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**THE DRAMATIC FEATURES OF THE ABSURD IN THE TEXTS OF  
SAADALLAHWANOS'S PLAY**

**Assist. Lec. Anas Fadhil Mohammad Al-Rubaiee**

**College of Al-Imam Al-Kadhumi (peace be upon him)- Babylon Sections –Iraq.**

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**Abstract:**

Theater has sorted contents and achieved ideas from one period to another, affecting and affected by the human societies from which those societies emerged eager to see themselves through their various arts. Among these arts the art of theater, which has produced its long back activity, many trends that affected its entire elements in text, acting and lighting and others. The most important characteristic of theatrical texts is that they carry the cultures of nations and people.

As well as the ideas and visions of its writer, as it can be considered one of the most vital and effective cultural means in society. The theater reflected the reality of society and its contradictions as a human and social art. From this point, theatrical literature sought and continues to demonstrate these conflicts in intellectual and aesthetic forms. The Syrian writer Sa'dullahWanos is the model of the research. He has been able to portray these relationships in wonderful and beautiful formulas. Through his numerous writings, he was able to observe reality according to its cultural, intellectual, social and political references. The study contains four chapters, the first chapter included the methodological framework in which I dealt with the research problem, which ended with the question (What are the most important features of the drama of the absurd in the texts of SaadullahWanos's of the play?) .It also contained the importance of research, the need for it, the goal of study, the limits of research and the definition of terms.As for the second chapter (theoretical framework), two topics were dealt with, as the first topic contained in its folds the drama of the absurd in the world stage, in which the concept of the absurd was studied in international theater schools in addition to the most important reasons that led to the emergence of the theater of the absurd.

**Introduction:**

Arab communities have lived since ancient times a series of historical frustrations, especially the impact of wars and invasions, because this region was an important focus for many civilizations. This does not prevent the Arab community from preserving his historical treasure, especially the survival of the Epic of Gilgamesh, which was a symbol of the connection and the eternity of man against many hostile currents in that time. These societies have taken on the development from one period to another despite the aforementioned factors, especially after the emergence of the Islamic religion, which made that individual seek to possess his own defensive experience against any hostile currents in order to preserve the being of the Arab individual. The storytelling theater appeared, as well as the emergence of many poets who recite their poetry in the Aukadh market, which is developing into semi-dramatic features, and from here the first seed to build a theater base that took into account religious taboos in its specificity. With the development of civilization, the Arab theater began to leap in qualitative shifts that contributed mainly to the quality of the Arab individual, especially the gestures of this seed that were launched by Maron Al-Nakash and those who followed him. They used a lot of artistic tools in their texts to reach a more accurate construction of their plays according to the intellectual and cognitive interrelationships on the basis of the background of the theatrical past, starting from the Greeks to the emergence of the liberation revolution in Europe. The theatrical Arab man began to build his theatrical texts against the background of the intermingling between the deteriorating reality of the Arab man at that time and the history that glorifies the Arab civilization. The nineteenth and twentieth century were an important tributary to the emergence of many playwrights, especially SaadallahWanos, who used his artistic expertise to build plays that proceed towards the concept of Social and historical at the same time, his plays were abundant with new artistic resources on society. The theatrical Arab man began to build his theatrical texts against the background of the intermingling between the deteriorating reality of the Arab man at that time and the history that glorifies the Arab civilization. The nineteenth and twentieth century were an important tributary to the emergence of many playwrights, especially Saadallah and Nous, who used his artistic expertise to build plays that proceed towards the concept of Social and historical at the same time, his plays were abundant with new artistic resources on society.

**Problem of the Study:**

The political, social and philosophical developments that led to the emergence of modern drama at the beginning of the twentieth century included the secretions of these developments and then influence the person and develop his thinking and his relations with society as well as what distinguishes the dramatic structure and its difference from one doctrine to another. Man was exposed to political, economic, social and psychological pressures, especially after the industrial revolution and the emergence of the machine and the First World War and what it reflected on the human subject and made the human being a Moroccan in his society, especially the modern one. From here, the (absurd) doctrine that differed from the natural and realistic doctrine in terms of idea, dialogue and the type of characters was launched. (SaadallahWanos) is considered one of the Syrian and Arab writers committed to the causes of their pursuit and their Syrian homeland in particular and the Arab in general, as he addressed through his plays the implications and dimensions of political issues that ridicule and attack the falsity of the practices of the corrupt regimes in a politically and symbolic manner.

Based on the foregoing, the researcher identifies his research problem with the following question: -

“What are the most important features of the drama of the absurd in Saadallah and Nous's theatrical texts?”

### **Importance of the Study:**

The importance and need for study are evident in the following points:

- 1- It sheds light on one of the Syrian literary elites who have contributed to the enrichment of contemporary Syrian and Arab theater.
- 2- To allow her to understand a wider understanding of the relationship between the philosophical direction of the writer and his intellectual generosity.
- 3- It provides a platform for introducing the nature of the intellectual and dramatic structure of the research personality, which represents a model for many Syrian writers.

### **Aims of the Study:**

The current research aims to identify the features of the drama of the absurd in the texts of the writer SaadallahWanos

### **Limits of the Study:**

Spatially / the theatrical texts written by the author inside and outside Syria

Chronological / composed theatrical texts (1962-1965)

Objectively, the study unites in revealing the dramatic and intellectual structure of the texts of the plays of Saadallah and Wanos (The Unreasonable).

#### 1- Features

Linguistically: Al-Farahidi sees in the book (Al-Ain): “If he hints: It is a glimpse of lightning and a glimpse. Profiles collecting a glimpse of whatever appeared.

#### 2- Drama:

“A term for any situation involving a conflict that includes an analysis of this conflict” (Rida, 1972, p. 28) “The word is Greek in origin,“ Dran, ”which literally means an action or an action that he performs. Aristotle defined drama as“ a simulation of an action ”(Hamadeh, 1980, P. 143).

Drama is “any situation involving conflict that includes an analysis of this conflict for theatrical purposes by assuming the presence of characters” (Dawson, 1989, p. 17).

Also, “Drama means action in the Greek language” (Dukes, p. 1).

#### 3- The absurd

Language: - (No) negative. It entered between (AL) the definition and the defined name.

Reasonable: - The source of the verb is a mind that rationalizes, and Sibawayh says (it is an adjective also) and the mind: - The blood money, the mind is a red dress, and the mind: the refuge, the collection of minds. (Marashli, 1975, p. 762)

Conventionally: -

The absurd, in Sartre's view, is "a struggle between man's hopes and desires and the meaningless world in which man lives. It is the struggle in which man must find a way in a world of chaos" (Rushdie, p. 222).

### **The drama of the absurd in the world stage:**

The concept of the absurd as a theatrical school was associated with the emergence of the most important movements in the history of modern drama that confronted the real drama and theatrical values prevailing then in France in particular and in Europe in general at the hands of a group of writers such as (UNESCO), (Beckett), (Adamov), (Pinter) and (Wogne) and (Alambe) came as a philosophical and cultural reaction as it was prevalent from ancient theatrical traditions that extended from (Aristotle) until the end of World War II, which is "The reflection of social, political, economic, and intellectual changes, the injury of man and society as a result of the psychological and spiritual crises produced by the war, which made it not have a template for expressing literature and art and its implications" (Ardash, 1983, p. 24). The concept of the absurd refers selectively to "any type of art that contradicts what is traditional in terms of form and in its simplest sense. The term is sometimes taken as a description of what is new at a time, that new that represents the farthest limit that human experience can be reached. (Anise, 1999, p. 3)

While Hamadeh believes that the absurd in theater means "the new leadership or the abstract movement in this field, which calls for more liberation in playwriting on the level of form and content" (Hamada, 1970, p. 8). The change in the traditional theatrical form was associated with the concept of rejection of aesthetic and material idealism values and the rejection of the structural structure of language and logic. Perhaps this new approach involved finding an alternative to the existing situation based on three aspects: the philosophical appearance, the popular appearance and the primitive appearance. These categories are inseparable from each other as they are. She seeks, in equal degrees, on herself, Sakologina "(Anez, 1999, p. 15).

The writers of avant-garde theater were keened to relate theater with literature and adhere to ideologies in order to rediscover the original truth of theater by mixing reality and fiction or between the private and the public. "This is not a transitional stage in theater, but rather a return to the first beginning of the truth, perhaps to the human in the midst of this dramatic world. (Juma, Hijazi, p. 15). The most important thing that defines the features of this movement is the primitive tendency that relied on two aspects that complement each other, which is the detection of dream states that settle in the subconscious, and the second is the interest in myth and magic in light of the religious character. Prehistory as a result, man returned to the religious rites in Greece, which is one of the reflections on that (Anez, 1999, pp. 6-7). Dinosaurism in Greece is one of the reflections on that (Anez, 1999, pp. 6-7). Olsen has pointed out the depth of the roots of the absurd theater in the history of world theater literature dating back to the era of the Greeks and Romans, improvised comedies in Italy, clowns talk and scenes of madmen in Shakespeare's plays, and to a period earlier than this, as in the ritual play, and that this theater is in light of this a mixture To an ancient artistic and literary heritage, although it was born from the struggle of modern man with existence in the twentieth century. (Essien, 1970, p.20). The openness to contemporary artistic means and the bifurcation of semantics are the hallmarks of the communication process in the theater of the absurd. As for the language, it tends towards alienation and disorganization, until it has become more complex so that it is difficult to understand and follow for the average recipient, and this makes the message in this type of theater unlimited and unclear. This undoubtedly contradicts the communication process in the traditional theater that relies on the clear language that everyone understands. "The theater of the absurd rejects direct traditional

communication because the message in it does not come from one channel but from multiple channels, which makes its implications multiple" (Hamada,1970: p.9).

The theatrical text in the avant-garde theater was distinguished by intellectual and linguistic chaos and inconsistency, and that is the true standards of the elements of the dramatic construction . Aristotle emphasized in his book *The Art of Poetry* differed because the writers of this theater used Freudian revelations beyond the world of logic, as well as dreams, or heading to absentees, imaginary friends, or provocations. Memories between reality and fiction "(Hilal, 1975:p. 35).Accordingly, theater writers have not dispensed with the subject of the dream in their dramatic works, which possesses a dramatic effect that exerts its clear impact on the intellectual and dramatic structure of the text by investing in the states of the unconscious and the unconscious, as in the play of the dream (La Strindberg).

Aslan pointed out that this type of theater refers us to the word (Absurd) which in its origin means (cacophony) and that the lexical definition of it is "inconsistent with reason or with what is appropriate, contradictory, irrational, and irrational" (Esslin, 1970: p. 15), Therefore, the theater of the absurd is a theater that is not for entertainment, but rather that it is a "serious theater and its owners believe that it is responsible for the highest human values" (Rushdie, p. 246).The most important reasons that led to the emergence of the absurd theater are the First and Second World War and its social, political, economic and intellectual repercussions, including intellectual alienation, spiritual disintegration, remnants of death and devastation inflicted on the world, as it changed many religious values and social concepts as well as the modern man's view of existence. Consequently, a tendency has been created in suspicion about the universe and existence so that writers view the universe as a result of chance and that everything is based on contradiction and the absurd, which prompted writers of this doctrine to express their double pessimism in form and content (Rushdie, 239).

Accordingly, some philosophies and ideas that replaced the materialist and idealist philosophy emerged as a response to the tyranny of the experimental materialistic trend and the second effective control. Perhaps the most important of these philosophies is existentialism as its motto was the return to man, that is, to the living human experience that enjoys unparalleled autonomy and privacy. In other creatures (Rafie, 1973, pp. 113/116).

Among its pioneers, (Sartre) and (Albrakamo), and that they have some views expressed in philosophical articles and theatrical texts. There are also extensions of absurdity in the Dada and Surrealist currents that consider the universe as an unreasonable basis and seek to express this irrationality in artistic means (Rushdie, p. 222).And that the writers of the Theater of the Unreasonable were influenced by the French playwright and poet (Alfred Jarry) and his play (Abu Malak 1869 AD, as it represented the true inclination of the theater of the absurd as the leaders of a campaign against the entrenched social traditions and artistic rules imposed in the theater).In addition to being a revolutionary play in anybody (Hamada, 1970, p. 47), Aslin considered it as a talk of the absurd drama, describing it as "a cruel comic in which we find frightening dolls strongly criticizing the deception and greed of bourgeois society in a series of strange theatrical images" (Esslin, 1970, P. 17).This is because the absurd, according to UNESCO, "is everything that has no purpose, purpose, or intent" (Rushdie, p. 225). The theater of the absurd was soon reduced because it was not a theater for its audiences through the ideas, visions and reflections it offered that pushed most writers of this theater to transformation. To cinema and novelism, as did Kate, UNESCO, and Adamov.

### **The absurd in the plays of Saad Allah Wanos:**

Intellectual and philosophical currents entered the Arab world after the Second World War, and those currents brought about the artistic and literary achievement in our Arab world with an intellectual and existential abstract through the literary productions of the existential book, whether it was poetry, novel or theater. In addition to the effect of practicing Arab critical concepts on our Arab literature, "where the phenomenon of influencing the most common and familiar phenomena from different literature and eras has occurred" (Mohsen, 1979, p. 22). As a result of these Arab theatrical influences with those currents or modern theatrical trends thanks to the translation movement of the publications theater of the absurd that appeared on the world stage in the French and English languages starting from the nineteenth century and the subsequent development in the second half of the twentieth century. The form and the dramatic concept in which our Arab writers worked, owed its style to Western plays. (Ismail, 1968, p.57). Which prompted Mandour to say, "Modern Arabic literature has been influenced by Western literature more influenced by ancient literature" (Mandour, BBT, p. 3).

The Arabic theatrical text has become subject to major intellectual and dramatic constructive transformations as a result of the emergence of these currents, especially the theater of the absurd. Writing in this genre is "identifying isolation and revealing the absurdity of existence, evidence of the existence of an internal sense of the absurd" (Al-Sharouni, 1969:p. 17), and what is mentioned. Arab literature did not know the literature of the absurd, in which form and content are combined to express the absurdity of life and its plausibility, and all that Arab literature knows are attempts that express themes in a reasonable form or reasonable topics in the absurd form "(Al-Sharouni, 1969, p. 21), so finding the effect of styles The absurd in Arabic literature was not difficult, and the best example of this is the plays (Tawfiq al-Hakim) (Food for Every Mouth) 1960 (Woe to the Tree) 1962 is a perfect example of the influence of the Arab play on the ideas and methods of the writers of that theater. Saad Allah Wanos Whose theatrical experience drew a new trend in the achievement of the Syrian theater due to its stylistic patterns and new mechanisms in playwriting that were linked to its cognitive and intellectual references.

Wanos sought to include in his theatrical text multiple models of human experiences that comply with psychological, intellectual and philosophical requirements that Saadallah and Wanos sought during writing his theatrical text. It seems that news has found in this type of theater the first beginning and what matches his ideas and responds to his literary trends and joined a group His companions after his return from France.

They determined to present a theater that contributes to discovering the problems of society and calls for reform and change. He was greatly influenced by the plays of Tawfiq al-Hakim, and he was impressed by the new theatrical experiences of al-Hakim, such as (Ya Tree), (The Train Trip) and (Hunting Trip). The magazine "Rose Al-Youssef" occupied his place, especially in himself, and he used to read the magazine "Beirut Literature" and the books and translations issued by it, through which he drunk some existential ideas. In light of the abundance of international theater publications, he had the opportunity to review the results of the World Theater Masterpieces series, as well as readers of some European and American playwrights, and what was translated for them. News was influenced by the trend of existential culture through the Beirut Journal of Literature, which dealt a lot with this trend through the many translations of this school's writers such as Sartre and Camua.

Since the theater of absurdity arose from one of the existential currents that appeared at the hands of Berkamoa (1913-1960), who worked on the development of a color of existentialism, he was called the existentialism of the absurd and the absurd (McCurry, 1982,

p. 80). Through a series of masterpieces of the world theater, he had the opportunity to read a group of plays by Eugene O'Neill and Eugene Ionesco and admired Ionesco, which reflected this wonder on his first small plays (existentialism) and remained confined to existential thought until he traveled to France in 1966 when he was acquainted with most of the intellectual and theatrical doctrines that he found prevalent in Europe at the time.

As a result of the arts, knowledge and sciences that he gained in France, he was able to define the theater which he wanted. His job was looking for a new form of Arab theater that benefits from the world heritage of theater, but it has its own peculiarity and identity that is not related to ready-made Western doctrines and theatrical templates, and his vision of the theater is part of his intellectual vision in general. The vision of the writer and the artist determines the subject of his art" (Badr, 1979, p. 31).

In general, the stages that Wanos went through in his play writing can be divided into two main stages, according to the intellectual stance. The first stage is the absurd beginning stage that is in harmony with existential thought, and the second stage is the realistic stage after the transformation of scientific socialist thought. It is divided into ...

1. The stage of recording theater

2. The stage of the epic theater

So the existential thought dominated Saadallah and Wanos at the beginning of his youth, as a result of his influence with the magazine (Beiruti Etiquette) and what I wrote in this direction through its pages, and the first plays were a reflection of this thought and in France, which witnessed the birth of this color of theater. There was a confusion in naming the nascent theater, sometimes it is called the experimental theater, and sometimes the avant-garde theater or the theater of absurdity. It moved to Arabia, the theater of the absurd, and among its pioneers, O'Neal and Ionesco, they share one goal, which is discontent with life in European society after the Second World War and the scourge it left behind. As the book of this theater left (the previously recognized traditional theatrical templates) and used new theater tools through exaggeration, exaggeration, exaggeration, and drawing scenes and characters. The Italian writer (PeraNdello) (Al-Qat, p. 291).

Saadallah Wanos chose this format to present his issues in line with his influence on existential thought and his concern for the individual human suffering and concerns, the isolation and alienation of man has formed the most clear picture in his intellectual references, as it undoubtedly arises from the effectiveness of the methods of existential, social and political concern, which is later reflected in the behavior of his characters when they are dominated by pessimism, psychological anxiety, black thoughts and illusions that are almost an icon that dictates the weight of life and its vanity and the oppression of man in achieving His goals and his inability to control their restrictions and to understand the most severe of these restrictions (Al-Taher, 1967: p. 27).

The most important thing referred to as Saadallah and Wanos's theater is its connection with the subtleties of its social texture and the ideas of existentialism described as a reference factor that collects its theatrical balance by presenting the humanist model loaded with problems as well as unfamiliar images in a person's life not to mention that he does not ignore the aspects of life surrounding him with their rebellious artistic and ideological features. This is related to the limited rebellion that focuses on examples of literary protest practiced by the individual with an ethical motive aiming to achieve what achieves humanity a better position than the immediate future. The events of the play are a dream presented to Joseph during the

nap. Through the dream, his memories are embodied through unconnected images. Through a dream, he analyzes Joseph's psyche and his personality and reveals her hidden motives and desire. The choice of news for this play may be the result of his admiration for the writer (UNESCO), who was interested in depicting dreams in his plays based on the fact that the dream in life and the only truth that stands in front of the human experience in this world, which is nothing more than a dream is also the other (Tharwat, 1975: p. 34). Naturally, our writer chooses this theatrical form in which to present their issues in line with his influence on existential thought, his concern for the individual human suffering and his concerns.

Wanos has written nine plays that fall under this stage, and the plays are .. (Meadows Staring At Life (1962), The Tragedy of the Poor Molasses Seller (1963), The Unknown Messenger in Whatever Antigona (1963), and bloodletting (1963), A corpse on the sidewalk (1965), the locust (1965), the glass café (1965), the game of pins (1965), when the man plays (1965), and the topics covered by Wanos in these plays show special humanitarian issues, general humanitarian issues and political issues that show the nature of the relationship between the authoritarian power and the people. (Ramadan, 1984:p. 35).

The results of the theoretical framework:

1. The writer's freedom to formulate his text and choose the topic, as he expresses his ideas and is not bound by the restrictions of traditional dramatic construction.
2. The absurd writer expressed the ideologies of the era in his text by employing myth and the literary and philosophical heritage, as well as the text was characterized by chaos in all respects at the level of language and the dramatic dimensions of the personality as well as the idea.
3. Dreams and the subconscious mind almost became the source of the writer in drafting his text and employing it for the service of the human being and what is going on inside him that he cannot disclose due to the emptiness that occurred as a result of the wars and woes that afflicted them during that period.
4. The absurd departure of drama from the logical sequence of events, where there is no development of the events of the play, there is no existence of the character in the familiar sense, and there is no existence of time, but there is a unity of subject.
5. The plot is circular, meaning that it begins and ends at the same point.
6. Characters are like puppets whose features are drawn by the writer and do not relate to reality.
7. The drama of the absurd is an introduction to Arab literature and not stemming from it, and that the theater of the Arab absurd is influenced by the Western absurd.
8. The topics covered by SaadallahWanos in the absurd are intellectual topics related to the Arab community in general and the Syrian in particular, and its struggles with the ruling authority, as it was presented in a new theatrical form with an Arab identity.

### **Study community:**

The study includes seven theatrical texts by the Syrian writer (SaadallahWanos), and these texts belong to the theater of the absurd.



**The sample of study:**

The study contained one sample, which is the play (The tragedy of the Poor Molasses Seller) because it is available to the researcher and published in an edition (The Tragedy of the Poor Molasses Seller) and the first plays.

**The tool of study:**

The researcher relied on his tool on what was revealed by the theoretical framework.

**The methodology of study:**

The researcher relied on the descriptive (analytical) method for being close to the study mechanism.

**Data analysis:**

The drama of the tragedy of the poor molasses seller

The play of Saad Allah Wanos is one of the important plays and a prominent mark in the history of Syrian theater literature in its artistic value and data due to its psychological analyzes and intellectual values that embody the author's ingenuity in composition and drafting, as it included interrelated and escalating events and characters involved in psychological conflict. The events of the play expressed the obsession of that person who lives the alienation of the soul and the deep psychological conflict in its various forms, and the conflict between the citizen and the ruling oppressive authority.

With the informant of the authority Hassan, the news dealt with a social issue and the characters of the play from reality, and that this event took place in an unrealistic theoretical environment, and the audience was like pillars scattered in a square, and its role was limited to commenting on the events. "Wanos" began a play with an anthem for the choir, as it was used in Greek theater, where through the words sung by the choir, you know that these characters are in a crisis. It is the struggle with the suppressing power of this people.

The choir: - In a public square that the stories revolve around, a square defined by columns of people who used to be and who are not now. Do not ask for many details, because we are like you .. Fear restricts us and suspicion is our approach .. etc. (Wnos, 1978: p.11).

Wanos showed through the choir's dialogue that the writer prepared for the audience that there were suffering, injustice and injustice. He divided his play into four separate scenes.

Khadour: (shouting) Oh Allah. O molasses .. sweeter than honey, molasses .. the bride's cheek, oh molasses, delicious .. and we add .. and cheap, oh God, Molasses.

The man: (from behind Khadour hesitating) Oh, yes. To you, God, I do not carry anything, and yet I cannot catch you.

Khadour: (Turning around) A .. (The person looks at the person with interest) I think I ...

Man: Even ... didn't you know me? I am Hassan .. and we are neighbors.

A long dialogue takes place between Khadour and the authority's informant, Hassan, accusing him of speaking against the authority.

Hassan: Then you think, without a doubt, that they are the actual cause of the Depression

Khadour: Who ...?

Hassan: our guardians?

Khadour: Once again, by God, I do not think of them at all.

Hassan: (Whispering with interest) they are nothing but a gang of villains that I like if they despise them in such a miserable image.

Khadour: ((frightened)) I despise them? Did I say this?

The first scene ends with the arrest of Khadour by the men of the authority and he encounters all kinds of torture, and in the second scene the event is not built on what ended in the first scene, as if the events begin new and begin as the first scene begins by knowing the authority informant Hassan Ali Khadour where the same person appears, but he bears a second name disguised He is good, and a dialogue with Khadour also takes place, and this dialogue ends with Khadour being arrested again, and the second scene ends, and so is the third scene. As for the fourth scene, Khadour is crushed by the men of power.

News relied on separate scenes and not on the hierarchical structure of the development of events, and that each scene alone represents a beginning, middle and end, and with the sum of the scenes completes the meaning for the reader.

As for the personalities of News, he derived them from reality until the selection of names, and it carried many connotations, as he made a poor person from the common people showing fatigue and worry through the features of his face, as well as from the old torn clothes, as well as the intelligence man who tries to attend to the cursed chin and wolfish looks, and he made the same characters in all the scenes through the dimensions of nature, but Khadour's character made them change as she was in the first scene, a joy.

Khadour: Yes, Al-Walid Al-Jadeed

Hassan: Did your wife lay down?

Khadour: Exactly this morning .... What a good thing (Wanos, 1978: p.7)

He was happy because of the new Walid, but after his arrest, Khaddour's psyche changed because he was arrested and tortured and he did not commit a mistake that deserves punishment. As for Hassan's character, it remains unchanged and has not changed in all its dramatic dimensions, but in every scene it is denied with a name that does not resemble the name in the scene that preceded it in the second scene.

Khadour: Hassan (reluctantly) Oh dear man, my name is Hussein. I do not know anything about this good, which I mentioned in the moment.

Khadour: (lost) Your name is Hussein

Hussein: Yes, and as you can see, it is similar to the name of your good neighbor, Hassan. (Wnos, 1978, p.19)

In the third scene, the character of Mohsen appears after Khaddour is convinced that he is not Hassan and that he is Hussein, and that the character Khadour suffers from a psychological crisis as a result of the poverty that he was living in, and then suffered from loss and

homelessness when he got out of prison and he did not have enough money to meet his needs of food and clothing, and he sought begging.

Khadour: Praise be to God (He straightens his left leg and palpates it with his hand, with pain). Perhaps it was damaged. And I will not be able after today to sell something (cut his voice) Oh Lord .. Oh Lord (he breaks down in tears) and through his sorrow he talks) I do not like begging. But six months and four days have passed, and now they have no choice but to beg (Wanos, 1978: p. 17).

The choir represents the negative personality and was limited only to commenting on the events. Either the scene begins with an anthem for it or the scene ends.

Chorus: Silence ... Silence ... Courage died and I could not speak. We are the people who were (slowly descending the curtain) and who are not now.

News and mean to repeat the last sentence in all dialogues of the choir. (News, 1978, p.16)

As for the dialogue, (Wanos) tried to make the dialogues close to the character and conform to her according to her references.

Khadour: (shouting) Oh God, yeast ... sweeter than honey, yogurt (News, 1978, p. 6)

Wanos is mentioned in the margin (It would be fine if this paragraph was spelled in a dialect close to the colloquial)) (Wanos, 1978: p.6).

As he wanted to achieve more realism through dialogue that is close to the personality of Khadour, as well as the dialogues for the man of authority – good – the dialogues were not exaggerated and simple, and that was directed to a poor man, who is the seller of molasses Khadour, in order for him to respond to the man of authority and the dialogue is understandable and Clear to Khadour.

Hussein: Come on, my friend.

Khadour: (Continuing the wandering) A person cannot understand anything that surrounds him or revolves around him.

Hussein: Please do not exaggerate ... Maybe the shape is similar and Glory be to the one who is created from the alum forty. (Wanos, 1978: p.20).

The dialogues were lengthy as they lead to boredom, as the writer wanted to say everything and remember everything about what goes on in the mind of the people of thoughts, so he proposed them excessively through long dialogues where there is an approach to attendance that dictates three pages, in addition to the use of murmurs, grunts and vague speech, especially for Khadour's character, after his release from prison.

Khadour: (He starts a whisper, then raises his voice gradually) That was not ... really, and that ... no ... no that was not and while so-and-so was. (A vague mumbling) A thousand leeches, whether they pounce on the old body and erupt in them and absorb their hoses ... etc.) (Wanos: 1978: p.30).

Wanos wanted to show that the oppression of power and its torture of people leads to a state of lack of control over the senses, the feeling and the feeling of emptiness, helplessness, and fear of everything that comes out of understandable and clear words because it is the words that were made of blemishness that sent him to prison, in some of the dialogues there were

philosophical and intellectual implications that the writer pushed and made them revolve around the tongue of the good poor man.

Khadour: The wings of the eagle were burned, the intensity of the blazing sun melted from white wax making the wings but red wax .. It does not matter .. and the eagle fell from high from the front of the far son .. very far. (Wanos, 1978: p. 31).

However, Wanos forgets Khadour's references and his dictionary of knowledge and introduces it into a dialogue that many educated people cannot say, as it carries deep philosophical, intellectual and political connotations.

In addition to the incoherent dialogues and disjointed sentences.

The person: "In a strange harsh voice, his head box buzzed as if it were empty." I licked either.

Khadour: (stuttering and yellowing) Yes, sir ... I swear, by God

Person: Shut up ... why are you walking on the left?

Khadour: (Weeping) the left ... the real one ... I have to explain to you

The Person: She explains (Wanos, 1978:p. 38)

This disjointed talk wanted the writer through him to show the deception and deception by the man of power, as well as the transformation that took place on Khadour as a result of his two detention, as Khadour understood the game and wanted to evade the man of power. The large number of lengthy dialogues and the lack of development of events gave to the text of the rhythmic slow and monotonous theatrical text, where the text was charged with a lot of connotations and symbols through the course of events as well as the characters.

### **Results of the Study:**

**1.**The writer (SaadallahWanos) approached in his play "The Poor Dibs Seller" from the theater of the absurd, as he relied on separate, unconnected scenes, where the event is not based on the previous, but is alone in itself in every scene.

**2.**The characters were changeable, suffering from crises as a result of external pressure and internal psychological pressure, and there was one central character on which the events revolved, which is the character (Khadour). This character has had many psychological transformations during the course of the events of the play.

**3.**Wanos tried to reconcile between the personality and the dialogue assigned to it according to its references and its role, but in some dialogues he included his ideas in dialogues that do not fit with the epistemological dictionary of that character as well as the chants, murmurs, grunts, and ambiguous speech was present in the theatrical text, and this is what was adopted by the theater of absurdity, as well as unconnected sentences.

**4.**Our writer's keenness to saturate his literary text with deep intellectual and philosophical contents.

**5.**Try to reconcile the dialogue with the nature of the characters, that is, to give each character what suits her from a dialogue according to her literary, intellectual and social references.

**Conclusions:**

1. The author tried, through his theatrical text, to address an issue that the people of Shu'ba suffer from, in an absurd manner that is consistent with the ideas of existentialism.
2. Try to employ the drama of tampering in a way that serves the Arab community, by choosing characters from reality.
3. Use the dialogues loaded with semantics and symbols and inject them into the dialogues of the theatrical text.

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