

# ARTISTIC FEATURES OF ARAB LYRICAL THEATRICAL PERFORMANCE

Oras Abdulzahra Hamzah \*

Babylon Education Directorate, the Open Educational College, Babylon

Email \*: [oraasabdd@gmail.com](mailto:oraasabdd@gmail.com)

## Abstract

The present study consists of four chapters. Chapter one is devoted to the research problem that is centered around the following question; What are the artistic features that distinguish Arab lyrical theatrical performance from other performances? The significance of the present study is due to the fact that it clarifies the artistic features and lyrical poems at the lyrical theatrical performance, especially Arab lyrical theatrical performance. The present study aims at identifying the artistic features in Arab lyrical theatrical performance. As for its scope, the present study is spatially and temporally defined. The chapter is concluded by defining the key terms. Chapter two is divided into two sections. Section one is devoted to tackling the artistic features in Arab Lyrical Theatre. The researcher studied what themes are included in this theatre that distinguished it from other theatrical performances in terms of formulation and inclusion. Chapter three includes the research sample, the research tool, methodology, and the analysis of the selected sample. Chapter four includes the results, such as The sample contained the basic elements of the lyrical theater, such as the text, the dance movements, and the tonal and rhythmic diversity that accompanied the show from its beginning to its end, the backbone of which is music.

**Keywords:** Features, Artistic, Lyrical Theater

## CHAPTER ONE

### The research problem

Theatrical art is considered one of the arts that has an impact on social and cultural situation, whether at the level of form or content. In the history of theater, there is a beginning confirming that close relationship. The ideas, meanings, and values that the Greeks put forward for their dramatic product contributed to crystallizing the dramatic, social, and intellectual character represented by With many values, principles, concepts, and morals for that history, legends, epics, historical facts, and religious rituals that were present in the dramatic texts expressing the Greek individual and his/her identity throughout history. Tackling drama requires referring to two main approaches. The first is the approach of using drama to develop personal aspects of individuals. It is called creative drama. The second approach is the use of drama in education. It is called educational drama (Al-Khayat, 2019: 575).

As for the Arab world, it witnessed the era of its renaissance since the middle of the nineteenth century due to a number of historical, social, and political factors. Accordingly, the beginning of the Arab

\* Corresponding Author: [oraasabdd@gmail.com](mailto:oraasabdd@gmail.com)

theatrical movement in Syria was during the second half of the nineteenth century. The relationship of these beginnings was with the pioneers of the theater who are considered the pioneers of Arab literature. Those pioneers proceeded to link the components of the theatrical text, such as dialogue, characters, and theatrical event with artistic elements including music, chanting, and dance. The practical result of all this was the emergence of the operetta art in the Arab countries. Their talents and knowledge of music and singing and watching the performances of theatrical groups visiting the Arab countries might have contributed to pushing them to compose theatrical texts. Accordingly, the Arab theatrical current prevailed on the lyrical current in the theater. Thus, it is the pioneer of that great artistic school that exists until now, which is the Lyrical Theater School in Egypt.

Lyrical theater is that distinctive theater that entirely depends on mixing theatrical dialogues with music and melodies because it has an effective role in attracting the viewer. It depends on telling stories through collective or individual songs. This theater has artistic features that are completely different from other theaters as it is more like a show of songs and not like other theaters that depend on acting. It depends on voice, melodies, and distinctive dances, in addition to the existence of the idea of theatrical work. This intellectual structure and the artistic musical structure combine and show it in a coherent artistic way that is close to the audience. It is clear that each of the artistic and intellectual features is a complementary to the other within the same theatrical work. The researcher tries to show the artistic feature in the lyrical theatrical text. Accordingly, the research problem is represented in the following question;

### **Significance of the present study**

The present study is significant due to the following points:

1. It highlights the most important technical characteristics that distinguish theatrical performance, especially the Arab one.
2. It sheds light on the foundations of the artistic construction of Arab musical theatrical performances that distinguish them from other performances.
3. Researchers, academics, and scholars in the field of theater and cultural and artistic institutions, especially literature and criticism, benefit from knowing the concept of lyrical theatrical discourse.

## **CHAPTER TWO**

### **Section one**

Concepts, origins, and development of the lyrical theater. Arabs have been famous since the pre-Islamic era for the art of singing and poetry. Due to its development and maturity, the pre-Islamic poetry indicates the extent of the early Arabs' attachment to this art. It also indicates its great importance to them. The depths of Arab thought in this field can be discerned when reading the poems of (Imru' al-Qais, al-Nabigha al-Dhubyani, Zuhair Ibn Abi Salma and Antara) and others. The music and rhythm that this poetry is distinguished by due to weights and rhymes have given the Arab person a fine taste in music and singing, and an ear that accepts rhythms that are consistent with his/her musical taste.

Poetry has been associated with Arabs since the pre-Islamic era with lyrical forms. The task of music was limited to accompanying the singer's performance or expressing lyrical poetry through the formulation of melodies. Therefore, pure music did not have any presence, neither the introduction that paves the way for singing, the supplies that permeate the lyrical passages, nor through the mutual relationship between the singer and the accompanying music. After the emergence of the true Islamic religion and the preoccupation of the Noble Prophet Muhammad (peace be upon him and his

household), and the Caliphs with the circumstances that surrounded the Islamic call to spread, deepen, and strengthen the honorable Islamic message, those conditions did not contribute to the encouragement and development of arts in general and music in particular.

The Islamic state in the Umayyad era witnessed the Islamic expansion and its contact with other people, which provided an opportunity to learn about their arts and cultures through the conquests that resulted in a cultural wealth that matured in the late Umayyad era (Farmer: 148) to transform music from an innate phenomenon to an acquired culture. The musician or singer is no longer just a parrot's instrument, but the new stage requires a scientific study of melodies and their output, solo playing, and its techniques, in addition to his/her knowledge of poetry, which is a factor in raising the status of the artist among the people.

In the Abbasid era, music reached the height of its greatness after Baghdad became the capital of the largest state whose borders extended from China to Andalusia, in addition to being a home for science, art, and literature. Ibrahim Al-Musoli, Ishaq Al-Musoli, and Zaryab were considered models for the artist due to their creativity that is revered by society and because of the prestige that music enjoyed in the Abbasid era. As a result, special institutes for musical education were established. Music became one of the important sciences. Scientific theses in the analysis of music by Muslim scholars and philosophers emerged (Bosworth, 1988: 360). Music is an important factor in mental and social development, especially at the present time for its ability to penetrate directly into the human soul and go deep into it to communicate those great facts surrounding it that are far from being reached by the normal way through the material of speech and senses. It has been said that speech is nothing but a faint light that expresses what is in human depths. Music is a magical illumination of these depths far from the extent of language (Abdoun, 1956: 12).

century. This theater was active in most countries of the world and took another form after the spirit of the age included this theatrical form with its social, cultural, and industrial development. Its themes and forms varied and it became an influential theater. The Arab people responded to it and learned through it about the theater, its importance, and its role in life in general and society in particular. Then, the lyrical theater began to take its appropriate place within the Arab theater movement. In Egypt, the lyrical theater was officially established in the early sixties. In Lebanon, it was established in the stage of the Rahabnah. In Iraq, it presented a number of plays that bear some specifications of the lyrical theater (Abdullah, 1995: 35).

In Syria and Lebanon, some foreign theater groups came to present their shows in Beirut and Damascus. Among those groups is Comedy Francaise, which showed some of its plays on the stage of Al-Azarin School in Bab Touma. This show was interspersed with singing. This new art from the West heralded the birth of a similar art. In Damascus, it is distinguished by being Arab in face, hand, and tongue. It is derived from folklore in what it produced, such as dances and singing (Abdoun, 1995: 146).

As for the lyrical theater, it can be defined as that theater that is accompanied by melody, music, dance, and singing, in addition to acting. Music standing next to acting goes back to the era of the Greeks when they needed to perform drama and chant poems to a musical beauty that doubles the effect (ibid). In the Middle Ages, it consisted of chants, hymns, and short spinning poems accompanied by a primitive stringed instrument. Music remained in this state until the seventeenth century when it was mixed with drama. This mixture is what gave birth to the lyrical play (Badan, 1998: 60). Hence, the researcher believes that singing, music, dancing, and poetry, which is often in the form of a toned recitation or in the form of untuned dialogue, as well as the representative scenes, are essential elements in the formation of the lyrical theatrical performance. This indicates that the adhesion of music and dance in

theatrical performances existed for a long time and that it has a great impact in the growth of these elements and their merging with each other to present a kind of independent theatrical performances, which are the so-called lyrical plays. The art of singing preceded music. It was born at the beginning and then music and instruments that man discovered were used to help the sound and give it aesthetic features. The influence of music in theatrical performances continued until the era of the Greeks. The play was not without music, but rather it was mainly based on it, embodied in the chorus and the poetic construction of texts that depend mainly on singing. Perhaps, this combination of dance, singing, music, and acting performed by the choir gave the theatrical performance a special lyrical character, somewhat close to modern opera performances (Badan, 1998: 60).

The researcher believes that the terms opera, lyrical theater, and operetta are intertwined with each other and there are only minor differences among them in the naming sphere. The difference between opera and lyrical theater is only the vocal layer difference. Because of the presence of common singing elements among them, artists started trying to find a feature for each of these labels that distinguishes it from the other, but it remained revolving around the same sphere (Abdullah, 1995: 15). The artist (Jabbar Sabri Al-Attayah) believes that the lyrical theater has several types, which are the operetta, opera, and theatrical play. Its artistic elements are one, which is the dramatic setting, acting, music, singing, and expressive rhythmic paintings. If those elements are equivalent, the result is operetta. If music and singing prevail on other elements, the result is the lyrical play. If dancing takes over the other elements, the result is the theatrical performance. These theatrical features remain overlapping with each other. The operetta is one of the features of the lyrical play. But, the opera is considered a lyrical theater as well as all the lyrical forms that share the element of music and singing in performances (Youssuf, 1957: 20-30).

## Section two

The basic elements of the lyrical structure in the Arab lyrical theatre Music is a language with multiple dialects, all of which converge on general basic points; Such as its dependence on the arrangement of sounds with time and musical elements such as tone, vocal expressions, time and the musical template that distinguish music from other sounds, but each of them has its own advantages. Music is multiplied by the multiplicity of nations and countries. Arabic music has a special entity and distinctive rules. It is as old as the Arab world. It has its style, methods, and effects (Al-Nimri, 2019: 73). The most important musical elements are:

### Percussion (musical meter)

It is one of the complements of lyrical theater as it is the main element in melody, especially Arabic melodies. With the cohesion of rhythm, all other artistic parts are coherent. Especially removing the boring factor and monotony in them. Rhythm connects the paragraphs that do not have a real unity, that is, rhythm gives diversity an appearance of homogeneity and makes homogeneity more enjoyable (Nielms, 1961: 22).

Rhythm is the main component of music. It is the basic element in the musical structure. The relationship between rhythm and poetry is the poetic text that will turn into a lyrical text according to the melodic construction chosen by the composer. The group of clicks distributed on melody and poetry constitutes the lyrical material as stated in the message. Rhythm is a group of clicks interspersed with times of limited quantities on the proportions of specific situations and have roles of equal quantity (Al-Armawi, 1982: 189).

## Andalusian Muwashshah

The muwashshah is one of the lyrical arts that are performed collectively. It is an art that was transferred from the country of Andalusia. The muwashshah differs from the ordinary poem in the diversity of its weights, especially its rhymes. It is one of the poems written to a melody, i.e. its composition precedes its words. The history of the muwashshahat goes back more than a thousand years. It first appeared in Andalusia in the fourth century AH (10th AD). The oldest poets of Andalusia began to change the form of traditional poems with multiple rhymes and weights in a renewal movement that aimed at breaking the monotony of poems with one weight and one rhyme. Then, the classical language was mixed with the vernacular language at an earlier stage (Al-Mazrbani, 1992: 206). The muwashshah is similar to other types of poetry such as flirtation, praise, lamentation, abandonment, glorification, flirtation with the beloved, and asceticism. Muwashshah is an organized speech on a specific weight. It consists of six locks and five verses. It is called the complete. It contains at least five locks and five verses. It is called bald. The former starts with locks and the latter starts with verses (Al-Kaif, 2011).

The verses are in singular or compound parts. Each verse must be in agreement with the other verses of the muwashshah in their weight and the number of their parts, not in their rhymes. Rather, it is better that the rhymes of each of them should be in contrast to the rhymes of the other verse. The lock is repeated in the muwashshah six times in complete and five times in the bald (Al-Mazrubani, 1992: 209). In the muwashshah, the lock is at least composed of two parts and upwards to eight parts, and rarely, there may be nine parts and ten. The verse must be repeated in the complete and the bald five times. The least is that the verse is composed of three parts. It may be rarely composed of two parts. It may be composed of Three and a half parts (Anani, 1998: 247).

## Popular song

It is a type or template of Arab lyrical templates that express the reality of the people and their aspirations as they seek their worries and sorrows. This type of songs was devoted to everything that concerns the people. But, it went beyond that and sought the issues of the toiling and downtrodden class. The features of poets of popular song are confirmed by the popular proverb that says (the poet is the son/daughter of his/her environment). The popular song was and still is a tool to relieve distress, whether by recounting tragedies and suffering, or to dissolve time, which was known among the shepherds and soldiers. It may be an expression of joy on occasions, weddings, and when farmers at the end of the agricultural seasons rejoice in the agricultural crops (Mahfouz: 53).

## Anthems

It is the other type of singing that distinguishes Arabs in the past and in the present. Anthems do not deviate from the rules of the popular song, especially since they put new words on an old tune known to the citizen (Dalal, 2006: 20). Anthems were sung in the Arab world on all occasions, even patriotic ones. Despite the weakness of the words in most cases, the beauty of the old melodies attracts the audience to hear and repeat them. This genre appeared and spread in the Arab world. It contributed greatly to the preservation of the Arab musical heritage, as changing the topics led to a greater spread of its melodies. The result was the stability of the original melodies in people's memory. Often, the old melodies were from the religious heritage that were replaced by other topics, such as love of homelands so that the melodies are on the same poetic and melodic scale (Dalal, 2006: 20). Anthems are sometimes described as a kind of muwashshah. But, this name is inaccurate due to the different

938

\* Corresponding Author: [oraasabdd@gmail.com](mailto:oraasabdd@gmail.com)

Copyright: © 2022 ULPGC. Este es un artículo de acceso abierto distribuido bajo los términos de la licencia Creative Commons Atribución-NoComercial-SinDerivar (by-nc-nd) Spain 3.0.

*Vegueta*, 22 (3), 2022. eISSN: 2341-1112

origins, composition, and style. Although anthems are by nature a traditional art that cannot be developed, they are considered a rich mine for the arts of lyrical theater (Al-Habakji: 46).

The anthem is of two types. The first type is popular and it is a lyrical system inherited from the ancestors. The largest part of it is attributed to an unknown writer or composer. The second type is based on the well-known muwashshah system in terms of artistic form. It is distinguished from the integrated muwashshah in the melodic formulation that takes the character of the anthem and the character of the muwashshah. In both cases, the local flavor that is based on privacy appears in the musical tone (ibid). The art of Anthems arose as a cultural and artistic necessity in the late eighteenth century as a new formulation of words based on three main sources: the religious Anthems circulating in births, Turkish and Persian foreign songs, and heritage songs. Poets and musicians have noticed that some of these sources have beautiful melodies that must be preserved, circulated, and transmitted through time. In order to be able to sing them in gatherings of people and celebrations, they replaced their words with new poetic words, while preserving the original melody. As for the musical aspect, the anthem is not a musical template By itself, but it takes the form of the basic mold from which it arose (Al-Bustan, 1950: 85).

### **Improvised singing**

It is a lyrical art that is often devoid of musical weights, but it depends mainly on the musical melody that is designed for it. Improvised singing is free individual singing that is not bound by musical times or rhythms. The origin Improvised singing is improvisation. Improvised singing may be sung using different tones (Al-Sharif, 1981: 32). It is a popular art of the oldest forms of singing. It is one of the types of arts that are added to other arts that are considered a basis in musical construction. Hence, due to its importance, many directors employed this template in the performances of their plays to create an aesthetic distance between the show and the recipient. Types of Improvised singing varied between spinning, jujube, praise, memories and popular stories. Improvised singing poetry is a color of popular lyrical poetry known in many Arab countries such as Iraq, Syria, Lebanon, and others. It has many weights and melodies and depends on the rhyme that is similar in a number of parts.

### **The theoretical framework indicators**

1. The lyrical theatrical performance is the represented text accompanied by music, singing, poetry, and anthems.
2. The Arab lyrical theatrical show introduces all kinds of poetry to all of its performances.
3. The Arab lyrical theatrical text is distinguished by the inclusion of popular songs, anthems, and improvised singing.
4. The poetry used in the lyrical theatrical text is traditional poetry with two parts, a double and triple verse. It sometimes comes with similar rhyme and weight and sometimes different.
5. The muwashshah is used in the lyrical theatrical text, which is known that the words are organized on a specific weight. It has many types, including Andalusian and other religious types.
6. The muwashshah is a type of distinctive group singing that follows an organized melody so that it can be of various types and weights.
7. The language of the muwashshah is different from the language and poetry in terms of weight and rhyme. The muwashshah is considered as a response against the monotony of poems with one weight and one rhyme. It mixes the classical with colloquial language at a later stage.
8. Anthems are a lyrical system that was established along the lines of religious or popular tunes that were common.

9. Anthems are of two types. The first type is the popular, i.e. lyrical systems inherited from the ancestors. The second type is the modern, i.e. it is based on a well-known system in terms of artistic form and differs in terms of melodic formulation.

10. The improvised singing is used in the Arab lyrical theater. It is an ancient popular art in which rhymes vary so that the monotony is broken.

### **Analysis of the Zain Al-Awtan lyrical play**

This lyrical theatrical work represents the lines that represented the deep social role and its dimensions. This lyrical show went to areas that went beyond the recognized local frameworks. There is a call for a beautiful life dominated by love and filled with the desired hope, as well as the positive views that the theatrical work carried in its folds. The pain transcends the moments and the pain of the stages and looks to tomorrow with an optimistic perspective. It is a text and a professional show that contains a lot of richness and dazzling, especially the director's professional management, especially since this show has employed the latest technologies of decorations, fashion, and accessories. The story of this play narrates that family that was subjected to a terrorist attack, which left a lot of physical and psychological damage. There were the blind and the disabled. But, that went beyond to changing some of the social behaviors. It presented the educational role of the educator (Zain), who tried hard in relieving pain and suffering, especially by planting the positive seed in them, in addition to the story of that pilot who lost everything, but he kept within him the seed of that eternal love for his homeland. This text called for meditating, especially its contents, which aspired the spirit of positivity and the spirit of optimism. It is based on a text that can be interpreted, analyzed, and understood. The director's idea came as a complement to the idea of the text through the director's use of all techniques that express the spirit of the text represented in the visual costumes, especially the three-dimensional decorations that were employed through large screens placed inside the theater, as well as his employment of techniques that expressed the spirit of the age and the stages in which it passed the peoples. This lyrical theatrical work combined acting, poetry, singing, music, dance movements, and all other components of theatrical performance. It did not come out to the theater arts department except with some techniques represented in the element of dialogue. It contained a composed lyrical dialogue from the beginning of the play until its end. The songs were extracted from The spirit and idea of the show, in addition to introducing dancing on the representative panels, and presenting popular singing in its most beautiful form during the show. He used songs and melodies that are not ordinary and they did not deviate the spirit of the text. The designed rhythms Adjust the movements and the dance, especially the rhythm of the show in general. The lyrical and rhythmic melodies varied in this show. The tonal diversity was noted in proportion to the auditory level of the viewer. He chose the correct and appropriate tones for each song. In addition to that it had a direct impact on the inner soul, its influence transcended other arts as a means to achieve spiritual purification and liberation of the soul. It is notable that the songs of this show were able to depict the required atmosphere through the ability to express the musical template positioned in the poetic text. The composer added the aesthetic and clarified dimension to the vocabulary of the desired atmosphere in the song, through the compatibility of melodies with the weights of the seas for poetic texts, especially the movements of the actors.

## **CHAPTER FOUR**

### **The results**

1. The sample contained the basic elements of the lyrical theater, including the text, the dance movements, and the tonal and rhythmic diversity that accompanied the show from its beginning until its end. Music was considered its backbone.
2. The sample included a variety of lyrical poetry, which led to a noticeable change in the rhythms of weights.
3. The lyrical poetry included a variety of melodies and rhythms, according to the rhythm and nature of the painting and its story.

940

\* Corresponding Author: [oraasabdd@gmail.com](mailto:oraasabdd@gmail.com)

Copyright: © 2022 ULPGC. Este es un artículo de acceso abierto distribuido bajo los términos de la licencia Creative Commons Atribución-NoComercial-SinDerivar (by-nc-nd) Spain 3.0.

*Vegueta*, 22 (3), 2022. eISSN: 2341-1112

4. The music used in the sample had a melodic line (one melody), and the melody basically stems from the nature of the horizontal path of the theatrical tale. ARTISTIC FEATURES OF ARAB LYRICAL THEATRICAL PERFORMANCE PJAEE, 17 (15) (2020) 71
5. The sample's dialogues were composed, sung, with melodies and weights derived from the Arabic lyrical system. The rhythmic diversity and the diversity of the use of Arabic tones were noted.
6. The researcher found the use of improvised singing in the form of single or alternating singing. The director employed that as it is the closest to the recipient, in addition to changing the rhythmic path of the show from fast to slow.
7. The director used patriotic and emotional songs as a kind of old popular singing, putting new words on an old tune.

## REFERENCES

- A group of major Arab linguists, (1988), the Essential Arabic Lexicon, Tunisia: Arab Organization for Education and Culture Sciences.
- Abdoun, S. (1956), Musical Culture, review: Mahmoud Ahmed Al-Hefny, Cairo: Al-Alamia for Printing and Publishing.
- Abdullah, A. (1995), Musical Theater in Iraq, Baghdad: House of General Cultural Affairs.
- Abdullah, A. (1995), Child Gnosticism in Iraq, Amman: Ministry of Culture.
- Al-Armawi, S. (1982), The Eastern Message in the Formative Ratios, Reviewed by: Hajj Hashim Rajab, Dar Al-Rasheed, Baghdad.
- Al-Basha, H. Islamic Arts and Jobs on Arab Archeology, part 1, Cairo: Dar Al-Nahdah Al-Arabia.
- Al-Bustan, V. (1950), The Arabs in Andalusia and Al-Muwashahat, Beirut: Al-Morsaleen Press.
- Al-Bustani, F. (1986), Upholstered Students, 2nd edition, Beirut: Dar Al- Mashriq.
- Al-Hasheesh, A. (1997 ) Research presented to the Fourteenth Conference of Arab Music, Amman.
- Al-Jabbajji, A. (NO YEAR), Arab folklore and milky anodes, Damascus: Ministry of Culture.
- Al-Khayyat, A. (2019) The Use of Drama in Education, Studies, Humanities and Social Sciences, Vol. 46, No. 3.
- Al-Muzarbani, I. (1992), The muwashah in the sermons of scholars against poets, Reviewed by: Ahlam al-Zaeem, Damascus: Publications of the Ministry of Culture.
- Al-Razi, M. (1982), Mukhtar al-Sahah, Kuwait: Dar al-Risala Publishing.
- Al-Saadi, A. (2010), illuminated encircles in the Al-Attayah march, Al-Sabah newspaper, issue (2119), December 30.
- Al-Sharif, S. (1981), The Arabic Song, Damascus: Publications of the Ministry of Culture.
- Anani, M. (1998), Andalusian Muwashahat, Kuwait: Knowledge World Series.
- Atman, A. (1984) Greek poetry is a human and world heritage, Kuwait: Knowledge World Series.
- Banchar, M. (1973) Introduction to Musical Art, see: Muhammad Rashad Badran, New York: Franklin Press Foundation.
- Bosworth, W. (1988), Heritage of Islam, part 2, Reviewed by: Muhammad Zuhair, al-Samhoury and his colleagues, Kuwait.
- Dalal, M. (2006) Religious Ancestors, 1st edition, Damascus: Ministry of Culture.
- Fadl, S. (1992), Rhetoric and Speech Science, Kuwait: Knowledge World Series.
- Ibrahim, Z. The Art Problem, A Series of Philosophical Problems 3), Modern Printing House.
- Interview with Professor, Muhammad Imran Al-Kaif, Chairman of the Iraqi Poets Association, 4/26/2011, at 4 pm.
- Interview with the musical critic (Adel Al Hashemi), this interview took place in the city of Hilla on 4/25/2011, at four pm.
- Mahfouz, F. The Arabic Folk Song Through History, 1st Edition (Damascus: Publications of the Ministry of Culture.
- Masoud, J. (1967 ) , the pioneer of students, Beirut: Dar Al-Alam for Millions.
- Merry, p. (2000) Genius - History of the Idea, see: Muhammad Abdul Wahid, Kuwait: National Council for Culture and Arts.



Nilmes, S. (1961), *Theatrical direction*, Ter: Amin Salama, Cairo: The Anglo Egyptian Library.  
Ong, W. (1994), *Oral and Written*, see: Hassan Albana, Kuwait: National Council for Culture and Arts.  
Sarhan, S. ( 1989) *Theater and Arab Heritage*, 2nd edition, (Baghdad: General Cultural Affairs House.  
Telephone conversation with the Chairman of the Iraqi Poets Association, Mr. Muhammad Hassan Al-Keif, on April 4 2011, at 9:00 pm.  
Without an author, (1982 ) , *Upholstered in Language and Media*, 2nd edition, Beirut: Catholic Press.  
Without an author, *Upholstered in contemporary Arabic*, reviewed by: Mamoun Al-Hamwi and others, Beirut: Dar Al-Mashrik.  
Youssuf, Z. (1957), *Principles of Theoretical Music*, Baghdad: Al-Maaref Press.