play, the writer also moved away from the traditional structure, as he destroyed the idea of a sophisticated, ascending structure. In his literary and intellectual life, Al-Hakim adopted a principle he called "equivalence," as this affects the text of the play (O Tree Riser), as the author combines several tendencies and dualities in one form, structure, or idea. For him, equivalence is based on "the gathering of opposites into a unity by creating the balance between them so that one does not extinguish the other: that good must equal and balance evil in the beauty of morals, and the mind must equal and balance the heart." (Ahmed, 1990, 104).

This was in the first part, but in the second part, he resorted to the traditional structure, which is based on a tightly escalating structure that reaches the climax and then the solution. This contradiction existing between

the first part and the second part was evidence of the unreasonableness of the events that took place in the first part.

Youssef Idris's experiences were able to enhance the Egyptian theatrical reality, as he called for an Egyptian theater with an identity that could be expressed through formulas that carry reality and popular heritage, as popular heritage is expressed in cities because he believes that "the new theater should express the Egyptian spirit, and be It has an Egyptian flavor and identity of its own." (Farag, 1976, 111).

Idris found that there is an art form that has become pioneering and accepted by the masses and that this form can be the first seed through which he founded his theater according to the form he seeks to achieve. This form is represented in weddings and births that carry a humorous nature through funny novels with inherited popular themes presented by characters such as (Farfour) or (Starling).

The play (Al-Farafir) is considered a new theatrical trend because it represents an arena for comparison between Egyptian and Western drama. Through his play, he rejected traditional dramatic forms, as they resembled the Commedia. He was also influenced by Brecht's theatre, where he abolished the fourth wall and resorted to Westernization. This was the result of his influence by the drama of the absurd.

Idris showed in the play (Frafir) in 1964 an ability to draw inspiration from popular literature inherited in his country, and he was able to give it humane Arab content that was in line with the needs and values of the era. This work is considered a positive step in establishing Arab theatre, but despite all this, this work was not possible. The playwright should be spared the influence of foreign theatre. As soon as the play was presented, the critics began pointing their fingers at the topics of influence, as they attributed part of it to the School of the Absurd, another to (Brecht), a third too (Bérard-Yello), a fourth to (Artaud), and a fifth to Comedy (De Larte), but with this it shows the extent of the extraordinary ability of (Youssef Idris) that was able to bring together the origins of world theater and its awareness of trends, forms and structures, stressing that "consistency, commonalities and close spiritual characteristics helped to investigate the facts of the history of artistic creation and form human aesthetic awareness." (Al-Hafiz, 2009, 11).

Therefore, this play is a new experience, even though it is full of elements selected from different theatrical schools and trends. The play (Al-Farafir) does not differ much from the play (Waiting for Kudo) by its author (Samuel Beckett). As with (Idris) Sayed and Farfour, so too Beckett has that master who wants to impose his will, and Al-Farfour tries to rebel against these orders, and the similarity between them is also clear from the permissibility of choosing two people in the theatrical work, and that argument and discussion, and the failure to reach a solution, even after he commits suicide in the play (Idris), but they don't commit suicide in Beckett's play. (Idris, 2009, 22).

As for the Syrian theatre, which had a great resonance at the beginning of the sixth decade of the twentieth century, as new artistic signs began to emerge on the theatrical scene, its writers approached a new path in theatrical writing after they had been expressing themselves within a theatrical form for a long time.

One of the most prominent Syrian playwrights who was influenced by modern drama is the writer (Walid Ikhlas), whose dramatic writings were represented by the style based on combining several artistic trends in one work. (Ikhlas) says: "Experimentation... for us is a way to reach a theatrical form." Appropriate... Experimentation is testing the theatrical tools to obtain the appropriate form for the ideas." (Farhan, 1979, 57)

His artistic experience played a major role in benefiting from the artistic and intellectual trends that prevailed in the twentieth century. He was influenced by existentialist and Marxist ideas, in addition to being influenced by the book Drama of the Absurd and the new theatrical techniques that were known after World War II.

Ekhlas resorted to a method that deviates from preserving the origins of the drama and destroys them intelligently. The most prominent destruction of drama is found in his plays with an absurd approach, such as: (The Ten Drums of Execution) and (Pleasure 21). The most prominent characteristic of them is the lack of growth in conflict, the reduction of the importance of the event, its use of symbols, the disintegration of dialogue instead of the central dialogue, and the manifestation of human isolation.

This is what the critic (Nihad Saliha) referred to as (Contra Bonti) “the use of symbolic and metaphorical patterns that contradict the apparent event, or the use of puns and linguistic and dramatic irony of all kinds.” (Saliha, 1985, 29).

CONCLUSION

Artistic trends in Iraq were influenced by many political and artistic ideas in the period after World War II, which was the same time when existentialism and the literature of the absurd appeared. Researcher Saeed Al-Ghanimi believes that the influence of the West on intellectual and artistic trends in Iraq is close to the period of the twenties when the Iraqi poet Jamil Sidqi Al-Zahawi adopted some of the ideas of Darwin and the German philosopher Nietzsche and his skeptical and nihilistic ideas. (Al-Ghanimi, 2000, 104)

As for the researcher (Sami Mahdi), in his book (Pioneer Iraqi Magazines and Their Role in Modernizing Literature and Art), he believes that the Iraqi painter (Jamil Hamoudi) translated some articles in (Al-Ma'rifa) magazine with modern thought about existentialism, surrealism, and the ideas of some of its philosophers and figures. (Mahdi, 1995, 25)

Mahdi also refers to the role of the writer (Nihad Al-Takraki) and his efforts in translating from French to Arabic, defining the existentialist doctrine in the Egyptian magazine (The Arab Writer). The researcher (Sami Mahdi) considered that (Nihad Al-Takraki) was the first to define existentialism in the Arab world through his translations. About Sartre, Camus, and others. (Mahdi, 1995, 23)

In the sixties, the political situation was influenced by the struggle over power in Iraq, which led to fighting and bloody conflict between the political parties that were prevalent at that time, which created ways and means of expression through the dominance of the spirit of pessimism to which artists, writers, and writers responded, as an atmosphere of sadness prevailed. This disappointment is in addition to the role of external factors that led to the emergence of the drama of the absurd in Iraq and the spread of existential ideas, which made Iraqi literature and text influenced by those ideas.

In Iraq, the influence did not stop only on theatre but extended to the arts, literature, and painting, which highlights the theater's rapid response to these circumstances under the influence of political and social factors, in addition to external factors, including cultural, artistic, and literary influences.

Therefore, Iraqi drama was like drama in Egypt and Syria, where its writers resorted to several experimental attempts with the aim of arriving at modern forms of drama, due to the ability of these forms to express the spirit of the times, especially after many radical changes in aspects of human life.

The era of the 1950s was the true nucleus of the modernization of culture in Iraq, thanks to the achievements of individuals in forming new artistic forms, a style that accommodated the Iraqi reality at that time, transcending the old artistic forms that were not able to contain and develop the cultural and political level. Modernity, especially in stories and plays, was linked to two important writers who appeared in this period: (Abdul Malik Nouri) (and Abd al-Malik Nouri: He was born in 1921 AD and died in 1990. He graduated from the American University of Beirut in 1939, and from the College of Law in Baghdad in 1944. He served as editor-in-chief of (Al-Ziraaa) magazine after the 1958 revolution, then he worked in the diplomatic corps and contributed to issuing the newspaper (Al Watan) and the magazine (Al Majalla).) and (Fuad al-Takarli) (Fouad Al-Takarli: An Iraqi storyteller, novelist, and playwright, born in 1937-2005. He was influenced by the literature of the absurd. He wrote several plays that were close in structure to the drama of the absurd.). Abd al-Malik Nouri began with (the little man), internalizing the character he created for the story, while (Al-Takarli) internalized that Iraqi educated person around his surroundings, asking an existential question and meaning for his existence and value in life, so the end came as a container containing his culture, placing and presenting the problems of Iraqi society to his characters, especially His characters in his short story collection (The Other Side) in 1954 and the novel (The Far Return) in 1980. (Al-Alusi, 1989, 144)

The Iraqi playwright (Abdul Malik Nouri) followed the way of the Book of the Absurd and wrote the play (Filth) in 1968. In this play, the writer was able, through the movement of the characters and their dialogues,

to put forward a conventional idea. He deliberately placed his characters inside a room, and this limitation is often Sartre resorted to in his plays, in this way, he was able to transcend the character of the traditional play and the concepts of mimesis.

As for Fouad Al-Takarli, he had many plays that were close to the drama of the absurd. The recipient finds in them the influence of both Beckett and UNESCO clearly, as his stay in France gave him a sufficient opportunity to view their literary productions and be influenced by them. Dia says Khudair on the authority of Al-Takarli: "As for his dramatic writings, there is a clear trace of the new theater that appeared in France in particular since the beginning of the fifties at the hands of UNESCO and Beckett." (Khudair, 1989, 81) The writer resorted to placing his characters in situations and bodies similar to the absurd characters in their positions and bodies. Al-Takarli also wrote the play "The Rock" in 1969 The play presented images of human disappointment and despair in addition to the loss of solutions, and therefore it was similar to the works of UNESCO. (Khudair, 1989, 82)

Among the Iraqi writers who were influenced by Western literature, especially the drama of the absurd, are the playwright (Mahdi Al-Samawi) in the play (A Man Who Pawned Himself), (Qasim Hawal) in the play (The Clown), and (Youssef Al-Ani) in the play (A Man Defying Fate). (Al-Alusi, 1989, 375)

As for the writer (Taha Salem), who was remarkably close to writers on modern drama since 1961 in particular, he began to reconsider what he wrote after learning about international plays that had begun to be translated into Arabic, and some literary and theatrical studies and books. Which dealt with existential ideas, he believes that he possesses the qualifications of a playwright with the ability to continue, a broad imagination, and a dramatic mentality, and that this self-confidence is what prompted him to reconsider his position and responsibility towards the issues of the times. (Al-Hashemi, 1981)

One of the most important transformations that indicate Taha Salem's literary thought and style is his interest in popular heritage and its abundant and fertile topics as well, as his benefit from popular interpretations of dreams and beliefs about seeing the future. Among the other beliefs that Taha Salem invested in is the belief in reaching higher powers through offerings (vows). The play (Tantal), which he wrote in 1965, represents the human cry in the face of suffering and pain. It differs in form and content from the plays that preceded it. The same applies to the play (City Under the Cubic Root), which he wrote in 1967, which shared with the play (Tantal) by moving away from realism and resorting to symbolism, Taha Salem moved from a traditional realistic writer to a symbolic writer.

The writing formula crystallized in form and content, so I introduced symbolism, expressionism, and surrealism, and my style finally became distinct in writing for the theater. Taha Salem's style in theatrical writing was characterized by a mixture of reality and dream, between imagination and truth, to reach beyond reality, go beyond everything traditional and familiar, and show invisible relationships. Therefore, he began to draw from reality, folk tales, and myths as raw material for his plays, which he formulated. In a new way according to his vision of man and society. Perhaps one of the reasons that made Taha Salem resort to the drama of the absurd in his theatrical texts was the great human concerns that were running through him, which he found difficult for traditional theater to contain in its content. At that time, his ideas began to explode like a volcano, carrying with them the features of the absurd. A revolution against everything traditional. These ideas represented the rebellion of youth in the sixties, carried by creative writers, artists, critics...etc.

The writer benefited from the characteristics of the plot of the drama of the Absurd, which were circular and simple events that did not grow or develop, and the lack of logical and hierarchical coherence of the structure of the events, in addition to the fact that the events were intermittent and had unreasonable transitions. As for the characters in the play, they came in two directions, the first being unreasonable and unrealistic characters whose dimensions cannot be indicated, and the second direction being human, realistic whose dimensions can be indicated, in addition to the character's transition to another character, lack of stability. The characters also bore unfamiliar names, such as (the first torso, the second torso, the first face... Tantal.), and in this way, they resemble the dimensions of the character in the drama of the absurd. As for the language of the play, the writer benefited from the characteristics of the drama of the absurd. The language of the play was characterized by the repetition of its vocabulary in some of its dialogues, as it took on different and varied connotations,

emphasis, challenge, and sarcasm, in addition to the lack of communication, interruptions, and periods of silence. The writer also used the simple popular language, It's easy.

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