

The Patriotic Spirit and Its Representations in Salem Al-Zaidi's Theatrical Texts

Ameer Husham Abdulabbas^a, Ghusoon Mohammed Abdulmuttaleb^b, Ahmed Hamzah Kadhim^c, ^{a,b}College of Fine Arts, University of Babil, Iraq,
^cMaster student at the Faculty of Fine Arts, University of Babylon, Email:
^afine.ameer.habbid@uobabylon.edu.iq, ^bAmeer.husham7979@gmail.com,
^cahmeedfnon2010@gmail.com

They have created texts that play an active and necessary anchor in the history of literature in general. What holds the various images, and the implications of the intellectual, especially that her book sought to inform them of what is objective and objective in a person's life and the multiplication of his experiences, until those texts began with an effective message affecting the implications and different dimensions, there is no doubt that we find similar images of this diversity and uniqueness In Salem Al-Zaidi's theatrical experience, which calls for recognition and understanding, reveals the desire to renew and change the style of writing the Iraqi play because the art of theater is a social art that is based on it until now, a human addition to its history that owns its platform from being a function that deepens life means honest while filming Reality, adding a mechanism for seeing the aesthetic and intellectual, and that the patriotic spirit (citizenship) is one of the social characteristics, where a man dwells in his behavior in life and reflects it Q. - All his works and accomplishments are not particularly the art of theater, as eating texts of books plays the subject of (patriotic spirit) , (National Identity), (Citizenship) (Patriotism) reflect the concern of human destiny, and how to deal with the origins of life in an aesthetic artistic manner and through means of multicasting through the theater of text presented by the playwright J in the texts Which reveals all the social and educational structures and the national spirit to which they belong to them, so it dealt with the subject of the book theater in many different artistic texts theatrical work that works from that reality the pension of the patriotic spirit and loyalty to the whole citizen by employing religion and human values from Achchylus in horse play (Shakespeare, Corneille, and others) and others from Arab writers such as (Saad Allah, Anus, and Muhammad Mahdi Basir) Iraq were not in isolation from the global Arab community and not particularly in affiliation and loyalty to the national outcome of the conditions that Iraq went through. The research section is divided into three chapters,

the first of which is defined by the national note, and the second is the concept of patriotism in the international theatrical text, and the third deals with the national spirit in the Arab theater (Salem Al-Zaidi) as the research model and concluded with a conclusion, sources, and references.

Key words: *Patriotic Spirit and Its Representations, Al-Zaidi's Theatrical Texts*

Research Problem

The process of writing theatrical texts is a creative process that is based on the basic pillars that underpin it, in the forefront of which is the process of finding and creating ideas and artistic themes and placing them in a distinctive dramatic form represented in the theatrical text, and since the emergence of theatrical art as a literary genre independent of the rest of the literary genres, the need has emerged for theatrical texts. It possesses a high value from a technical and aesthetic point of view and has the ability to meet the needs of the individual, and the society has, in the various topics dealt with, diverse literary texts from the important tributaries of the tributaries that support writing for the theater. Where the current research consists of the introduction and three chapters concerned, the research problem was presented with the following question: The concept of the national spirit?. Traditions represent their intellectual and ordinary existence of emotional or mental concrete that loves home, belonging and a sense of directing responsibility within the structure of the text theater and adopted the researcher's method deliberately in selecting a sample that examined two plays (alternative) and (punctuation) dream), based on the descriptive analytical approach as a method of his research, which It led to his findings that resulted in research in the attic on the basis of the three chapters read in his instrument.

Chapter Two: First Topic: What is Patriotism?

The concept of patriotism represents one of the old classical ideas in political, social, cultural, and educational thought. A patriotic concept on human history has been associated with national belonging, equality among all individuals, freedom, democracy, and justice, political, political, and social sponsorship. At the same time, citizens have duties towards the country and society. To achieve it, and the citizen's entitlement to participate directly or indirectly in the service of a nation across all fields, self-affirmation, sacrifice in a way, and a national concept "the most honorable ties and I and the solid foundation upon which the nation-state is built (Ahmed Abdul-Jabbar, 2010), the citizen does not mean that it is only an emotional tendency, but rather an intellectual and cultural tendency with its principles and the foundations of rites of behavior, ideas, religion and peaceful coexistence between members of one country and are "the strongest social inclinations inherent in the hearts of humanity" (Ahmed Abdul-Jabbar, 2010). The national concept transmits the spirit of patriotism and the



national awareness of belonging to the country, its components, and manifestations, the relationship between the country and the citizen's relationship with a complement that leads to the consolidation of the concept of belonging to the patriotic homeland. And developing loyalty that is one of the basics of the homeland, loyalty to the homeland and every symbolic anthem and observation of language and customs, and loyalty to the homeland mean to the spot of geography and the group of its people, and it must be "loyalty to one country and not too different denominations, loyalty that makes for everyone the same rights and duties. (Ahmed Abdul-Jabbar, 2010).

The individual does not have the rights of the different in society or face discrimination and difficulties, sometimes because of corruption leads to a general weakness (patriotism), and the main factors for this problem are the feeling that the individual neglected, that he does not provide care and attention, and that the rights of waste and needs are neglected, and whether this is Feeling, real or imagined, plays a major role in the individual's sense of national affiliation, and the citizen's identity no longer absorbs them, which is related to the sense of belonging to the country through social and freedom integration, and active participation in public affairs (Fawzi, 2007). The National calls for solidarity, cooperation, justice, justice and society on the basis of balance (Jamil, 1986), and that safety and security is a basic human right, and living on this land is guaranteed in safety, there are mired in phenomena of fear and anxiety, so the keen religions, including the Muslim religion, that healthy people, their money, themselves and themselves live to honor and freedom in safe expression in their homelands (Aziz, 1997). The national spirit is represented in a feeling of belonging to the land and society in which we live, defending its security, and acquiring it through education and awareness in exchange for a fair distribution of wealth and its preservation, and ensuring freedoms and rights through the application of the law. One of the features of the concept of patriotism is the feeling of belonging to a country that is unique to a culture and a shared history that gives its owner a sense of belonging to him through the company of links reflected in the weakness of the facts that occur within it, and the fact that the citizen acquires education where he bears the systems of social, cultural and political responsibility to raise national upbringing and does not stand in The multiplicity of affiliations to different places, and requires the fulfillment of duties to enjoy the rights (Youssef, et al. 2017), and shows the importance of the national spirit in seeking human numbers to live in their homeland, adapting a sound air to the laws of the country and promoting the spirit of loyalty and individual belonging to the homeland, as well as working to organize relations between societies, nationalities, and groups Various in the state, to avoid a collision, is to be developed. The spirit of the national part of the process of specializing in socializing (Abdel Halim, 2001). To manifest the national spirit is to defend the homeland and its blood in order to preserve its dignity through several aspects, the most important of which are (Faleh, 2012).

1. Creating a spirit of loyalty and national belonging: managing national unity in the national state and when we say the state, we mean the framework that governs the elements of land, sovereignty, people, government, and loyalty is the element of the flesh of the state and the production of its existence, and the national contribution to creating a spirit of loyalty from knowing that the state is the only one that has this feeling, without any sub-loyalties, can destabilize a sense of belonging to a country.
2. Rule of law: for supreme authority to be law, sovereignty means hegemony and influence, mandatory state, government, and society to some extent and the law that provides and protects individual and collective human rights. And institutionally, the law is the protector of individuals and societies of religious, ethnic, political, political, and economic groups against any abuse by the authorities, centers of power, and influence within society.
3. The researcher believes that patriotism, human growth, development, and development, as meaning and importance have affected the depths of conscience, there is no need to conceive of values and principles. Positive, in order to achieve freedom, security, and stability, and to demonstrate the importance of the national spirit in belonging and loyalty to national education and national development for this loyalty in the same individual since his birth and deepening him towards an integrated national unity.

Chapter Two: The Concept of Patriotism in the International Theatrical Text

It was associated with the art of theater when the Greeks belonged to their social, political, and economic society, and their topics derived their frankness. It was the oldest of the plays that were known to exist in the shadow of their independent being Greek plays, and at the beginning, in the country Greece had a close relationship with their assertions. Ritual erected in honor of the fertility machine (Dionysus) Deity (Frank, 1970). By the middle of the fifth century B.C., the ethno-democrat had reached the advanced stage of its development, so that in the most famous (Brcellis) era, the leaders and politicians of Athens were politicians in life representing a perfect balance between the rights of the individual citizen and state power, democracy was embraced by the pillars Necessary for the most important freedom of the individual, which often leads to the freedom of the citizen to convert to a slave when he cannot pay a religion completely, as it represents the equality of all citizens of the least important even most of them rich and influential, and this is the basis of the foundations of ethnic democracy, it was right to participate in games Concerts and theatrical performances without distinction are conditional upon the individual who possesses the national identity (Sheikh Hussein, 1992) In addition to Plato's legislation in the love of man and the nation, the Greek theater was a simple scene with a number of democratic and national experiences where he always reminded the spectators of that spot (the temple). Those who sit in it, but it is a sacred spot that you must preserve and defend and develop the spirit of the citizen in individuals so that no one can touch it (Chelny, n.d) And from the book of the Greek play



(Aeschylus), where he wrote many plays, including the play (the Persians) that took place between Athens and the Persians, where victory was an ally of Athena over the Persians, and it is one of the motives that inspire the national spirit and instill it in the walls of the people of Athens, and stands Alongside against any external attacks, and against every attempt to harm the city walls, they are playing the tragedy of its important historical history, because the brilliant successful events that got the contemporary writer of those events were dealt with, where he participated in a cycle of pride and strict leadership, so angiography came to film the accident In this play, Aeschylus dealt with the problem of war and peace by promoting the spirit of patriotism and loyalty to nationalism, and at the same time placing despair within the Persians and breaking their resolve (Sukkar, n.d).

The Greek writer (Aristo Vannes) was one of the most prominent playwrights of the time, describing his plays in criticizing the position that I think is wrong in society for the political and economic conditions of the military situation. Dini and others express his opinion about the ruling, and the freedom to express events, in the play (Knights) criticizes (Vannes) leaders of the new demographic community and who rely on the mob to achieve their interests regardless of considering the interests of the state, and we find criticism of the systems of judicial judgment and then in the play (Male bees), then go to criticize the war and depict the ugliness and bags of material and moral destruction in three plays (Peace, Citrita), then he turns to social systems and new ideas about the government system, so he criticizes them in two plays (Birds, Women's Parliament) (Sheikh Hussein, 1992). Medieval Theater is a Yahoo! original model! We have a form of the arts that eliminate class differences, as we created what might be called the true collective democracy and the achievement of national unity (Kleiberg, 1993), an example of this play (every human being), which is of great historical and moral importance Because it has a great impact on deepening morals, given the message of realism that is made by all kindness, given to the simple characters and lives in them, although the author is unknown, the aim of this play is the religious, educational and moral guidance through dealing with people, and how to deal with The Lord, in the corrupt loss of priests. This indicates the scene of the text to the position of the reform movement, the Protestant community, which was subject to the control of priests, and that this work is of faith work, and seeks to go to repentance and national recognition, and works well (Al-Sarmadi, 2010). The theatrical prisoner of the Church and the teachings of the Church was the love of the homeland and then in the Renaissance accompanied the state of social and material openness in Europe as a result of progress from a technical point of view, as well as the movement of geographical and scientific explorations, the appearance of printing and intellectual inspiration and the emergence of academies, universities, schools and arts of all kinds and specialties to develop theater art At all levels, streets and alleys moved to palaces of nobility and princes, and led him to a decline in thought and culture within the limits of the aristocracy, where one of the most important innovations that appeared in this era is to impose the writing system in the homeland, and the interest of national identity (Chelny, n.d).

(Shakespeare) combines in his plays between kings, homeless, servants, gentlemen, nobles and slaves, to emphasize in it the achievement of justice and association with the values of the group and ethical behavior, and criticism of the bad behavior of the individual, and that he called for equality between classes of society away from discrimination, as the art of theater for the arts is capable of change and revolution To create the theater of supreme national identity (Ali Hussein, 2001), he had no intellectual product (Shakespeare) free of charge and condemnation of superficial robberies and politicians who destroyed their people with their individual and naive behavior, an example of that play (King Lear), who began to perform the detachment of The course of political matters and the administration of the country. The authorized person simply talks about the king attending his three daughters to announce to them that he decided to divide the kingdom over them and give up the rule, through this act he is the host people Ge on the hypocrites and the fluctuating tendencies, (Shakespeare) did not appear only drawing this image ugly rulers, but rather Show a humane and patriotic aspect represented by the little girl, the representative of the people, who have proven to be honest and has an unlimited national identity and spirit, and evidence that her death is in the way of freedom (William, 2014).

The stage of modern classics developed and adopted order, state, and social stability in the show, which replaced the desire for bold, individual, and emotional adventure. Examples include the writings and proposals of many of them (Korn and Racine) by building the theater structure in their emotional systems versus emotions, to express the love of the country and belonging, especially in the walls of the system walls, and the families of ministers and kings (Al-Asfar, 1999).

Chapter Three: The National Spirit in the Arab Theater (Salem Al-Zaidi) as an example

Arab theater writers who directed their writings towards promoting the spirit of national belonging is the writer (Saad Allah and Al-Akhbar), who is the writer and one of the first Arab dramatists who devoted themselves to the working theater to synthesize and direct the division of administration, and it is too early to bear the burden of rooting the Arab theater, where they carried their concerns and cared With them, he (and news) lived his country's national events and all her feelings and feelings, which reflected that artistic feeling and artistic interest. Creative, and the most important theatrical work (and news) is aware of the role of the theater in society, so he must raise the slogan (in case the ship is not released), and clarified that the role of the theater is a complex and difficult issue that requires constant vigilance, so that it does not deviate from the main role because a dual role (Mohamed Houria, 1999), and his national and social plays are theatrical (the king is the king), who tells the story that any person comes to the authority raised by the lust for judgment and preserves ten in any way, and that changing individuals does not change the ruling king is the king and

the robe He is the minister, the dress is men, and going to the author is not the king of the face, but the king of the garments is more important than the men, so replacing someone with a person does not change the system, and it must be a revolution and a great patriot changes everything, he is elected a democratic king and is one of its people, and for him, And that justice and the interests of the public be governed and personal incompatibility (Al-Mousa, 1997). The researcher sees strengthening the soul of the homeland inhabited since the beginnings of the first playwright, the Arab and Iraqi playwright as a result of the major political, economic, and social transformations and the impact of wars and colonialism on all its intellectual, cultural and cultural aspects. Al-Askari is the most important Iraqi writers who conveyed the national spirit and the concept of belonging is (Salem Hussein Ali Al-Zaidi), born on October 22/1944 in the city of Baquba, Diyala governorate center in Iraq, and completed his studies in the city itself, and after graduation, he was accepted into the Institute of Arts Fine art in the acting and directing department, and after graduation, he was appointed teacher in 1968, where he participated in several training courses for the theater in the Faculty of Fine Arts and specialized courses in the performing arts (Salem Al-Zaidi, 2019). His artistic side of journalism began, and he is a student in the middle who, along with genetics and environment, helped him greatly in his artistic writings, in addition to the state of the site, which was near the Central Library, where he spends most of his time and also helps in the library that his brother (Abdel Rahman Al-Zaidi) He liked reading and writing. When it comes to books and magazines, he used his time to read and see, and the writer's friends, all of them are intellectuals and art and literature lovers in this aspect, any other aspect that the father (Zaidi) teaches the people of the Holy Qur'an and read and memorize it in Ahamendera Mosque, all these circumstances helped to Refine the writer's talent in artistic and literary production. He made his first play in 1965 and directed the late (Nima Bou Sabaa) as a graduate with the title (gold medal), then he continued to write the play after the theory of armament culture and operation in the theater of literature and arts through reading, display and benefit from follow-up and attending theatrical performances inside and outside Iraq 16, the writer (Al-Zaidi) worked in the field of journalism and media, where he published his first magazine, called (The Story) in Iraq in 1968, a group of colleagues from the book writers whose role was to publish the first and second issues of the magazine, which says in its pages that he believes in freedom of expression due to major abuses on The human rights of the intellectuals, the media, the theater, and the public and that art and culture is a reflection of political reality, patriotism, freedom, human beings, and freedom of respect. For the other (Salem Al-Zaidi, 2019).

He graduated from the Institute of Fine Arts and was appointed a teacher in 1968, writing his plays and writing the names of the pseudonyms, because most of the articles and plays were affecting the Iraqi regime, and he was arrested twice, first because of his article in the newspaper (The Story) and the second in the newspaper (Beirut) in 1975, like the first play 1959 at the classroom theater (Cleopatra Theater Factory) on the occasion of the anniversary

of the July 14 revolution. The author (Shihab Al-Qasab) made a press interview with Professor (Sami Abdel-Hamid) and many of it is used in his writing plays (Salem Al-Zaidi, 2016). He wrote several texts of a long play, including the play (case) directed by (Nima Busba) was presented at the Theatrical Institute of Fine Arts in 1965, and the play (The Transformation of Shame) in 1967, play (Al-Khanak) on the Baghdad Theater directed by (Hani Hani) in 1970, and was A play (Sur Al-Nasees) was shown in Al-Hilla in 1976 on the stage of the Al-Hilla Youth Center and directed by (Arshad Khyoun), and the play (The Roots) was prepared by the novel (Return to Haifa) by the Palestinian writer (Ghassan Kanafani), presented in Baghdad in 1978 and the play (The Way To ..) In 1979, she presented in Baquba from the pre-breeding stage Diyala about the theater and the implementation of (Salem Al-Zaidi), and the play (The Story of Slaves) at the headquarters of the Popular Front for the Liberation of Palestine directed by (Salem Al-Zaidi), and several other plays such as the play (Doctor) In 1983, and the play (ethics) in 1984. (Salem Al-Zaidi, 2016), adopted in the Second World War on the basis of writing the text theater in accordance with ideas, a philosophical path and visions of humanity after a collective treatment of the problems facing modern man, as he was influenced by the beginning of his writings at the realistic and existential lover school, Then he took a course in writing according to the curriculum of the epic Brescia education, and he was not adopted On one style of writing, but on different patterns, and writing at (Zaidi), a special world that has a psychological and real impact and has behavioral, educational and moral differences, awareness of intellectual and aesthetic aspects in building text events and the interconnection between its characters and the way of treatment, and research on the basis of the most influencing The recipient, and drawing on the mentioned mechanism if it is a theatrical text, narration or legacy story, mention that information in the electronic text, and state whether the text is a preparation (Salem Al-Zaidi, 2016). The art of vision is that he believes that the theatrical space of knowledge is aesthetic, takes an area of broad visions of art, reveals the reality and affects the recipient and contributes to changing and developing awareness to be a degree of responsibility and freedom from all rejected values where he described the name of the theater as (theater challenge) and closer to issues Man is in a renewed, enlightened, fun and intellectual and aesthetic pathways (Salem Al-Zaidi, 2016). Interested in discovering talents, as he was the first to expect the talent of the Iraqi actor (Mahmoud Abu Al-Abbas) as a theatrical actor with a voice, meeting, and distinguished acting from others (Mahmoud Abu, 2019).

(Al-Zaidi) wrote many theatrical writings that the researcher chose two of the models. It is a changing play from the national plays influenced by (Al-Zaidi) in the stage affected by the conditions of the country, and the crisis of sectarian political conflicts, where displacement, displacement and bitter living in the camps. It consists of the characters of this play from (plastic artist): the injured intellectual, as a result of his arrest and torture, and his escape from captivity. And the story of the play tells that there are two characters close to each other in his consciousness and thought (artist and thinker), and the artist is an incomplete description and

is waiting for the savior to help her find an alternative color. The intellectual is also waiting for the savior to find an alternative life instead of the camps. So the artist seeks to find an alternative to depend on herself and the results (passing a symbol on her hand) to get out of the blood and expresses that sacrifice and redemption are the best solutions for the stability of the country and security, freedom and stability, and from the beginning, the author of the topic set out for us waiting for any waiting for the alternative and perhaps this is what gives us a text of the play (Waiting for Godot), but this text is not a circular plot but a consecutive and rescued conspiracy that forbids either a symbol (rooster) that expresses the morning glow of reality once again in order to advance freedom and change. He is here to start the crisis scene.

It is: Even the tombs were generally closed.

It is: Why?

He: They came without shrouds. (Al-Zaidi, 2019)

Through the above dialogue, it appears to us that even the closed graves of the country in general are not satisfied and do not receive feet are the feet of the owners of the land, and a house for his children, and not traitors, and I came without coffins and do not have anything from the whiteness of the heart and mind, brings with them the evil and hatred of this country and this advantage From strangers until the ugly author of the corrupt writer, the worker (Zaidi), drew his dramatic characters from what they were during the complex transverse dimension of the similarity between thought and art (art and culture), then an artist and intellectual function to possess awareness of life and reality and the ability to make decisions, and inspired the writer a theatrical idea The bitter reality that Iraq's society lived from in terms of the content of the painting, and when it comes to the savior will give him this painting about history and reality, and the author asks when the time comes to bury the body from the dead neighborhoods, and this is an indication that many of the patients 'minds are intellectually and psychologically ill, the traitors minds, and sectarianism, And advocates of discrimination, they are deprived of humanity.

It: killing women?

He said: They are the ones who talk about the capabilities of honesty and faith in the Lord, roam the cities, ask, cheer, and grow up.

It is: When does Sskr come in his face stubbornly rejected. (Al-Zaidi, 2019)

In this dialogue, the author wanted to say, not only the occupier and terrorism are the ones who kill women, but we also find in some clerics who exploited religion the means to achieve their purpose and practice their heinous acts, and this image is from pictures of hideous rulers and some corrupt clerics. The expression of the other is an unjust cry in general and rejection of its policy, freedom from slavery, progress and revolution in the system of men and self-

defense for the right of women and says that it is able to change towards one homeland and to show the individual's contribution to preserving the security of the country and addressing all of the prejudices to its security, and from during the dialogue, the writer sought to shed light on the spirit of the country and belonging to the country and deepening the sense of identity and belonging. Nationally, the homeland of the homeland is high is the word of God Almighty on earth, and humanity must be freed from the slavery of other than God and describes fleeing from the house stupid because there is no need to stay and defend everything it means, and the savior must be to start with a new beginning towards social and political change.

It is: in which the Truth, Love, and Science.

IS: Are these thoughts all in HTC? "7:66 p.

In this dialogue, the writer seeks to spread educational and educational values through ideas that bear the drawing of love, the reality of non-fake realism, science, and the priorities of this painting, and the writer insists on the necessity of a simultaneous solution to the text theater and the subject of waiting that the text began, and this was made clear through dialogue Above when the artist does not wait another day and waits for the alternative but rather found him himself, but it is blood in the sense that reality does not change except by sacrifice and blood and this is the climax of the theatrical text and after the confusion in which the artist fell, you finally find the solution and this is what the text writer seeks and is the solution to the theatrical text, Where they draw together the history board, the reality board, the sacrifice plate, renewal, revolution, and this is a reference to the new page of history, so there is no space or space for dialogue in front of a fateful decision. Drama Dream is a theatrical dream of the dramatic drama of national plays that search for identity and national unity, and discussed the tragedy of Iraq and forced displacement inside the home, and the extent of the impact of this displacement on individuals from all human and cultural directions. The presence of three personalities is the first (theater actor), the second (an intellectual), and the third (an active civilian). These figures are considered educated and informed that they have a democratic and stable country and there is no sectarianism in which the country retains its spirit and patriotism and defends it and addresses everyone who tries to attack the attic, and put forward these The numbers are several ideas to reach to achieve the dream, despite all the difficulties you understand for determination, determination, and determination. The challenge of hunger and cold biting in order to achieve the dream, and go to the other world while they are firm to their patriotism and their belonging to the homeland, the writer put at the beginning of a set of questions from the questions and answered them through the idea of the play.

"First: we always ask: Why war? What are the reasons? Does it bear the responsibility for our presence here? When does it stop? The sounds of the guns die, and the killing stops? (Al-Zaidi, 2019)

These questions are reflected in the reality of the retirement pension, and you try to answer it and talk about reality with all its harsh alphabets, and the starting point of these questions that represent what happened in Iraq from the internal and external wars, and when will the killing operations and the return of life again to the impulses of a different one-stop, and this The dream is for every Iraqi individual to come to me while he is new. Try the writer who incites the characters that he has not achieved any dream as long as your country nearly occupied and occupied long ago abroad or internally, so the writer approached the spirit of the national subject and deepened their sense, and the other actor first gave that you also suffered from displacement due to national identity, and this explains the suffering of the writer of political persecution who made his writings, it contains internal and external conflicts and the dream of the signal writer when the father is confused about naming the child after thinking about the settlement on the name (struggle), and the struggle of national elements and Shaho contributes to the individual in the struggle, as he maintains the security of the homeland and addresses all of the prejudices to its security, and must Also, educating our children on lofty values, including patriotism, and disseminating educational values, especially patriotism, and this was illustrated by the writer's method that overcame the phrases of Alamut that sanctify the nation, including (the struggle).

First: (the first ascends the chair and begins his speech as a leader): Listen, people, I decided to give you freedom, in the hope that you will work for you, my son, and raise.

Second: What will you Raise, sir?

The first: I will raise the level of construction. I pay tribute to the best palaces. I will raise the level of prices.

Second: Why was that raised, sir? We invite you to raise the standard of living instead of building a level" (Al-Zaidi, 2019).

The author of these dialogues hired to clarify and say that corrupt politicians and rulers are false promises, and this expression in the presentation and drawing a picture of ugly rulers by mocking and educating people to respond to these ideas, criticizing the government and its decisions hateful and showing its faults.

The first: We will pass a law to protect women, youth, workers, peasants, and all who wish to practice arts and culture (Al-Zaidi, 2019)

Another sign other than the writer in government or politics should be the attic to give freedom to a people without a voice to express his opinion, and the freedom to practice culture and arts of all kinds because it is one of the elements of a successful state that calls for renewal, change and active participation in public affairs. First try to encourage the second to dream and be optimistic if the dream does not have to come one day, and move towards the summit, but the second wake up from the dream and is very sorry to ask questions that indicate the poor do not live in this bitter reality, and in this country is allowed, Under corrupt leaders, the researcher then touches common wisdom of mixing it with the idea of the play, which is that there are moments of madness better than the sane of all life, in the sense of what is the benefit of a restricted life that does not enjoy the freedom of expression, and expresses the dream that the only thing that we have freedom in is the most The value of gold, which is one of the most important components of patriotism. The end of the script theater brings the characters back to consciousness and reality and leaves dreams. It is not necessary to realize the dream with our hands. With determination and challenge, the new reality begins and calls for change, revolution, and innovation.

The researcher believes that this theatrical political value was distinguished by all other plays in order to embrace it. Bold and sarcasm, drawing a failed image of corrupt rulers, criticizing strength through its real characters and diversity, its content was theatrical words within a play, and dreams of characters who had a great role in overcoming all reality through ambition and progress to address social and political issues, and closer to a contemporary man in a way Revolutionary and revolutionary.

Conclusion and Results

In the struggle with the human spirit, its mysterious manifestations, and its social behavioral tools, the individual contributes to the renaissance, maintaining the security and stability of the state, and facing any external colonialism (cultural, ideological, political, military, economic, financial), by spreading features and the national spirit through belonging To the homeland, deepening the sense of patriotism, calling for democratic freedom, justice, equality, active participation, deepening the feeling of national identity, exposing every corrupt, dictator, oppressor and cruelty to its people through mockery, criticism, and writing theatrical texts that have a major role in changing, revolution, and enlightening people, including those who called them (Zaidi) In his plays where deprivation, tyrants, dictatorship and realism touched, which prompted him to write boldly, realistically affected by a book written by a Western author and a book and an attempt by him to arouse enthusiasm, progress, and liberation in the issues of the country and man in a renewed and revolutionary way, by focusing on providing the most precious possessions of a person with his soul and body And his blood for the homeland.



Through the formative artistic paintings of her body in the (alternative) play of the female character that arouses the overwhelming passion for refining others for the love of the country with a duality (a man and a woman) they make up half of society and have an important role in contributing to (political and social) change, and in another place the incorporation (Zaidi The new duo considered by God (the homeland) the love of God from the love of the homeland and vice versa, part of the liberation and slavery called for by the play (alternative), in addition to spreading a culture of the nation and its history as an alternative to the colonial culture full of extremism and delinquency. cy, belonging to the country and sharp criticism of the rulers who rule the Iraqi people, relying from time to time on the concept of heterogeneity, and the scene inside the scene, including approaching to a theater inside the theater, to resettle and emphasize the spirit of patriotism and the concept of patriotism, especially in the play "Tarqin Ahlam" It challenges all forces and authoritarian policies and stands against the bloody and influential people who limit the freedom of the individual in opinion and expression and advocates of change, to provoke and stimulate national feelings and motivate the future reader towards independence and advance reality as a function (Zaidi) and what he asks (individual shipping does not release) of the national spirit and his love And belonging to his country through discussion and opinion and giving culture dialogue, and the dimensions of the specter of war and colonialism, through the human self of the child, although he called them in most of his plays (he -) (I -II) attributes or dependence on symbols and emojis, for fear of anger Dictatorial regimes and forces.



REFERENCES

- A private interview conducted by the researcher with the writer Salem Al-Zaidi via the social networking site Facebook, on 4/9/2019 - 15-15 hours.
- Abdel Halim Ali Mahmoud: Islamic Political Education, (Port Said: Islamic Distribution and Publishing House, 2001 AD).
- Aeschylus: One of the masterpieces of the world stage (the play of the Persians, Al-Dara'at), see: Sukkar Ibrahim, Mohamed Selim, (Egypt: The Egyptian House for Authorship and Translation, Dr. T.).
- Ahmed Abdul-Jabbar Abdullah: The Third World between National Unity and Democracy, 1st edition (Baghdad, General Cultural Affairs House, 2010 AD).
- Ali Hussein Haref: History Philosophy in Historical Drama, 1st edition, (Irbid: Al-Kindy Publishing House, 2001).
- Al-Asfar Abdul-Razzaq, Literary Doctrines of the West, (Damascus: Arab Writers Union, 1999 AD)
- Al-Mousa Khalil: The Play in Modern Arab Literature, (Damascus: Publications of the Union of Arab Writers, 1997), p. 123.
- Al-Sarmadi Sarmad: Theater in the Middle Ages, an article published on the Al-Hiwar Al-Mutawadi website, 3/15/2010
- Al-Zaidi Salem: Al-Badil Plays, 1st floor, (Baghdad: Larsa House for Printing, Publishing, Distribution, and Translation, 2019).
- Aziz Amir: Human Rights in Islam, 1st edition, (Nablus: Dar Al-Salam for Printing, Publishing, and Distribution. 1997).
- Chelny Sheldon: The history of theater in three thousand years, see: Derini Khashaba, (Cairo: The Egyptian General Establishment for Authorship, Translation, Printing, and Publishing, Dr. T.).
- Faleh Wijdan Hassan: Citizenship and its role in the consolidation of national unity in Iraq, Journal of Contemporary Islamic Studies, sixth edition, third year, 2012.
- Fawzi Sameh: Citizenship, Human Rights Education Series, 1st edition, (Cairo: Cairo Institute for Studies and Human Rights, 2007).



Jamil Hussein: Human Rights in the Arab World, (Beirut: Center for Arab Unity Studies, 1986).

Kleiberg Lars: The Avant-garde Movement in the Russian Theater, Ter: Hussein Al-Badri, (Cairo: Supreme Council of Antiquities Press, 1993 AD).

Mohamed Houria Hamo: Rooting the Arab Theater between Theory and Practice, (Damascus: Arab Writers Union Publications, 1999).

Sheikh Hussein: Greece, studies in the history of ancient civilizations, (Alexandria: Dar Al-Maarefa, 1992).

TV interview with writer Salem Al-Zaidi on the Diyala satellite channel on the program “Image and Story”, in 2016

TV interview with actor Mahmoud Abu Al-Abbas on the third river program, MBC Iraq 2019

The believer Iqbal: William Shakespeare, the political peasant, civilized dialogue, No. 4674, 2014

Your hobby, Frank M.: Introduction to the Performing Arts, see: Kamel Youssef and others, (Cairo: Al-Ahram Press, 1970 AD), p. 24.

Youssef Jawad: Al-Watan, Al-Wataniya, Al-Muwatin, Al-Jazeera Blogs, 18/7/2017, Website, <https://blogs.aljazeera.net>