Research Article

APPROACHING THE IRAQI THEATRICAL TEXT IN LIGHT OF CULTURAL MATERIALISM THE TEXT OF THE KEY [AL-MUFTAH] PLAY AS AN EXAMPLE

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Abstract

Perhaps one of the most important starting points of cultural materialism is reading literary texts through their historical contexts in light of political, ideological and social data, and their relationship to the material reality that produced them. The research contained four chapters: The first chapter included the research problem that centered on the following question: What is the historical context behind the production of the text? The Iraqi playwright and the relationship of the text to the prevailing ideology. The importance of the research that shed light on the concept of cultural materialism and approaching the Iraqi theatrical text accordingly. The benefit stems from the fact that it benefits scholars and researchers in the field of theater and literary criticism in clarifying and clarifying the methodology of cultural materialism. Defining the goal, which focused on identifying the approach to the theatrical text in light of cultural materialism. I defined the temporal boundaries as 1967 AD, the spatial boundaries (Iraq), and the objective boundaries by studying the Iraqi theatrical text in light of cultural materialism, in addition to the procedural definitions of the terms mentioned in the title of the research. The second chapter contained two sections, in addition to mentioning the indicators that resulted from the theoretical framework. The first section studied the foundations of cultural materialism and its concepts. The second section dealt with the approach to the theatrical text in light of cultural materialism. As for the third chapter, it was devoted to research procedures, as I determined the research sample that I chose intentionally according to specific justifications, represented by the text of the play The Key by Youssef Al-Ani, in addition to specifying the research tool and methodology. The research concluded in the fourth chapter by listing the results of the sample analysis. This chapter also included conclusions, recommendations, and then proposals, followed by a list of sources and footnotes from which it benefited.

Keywords: Cultural Materialism, Historical Context, Prevailing Ideology, Theatrical Text.

INTRODUCTION

Methodological Framework

Research problem

(Cultural materialism) is, without a doubt, a form of the field of cultural studies, a product of Marxist theory, and an important critical trend in what is known as (post-modern culture), especially: the trend of new Marxism, new historicism, and criticism. Feminism, post-colonialism, and that these critical trends later became references for cultural criticism and were included in its critical umbrella, as the proponents of (cultural materialism) benefited greatly from the sayings of the French philosopher (Michel Foucault) expressing instability in systems of government and structures of power. They also benefited from the theses of (New Historicism), and that (Cultural Materialism) came very close to (New Historicism), because it dealt with the same issues that it dealt with or approached it from another point of view. (Cultural materialism) gave a new dimension to cultural studies with the aim of revealing the cultural and cognitive value of all literary and non-literary discourses, and entered, with its (revolutionary) critical political space, the reading of all cultural texts or products, including (theatrical text), with the aim of re-reading it on the basis of the necessity of interaction between them. And between its historical context and the social, political, economic, and ideological elements that this context carries, (cultural materialism) has been

connected to literary criticism in a way that makes it appear or transform from a rhetorical, aesthetic literary criticism of traditional literary works to a materialistic, cultural criticism that researches and examines cultural products across historical contexts. Specific, starting to achieve this through the political instinct of Marxist theory with its new categories, shedding critical light on class conflicts, and targeting the existing relationship between culture and cultural products and how they relate to the system of domination and tyranny over marginalized classes. In this sense, (cultural materialism) represented a critical strategy through which we can reach To a new critical understanding that neglects the textual, artistic, aesthetic, and rhetorical components of literary texts, as well as understanding the beliefs, values, and ideas of the time period of the material reality in which those texts were written. Accordingly, it is not ambiguous that (theatrical text) is one of the classifications of cultural products, which can be To approach and analyze it in the light of (cultural materialism) as an important cultural product. Dealing with it in accordance with this trend will be through knowing its historical context and its relationship to the material reality that produced it, as this reality directly affects the formation of the theatrical text, so its meaning changes according to its connection to interpretive practices. Committed to the elements of that reality (politically), and from here came (cultural materialism) to dig deep into the theatrical text to reach its implicit meaning, and then announce the relationship existing between the theatrical text and its historical context on the one hand, and other bodies, procedures or practices in culture and knowledge on the other hand. That is, relying on resistive reading that retrieves the cultural values contained in the theatrical text, and

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since this text is a reflective mirror - philosophically and intellectually - of the social reality that includes the varying and different material cultural patterns. It was necessary for the researcher to define the problem of his current research by asking the following question: (What is the historical context behind the production of the Iraqi theatrical text and the relationship of the text to the prevailing ideology?).

The Importance of Research and the need for it

- This is the first research - to the researcher's knowledge - in cultural studies concerned with approaching the Iraqi theatrical text in light of cultural materialism.
- It sheds light on cultural materialism and its operating mechanisms - theoretically and procedurally - and approaches the Iraqi theatrical text according to it and the relationship of the text to the historical context that produced it.
- It is useful for scholars, researchers, and those working in the field of theater and literary criticism in clarifying and clarifying the methodology of cultural materialism.

Objective of our Research

The current research aims to: identify the historical context behind the production of the Iraqi theatrical text and the relationship of the text to the prevailing ideology.

Research limits: The current research is limited to the following limits:

- Time limit: 1967.
- Spatial limit: Iraq.
- Objective limit: studying the Iraqi theatrical text in light of cultural materialism.

Definition of terms

Cultural materialism : Its first pioneer (Raymond Williams) defined it as: "a form of all signification, including writing that is completely central to the actual conditions and means of its production" (1). Terry Eagleton also defined it, as Williams conceived it, as: "a form of analysis that studies culture not only as a collection of surviving and isolated artistic artifacts, but also as a material formation, complete with its own audience historically defined through intellectual forms." And so on" (2). Allen Sinfield defined it by saying: "Cultural materialism involves placing the text in multiple contexts. It is a strategy that reduces the supposed transcendence of literature, but rather seeks to understand it as a cultural medium produced by writers initially within a specific set of practices and tending to present a convincing view of reality" (3). It is also defined as: "An approach to dealing with literature... that emphasizes the necessity of interaction between cultural creations such as literature and their historical contexts, including social, political, and economic elements" (4).

Procedural definition: The researcher defines (cultural materialism) in his current research procedures as: a critical and analytical political strategy that studies all cultural products, whether literary or non-literary, especially: the theatrical text through the interactive relationship between the text and its historical context that includes multiple cognitive

elements, because This context represents the real, material and actual means of its production.

Cultural Materialism, Foundations and Concepts

The features of the new critical trend called (cultural materialism) crystallized in Britain in 1977 AD, at the hands of the British cultural critic (Raymond Williams), and its founding origins were connected to his book entitled (Marxism and Literature), as this book was considered a real and historical witness to (Williams) dealing with... His modernization and new treatment of Marxism, which was before this modernization and before the vision presented by (Williams), adheres to the solid connection between the forces of production and its relations as we see in the Marxist founding, and that the new changes that occurred around the old Marxist theory from members of the Frankfurt School, Georg Lukacs, Louis Althusser, and others., contributed effectively to the establishment of (cultural materialism), they all participated in attempts to define a middle area between the absolute Marxist commitment to linking literature, as one of the components of the superstructure of culture, and the economy as the driving force of the infrastructure. All of these attempts focused on liberating the theory Reflecting Marxism from its stagnation, the theory that holds that the literary text reflects, just as women reflect things, the facts of economic reality and social relations, and then holds the text critically accountable on this basis" (5). However, what made (cultural materialism) emerge explicitly in Britain and enjoy a political status that is broader, more open, and clearer toward neo-Marxism than the American status, is "the crack in the consensus that prevailed in British political life during the seventies, and the accompanying collapse of traditional assumptions about the values and goals of literary criticism." And what the many strong pressures did within Marxism, structuralism, feminism, psychoanalysis, and post-structuralism, and the practical questions that resulted from these pressures that revolved around the status of literary texts as linguistic assets and ideological forces in our society" (6). In addition, these pressures were all in a circle characterized by influential and, at the same time, fruitful turmoil. This is what led (cultural materialism) to be a branch of Marxist criticism, which was based on the idea that: "Historical criticism in general, and not just the new one, must not stop at revealing defects and misunderstandings, but rather go beyond... This is to correct what he criticizes through practical practice, that is, in a manner resembling revolutionary action" (7). Therefore, (cultural materialism) was characterized by an optimistic, revolutionary spirit that could analyze any historical issue in a politicized field in a radical manner, by focusing on "studying the historical context, and looking at those historical aspects that were ignored or silenced in other narratives of history, through a selective theoretical approach, supported by With the political commitment arising from the influence of the Marxist and feminist perspectives, and thus analyzing the text and reading it in depth, criticizing traditional approaches, especially those related to conventional texts" (8).

The importance of (cultural materialism) appears in the critical and cognitive arena belonging to post-modernism, and more specifically in cultural studies, through its taking a specific and clearly defined form and its crystallization of systems of theoretical and procedural analytical and critical processes with a left-wing Marxist tendency in studying and analyzing cultural products such as: (literary texts). In light of the

historical contexts and the material reality that produced them, and that these texts "which we consider as culture are born through material processes under social and natural conditions," cultural materialism is also concerned with revealing issues such as: why and how meanings were included at the moment of production, meaning that (cultural materialism) reveals Signifying practices in the context of the means and conditions of their construction, traditionally, and then address this by focusing on the relationships between cultural practices and political economy" (9). Hence, (cultural materialism) was described as "a politically committed interpretive practice. Cultural materialists believe that cultural topics - plays, poems, stories, etc. - should be studied as parts of a whole complex of cultural practices in society. Therefore, materialism in this sense is ... 'material practices' and institutions; it is ideal to ascribe intrinsic meaning or value to Shakespeare's texts, while it is materialistic to discuss the way in which these texts are read' (10). Especially if these texts have political connotations. Which later became the subject of widespread controversy. "Cultural materialism...was not merely a reaffirmation of the importance of the superstructure, but a rethinking of economics and politics, on cultural grounds" (11). Moreover, its "theory of value is a relative theory; it is happy to conform to such purely formal forms of intellectual radicalism as poststructuralism; it focuses on cultural rather than economic conflict and sees [that] artistic culture is not essentially a site – but a site." "The primary – one of the sites of political conflict" (12). This means that (cultural materialism) did not go beyond "the realities of class conflict and cultural and social contradictions in society, as new historicism did, and it is almost consistent with Marxist ideas about the importance of the economic structure and its impact on spreading special morals and values and seeking to impose its hegemony on the social fabric" (13). In light of these political ideas, (cultural materialism) came to study literary discourses and texts as "material cultural systems more than they are artistic aesthetic systems, and that these implicit and undeclared cultural systems are formed from a realistic, material basis. This means that cultural materialism, in its theoretical and applied conceptions, combines Marxist theory and postmodern theory" (14). Emphasizing in this marriage the necessity of interaction between the literary text as a superstructure and its cognitive context: historical, social, political, and ideological, at the limits of the infrastructure level, in addition to its continuous emphasis on reducing the inevitability of the relationship between the infrastructure and the superstructure (15). Meaning that critics of (cultural materialism) do not only view cultural products (literary texts) as an indication of the composition of society and its social and cultural representations, but they also view them as political and material means or pretexts. They read texts in light of the contexts in which they were produced that clarify the meanings. And the connotations inherent in it.

Naturally, every critical trend or approach has its theorists who look at it, and in the following paragraphs I will try to present three important poles who best represented this critical trend, led by Raymond Williams. After he published his book (Marxism and Literature) in 1977, he was able to reconsider In his theoretical ideas about his concept of culture and its relationship with Marxism through a collection of critical articles entitled (Problems in Cultural Materialism) in 1980 AD. In it, Williams worked directly to integrate his intellectual and personal development into the context of a broader history of Marxist cultural theory in the twentieth century (16). The importance of Williams stemmed from his being one of the first founders of Western cultural studies, in addition to the fact that he was able to change the concepts of traditional Marxism that had dominated for long times the materialistic interpretation of the duality of the two structures (infra/superstructure), to expand the scope of its treatment in literary and cultural texts. He was also able to clarify his cultural theory in his cognitive and intellectual effort called (cultural materialism), as "a process of production (social and material) related to certain practices, and to the production of arts, as social uses of material production tools (from language as a material "practical consciousness," and techniques of writing and forms of writing, even automated and electronic communication systems)"(17).

The active mediator is one of the important foundations of (cultural materialism), which took up a large space in Williams' research, especially when he worked to restore the problematic ideas around the issue of (infrastructure/economic) and (superstructure) derived from the classical perceptions of Marxism, as he "reached The result is that such an overly literal and narrow definition of economic infrastructure results in some important productive and reproducing forces being considered part of the superstructure. Williams says: If we take the broad meaning of productive forces we will look at the whole issue of infrastructure differently, and then we will be less inclined. To exclude some vital social forces of production as belonging to the superstructure, and in this sense as merely secondary forces, which in the broad sense are fundamental from the beginning" (18). Moreover, (Williams) pointed out that talking about the relationship between infrastructure and superstructure from the point of view of (cultural materialism) does not stop "at mere rigid ideological principles of particularity, but rather we must turn to real relationships between human beings of flesh and blood, which gives This relationship has the dynamism and movement of people themselves, especially since Williams starts from rejecting ideology in a state of privacy and stagnation and hints at achieving a vital ideology characterized by totality and control, two qualities that are not achieved for an ideology linked to a specific social class to the exclusion of other classes, but rather for an ideology that enjoys a degree of control or control that enables it to It has penetrated society to the point that it does not appear to be an ideology at all" (19). This is what Althusser went for when he talked about ideology and ideological state apparatuses, that important idea that Williams influenced, using it in his rejection of the determinism of the relationship that exists between infrastructure and superstructure, and from here we find that the basic point "at which cultural materialism diverges from the model of" structure Infrastructure - Superstructure "A clear distinction is the attention it pays...to the point of view of reproduction. The production of meanings and values is always linked to the history of their reproduction. Hence, the real is always perceived as a series of relations" (20). Williams therefore sought to "uphold the idea of superstructure as enabling him to argue that laws, constitutions, theories, and ideologies, which are often claimed to be natural or of general validity or significance, must simply be seen as expressing and ratifying the domination of a particular class" (21). With this perception, (cultural materialism) gained clarity in its ideological form, when it focused attention on the superstructure through the gate of domination, that term that Gramsci used to explain "a state of social and leadership authority exercised by the historical bloc associated with the factions of the ruling class

over the subordinate classes through a combination of strength, and most importantly satisfaction and acceptance" (22). This is what prompted Williams to borrow the term "hegemony" from Gramsci. Because he saw the idea of hegemony as "a way to avoid retreating into indifferent complexity." In the practice of politics, for example, he says, there are some types of opposition that have actually been contained [by incorporating them into structures of power] and yet, within those conditions, are real forms of opposition. It is felt by the battles it fights, and concludes that: the existence of the possibility of opposition, its expression, the degree of its publicity, and so on, depends again on very specific social and political forces" (23). Gramsci's idea of "hegemony" helped Williams, when he relied on it in his approach to material cultural products, to touch them, as these products developed and revealed them. Williams realized that the superstructure participates with the material factors in the production of literary texts or cultural phenomena. Despite the concepts that Williams arrived at about (cultural materialism), he "was keen to criticize the material and trace the process of literary production, starting from the saying of Marxist origin that social existence determines consciousness." In his view, culture is a social process, and he denies the full responsibility of the economic base in The production of cultural activity. Rather, there is something that stands out in its independence. Williams considered these superstructures to be material in themselves, and with him the literary work is considered a material entity, as it is a language, a form, a work, and a text that belongs to the superstructure" (24). Which constitutes cultural knowledge for us, In particular: philosophy, religion, art, ideology, etc., which are relatively independent of infrastructure according to the point of view (cultural materialism), meaning that this knowledge "is not automatically determined by economic developments, but it plays an active role, and in turn can bring about economic changes." "(25). This is a strong confirmation of the effect of the superstructure in determining the connotations and meanings of literary texts, which led Williams to conclude by saying: "We cannot separate literature and art from other types of social practice in a way that makes them subject to laws Totally special and special. They may have special qualities as practices, but they cannot be separated from the general social process" (26). Or from the social orders of the material factors that contributed to their production.

Williams's students, the English critics Jonathan Dollimore and Alan Sinfield, followed the example of their teacher in their concept of (cultural materialism). Since he identified the first indications of this trend in 1982 AD, the label became dormant for a period not long until it received a distinctive consolidation. In 1985, through a collection of articles edited by Dollimore and Sunfield entitled: Political Shakespeare: New Essays on Cultural Materialism (27). In fact, these two critics pointed out in these articles that "materialism is the opposite of idealism: it insists that culture does not (and cannot) transcend the forces of production and its material relations. Culture is not merely a reflection of the economic and political system, but it cannot be independent of it and therefore Cultural materialism studies the content of literary texts" (28). In light of the historical moment in which these texts were produced, relying on what the critics (Dollymore) and (Sinfield) did in their approach to cultural materialism, which deals with the historical context as undermining "what is traditionally attributed to the literary text of a stand-alone meaning that is independent of reality and transcends it." This context allows us to restore the histories of the text.

Theoretical criticism extracts the text from immanent criticism [trapped within the confines of the literary details of the text], so it only seeks to reproduce itself on its own terms" (29). This depends on the cultural (material) aspect that the two critics focused on in their study, as well as their shedding light on the methods "used by literature in the past, which were also conceived in later times. Sunfeld also explored his concept, which he called imbalance in literature, or The contradictions in ideologies that we discover in the texts" (30). And the literary discourses contained therein.

Following in the footsteps of Williams, Dollimore and Sunfield stress the analytical rather than the evaluative meaning of culture. They insist that culture "cannot be independent of the pressures placed upon it. For them, as for Williams, the emphasis is On the historically specific institutions through which culture is transmitted, they conclude that cultural materialism therefore studies the implicit dimensions of literary texts in history, where history is defined as the dynamic movement of the forces of production and its relations" (31). And that the worker with the "cultural materialism" approach, according to Sunfeld's point of view, needs to relate "and communicate with various other knowledges: cultural materialism requires patterns of knowledge that literary criticism does not possess, or even knows how to discover - models that were in fact clearly developed within that other." Strange to essentialist humanism, by which we mean Marxism" (32). (Sinfeld) was able to address the contents of various literary texts through central and effective concepts in the process of analysis and procedure, especially: the concept of (dissent), which (Sinfeld) proposed in his book Fault Lines: Cultural Materialism and the Political Orientations of Rebellious Reading in 1992, which he preferred over the concept of transgression. Or undermining (33). He explained his preference for the term dissent by saying: "There is no security in textuality, as no writer, male or female, can control the reading of his or her text. When in a particular case it results in containment or resistance being more successful, this is not from the nature of things, but because of their relative strength." In that situation" (34). This means that (Sinfeld) used the concept of (dissent) to indicate the difference and disparity between it and the concept of (containment) that was used by (New Historicism) in its treatment of literary and cultural texts, which is concerned with the authority's absorption of some types of opposition by integrating them into its structure, while the concept of (dissent) is concerned with) By leaving the buildings of power and confronting the allegations of the dominant authority and standing against it (35). "We should not endorse reactionary values as genius insights that transcend historical contexts," says Sunfeld. "Then the approved texts can be respected as serious attempts to encompass and intervene in the world, and we can contest them as questionable constructions built by others in other circumstances." "(36). Hence, the concept of (splitting) and rifts in the ideological structures and systems of the dominant authority becomes a critical mechanism through which (cultural materialism) can address literary and cultural texts and their relationships to historical contexts. Another central concept that (cultural materialism) relied on in its analytical aspect is the concept of (resistant reading), which is closely linked to the concept of (splitting), which is felt by the resistant reading of literary and critical texts in the face of the prevailing current in order to reveal their contradictions, or what is excluded from them. It also seeks to confirm the ways in which reactionary meanings and values proliferate" (37).

Resistive or oppositional reading relies on critical observation of literary texts as a superstructure, and therefore we find that this reading relies "on taking the text in conjunction with its interactions with production systems and reception systems in order to reveal the forces that produce the means in the movement of the social and historical context" (38). And linking it to physical reality. As for the critic (Dollimore), he dealt with the concept of (containment) or took a position in a manner similar to that of (Sinfeld), as (Dollimore) sought, in his focus on the function of ideological systems in "resolving contradiction... to reveal what is called the social possibility, and this can be achieved." "Only in part by silencing existing ideological formations or fracturing them in a way that reflects the process by which meanings are made coherent. The term used for this reverse process is decoherence by which meanings are brought back into circulation and thus become more susceptible to being taken up, changed and reintegrated into new formations." (39). If Dollimore took the characteristic of dissent - or worked to split the ranks of the dominant ideological systems - as his basis, and a prominent relationship in perfection between the various methods of (the social possibility), then that is the secret of (cultural materialism) that included these pivotal foundations that... It works to criticize the material reality to which literary texts belong. There are many questions in the contents of "the social possibility," such as the question of "subjectivity" and its rootedness in ideological systems and their practices. "And as long as subjectivity is rooted in that," it is certain that the purpose of the process of silencing, dividing ranks, and the subsequent restoration Formation and formulation is not to restore the subjectivity of any fundamental human tendency, whether that tendency is radical or otherwise" (40). With these extensive concepts, the proponents of (cultural materialism) were able to focus their political criticism of the works of English Shakespeare in the Renaissance era and post-war literature, starting from the historical contexts of their literary texts to criticize the material reality that contributed to their construction and production.

Approaching the Theatrical Text in Light of Cultural Materialism

Of course, the historical contexts of theatrical texts differ depending on time, place, and subject matter, and since (cultural materialism) depends on these contexts - with all their political, social, economic, and ideological elements in its critical and analytical approach, its reading of theatrical texts depends inevitably and fundamentally on it. And (cultural materialism) in its reading of the theatrical text, this reading falls within the political vision that is strictly committed to the political aspect because it aims, through this commitment, to change the social system that exploits or exploits people according to the steps of class conflicts, popular culture - as its owners express it - and theater in a way A year that is directly related to the political aspect from its inception until now. In the modernity of the twentieth century, playwrights were able to employ and restore "the ancient popular, oral, and mythological heritage to the literary and cultural forefront, and to view it as an expression of the people's identity, meaning that establishing identity requires texts with a history" (41). In addition, this cultural heritage represents cultural patterns and topics formed from material reality that (cultural materialism) can treat or read according to its political critical approach, and politics as an element of the historical context does not appear in the theatrical text in an apparent way and can never be

reached as a message. Transparent and univocal. It intersects with the dramatic and theatrical material. It plays with theatrical imagination" (42). Which is the writer's tool in depicting the events of his theatrical text, and thus theater becomes "political as it opens up the method of action centered on the self, within which recognition and identification dominate, for the benefit of a practice that is not afraid, for its part, to abandon the role of producing meaning, interrupt this role, or even suspend it" (43). If politics expresses the set of ideas and laws that constitute governance, control power, and impose hegemony, then the theatrical text includes, directly or indirectly, an ideology and a system that constitutes the intellectual, political, social, and moral background of the conflict existing in the drama, and determines its path and end, even if this conflict is a conflict. Primarily psychological" (44). Perhaps we find in the work of the English writer (William Shakespeare) a political example of the identity of the Renaissance era in England, especially: the play (Macbeth), which - in light of its placement in a specific historical context, the Elizabethan era - was based on its main topic (betrayal), which is a political topic par excellence. After Lady Macbeth tempted her husband, Macbeth, with various temptations and portrayed him as a glory when they ascended the throne of Scotland, Macbeth was convinced to kill King Duncan, when he said: "I am this past, and it has happened, and this caller has called me. Eh Duncan: No, I heard: This is the bell of death shouting a warning of bliss or hellfire" (45). The subject of the text of the play (Macbeth) - a cultural product - is a political subject in the general sense and that this subject "is not presented in a vacuum, but rather it cannot be presented at all except within the framework of the general philosophy that governs the play, which is based on the acceptance of the theory of hereditary monarchy that... The church supported it in the Middle Ages. Without this submission, Macbeth's psychological suffering cannot be fully highlighted, as Macbeth's killing of the king, as depicted in the play, is not only a moral crime, but also a political and social crime. And economic disruption.

In light of this political indicator in the theatrical text, its approach in light of (cultural materialism) can be traced to what is called political or documentary theater, the foundations of which were laid by the German Erwin Piscator (1893-1966). This theater "is based on presenting a historical event or A political, social, or incident within a dramatic context" (47). Cultural topics related to the working class (the proletariat), as Pescatore believed that the playwright must "commit to highlighting and expressing the collective point of view, and stating the political truth that always confirms that the blame lies with circumstances and colonialism, and not with man, for the situation humanity has fallen into." Tragic, the author must avoid highlighting his personal inclinations, philosophy, and self-expression in his political proposals, and should be concerned with highlighting the cultural composition of the characters in his plays and explaining their actions" (48). This justifies the feasibility of approaching theatrical texts, as it emphasized in its procedural approach the "principle of division," which rejects self-centeredness and its expression with any human tendency. Piscator, by focusing his plays on the historical context, paved the way for the emergence of epic theater, the first foundations of which were established by the German writer and director Bertolt Brecht (1898-1956), and that this theater was linked to socialist principles and Marxist ideology, and from here we noticed that its basic foundation It depends on "that the issue is not explaining the world but

changing it. This is what Brecht says in his Little Organ, and it is a central idea in all the great ideas that accompanied the course of the twentieth century and created for themselves fundamental questions about how we change the world" (49). Therefore, Brecht started writing his theatrical texts from the principles of Marxism. He "points out that it is absolutely impossible to write intelligent plays today without studying Marxism, as it is the science of the common life of human beings and it is the great principle of cause and effect in this field" (50). Cultural, that is, the principle that clarifies the relationship between the infrastructure and the superstructure. Thus, Brecht sought, in building his plays "on the principles of historical identification and criticism, to clarify the features of a historically specific environment, to explain how that environment affected the characters and shaped them, and in most cases crushed them, and raised them." By destroying it" (51). Brecht's interest was focused on the attitudes and behavior that people adopt towards each other in specific historical contexts, and this is what he based most of his theatrical texts on. In the plays (Al Maha Johnny) and (The Three Sharks Opera), he was interested in presenting the historical contexts of how they relate to them.

People relate to each other in capitalist society, and also in the text of his play (Mother Courage) he highlights the way in which merchants relate to soldiers and civilians during war in a society whose markets appear. Also, in the text of his play (Taking Measures) he depicts revolutionary relations in the midst of the struggle in China. Brecht called these practices "history," meaning to imbue these practices with a historical character or context with its various elements, with the aim of criticizing the material reality that produced these practices (52). Provided that the writer of the theatrical text does not take his cultural material from history only, but rather he must achieve "the separation of the past from the present and not treat historical topics with modern contents - since the writer, in Brecht's opinion - must arouse in the spectator a feeling that if he were living in the circumstances that he imagined... The play forces him to take a positive stance and behave in a certain way" (53). In most of his theatrical texts, Brecht used the method of telling folk tales that took on a specific meaning for him. Because he presents it in the form of an intermittent event and not as a sequential story, and the interruption in the dramatic action appears for him at all levels from dialogue, narration, songs, content, to performance, so the story ultimately becomes a biography of the dramatic character or a path that depicts the basic gestus linking the components of the character. Brecht used the narrative template to present the event, so that the story is narrated as having occurred in the past, but what is important is not what happened, but rather how it happened (54). This results in adopting the structure of the epic theatrical text - based on the narration of the story - in the form of cutting into panels, each panel showing a certain historical situation or context, which falls within its temporal extension, which allows highlighting the transformation of the dramatic character, such as: the transformation of the character (Ghali Guy) In the text of the play (Man for Man) (55).

In his theatrical texts, Brecht used popular tales of a political and economic nature and linked to social relations to criticize material reality. According to this, Brecht directed political playwrights to make their dramatic characters "revolutionary characters who represent the downtrodden, toiling class, as these characters stand, with their struggle and revolutionary thought, their true stance against the classes that contradict

them and threaten their interests" (56). This is what (cultural materialism) focused on in its criticism of cultural products with a revolutionary and radical political tendency. As for the Arab theatrical text, the dramatic Arab awareness remained represented by the patterns of culture, especially the popular ones, in our social, political, economic, and ideological lives. Thanks to the dominance of dramatic cultural patterns and products, they were invested by playwrights in their texts, especially: popular biography, Samer, shadow fiction, condolence, and letters. And folk tales, the latter of which are considered an important part of culture as a material product. They had a prominent impact in enriching the theatrical texts as a rich topic that touches the lives of peoples and societies. In fact, they are "the incident that arises in society and is linked to its cultures and customs and carries within it the prevailing traditions, customs and systems and reveals the prevailing traditions, customs and systems." The life of a people that he lived during this period" (57). This type of cultural product is nothing but a product of society's culture as it attempts to express its human experience and wisdom in depicting life events. The folk tale is distinguished by some characteristics that distinguish it from any other type of culture in popular literature. What distinguishes it, for example, is that it is a reaction practiced by the people to the injustice done to the oppressed, as well as its complete reliance on the reality that the people live in, both its political and social aspects together, in addition to the fact that the story Popularity is a mirror whose mission is to create an image that can reflect the era and the ideas and wisdom of the people (58). The folk tale has three functions: the first: the biological function, which is represented by the person's emergence from his spatial and temporal constraints and his motor inability. Second: the cultural function by performing the function of spreading and confirming a belief. Third: the psychological function, whereby a person finds in such stories an outlet and freedom from all kinds of social pressures (59).

Since its inception, the Arab theatrical text has been based on cultural manifestations and their patterns, which were treated in various ways by writers. As the text is described as a systematic system, it will inevitably fall - while it employs these cultural manifestations - within the culture of these systems that go beyond everything literary to perform a function within an interpretive framework used by culture producers and interpreters. When a playwright composes a theatrical text, the patterns are selected from this writer, and then he By mixing them according to the meanings and connotations that he is trying to convey to us through that text, and if we want to clarify the data of (cultural materialism) and approach the Arab theatrical text according to them, it would not be palatable in research to close our eyes to some Arab writers who devoted a lot to treating that culture in Their theatrical texts, and from here the researcher finds it necessary to delve into the theatrical textual experiences of some of these writers, especially: the Egyptian writer Youssef Idris (1927-1991), whose theatrical style was characterized by transparency, accuracy, pleasure, and honesty. This writer was one of the satirical critics of the Egyptian political and social situation in His theatrical works. It should be noted here that (Idris) called on writers to be inspired by the popular art of Samer, which is a form of popular celebrations, performed on special occasions, whether weddings or prophetic births, as he himself did in the popular theatrical novel (Al-Farafir). In which we find the characters (Farfour) and (Zarzour), the two main funny characters. Idris presented the character of Farfour,

a sarcastic Egyptian popular hero, a real man, from among the people. It was as if Idris wanted to tell us: The role of the Farafir can only be played by real Farafir, for the Farafir in... Truth is nothing but human social phenomena that express the group that produces from among its members an individual whose job is to see, monitor, and savor the life of the group when others are busy carrying on with life. He is the popular collective conscience of society (60). The raw material of the play (Al-Farafir) is one of the manifestations of the cultural products through which Idris was able to write this play, inspired by the popular theatrical style, elevating it to the level of internationally recognized aesthetics, and placing in this popular form the most serious topics that are worthy of discussion. Youssef made his main topic in the play: how people should govern themselves, and how relations between individuals, groups, and countries should be (61). Idris truly had his own distinctive way of treating cultural figures, as he resorted to the mechanism of diving vertically into the psychological states of the characters to reveal the layers of collective feeling and unconsciousness emanating from among their individuals, instead of describing the characters from outside them and telling the story about them in the narrator's terms, and the goal of all of this is to interrogate them. The characters themselves even remove the veil of what is within them so that the protest and rejection can be popular, that is, from material reality.

As for the Syrian writer Saadallah Wannous (1941-1997), who is considered one of the playwrights who were mostly inspired by cultural manifestations, especially semi-dramatic popular manifestations such as (The Art of the Storyteller), (The Popular Café), (Folk Tales), and others, there is no ambiguity. The most important thing about these manifestations is their relationship to the issue of change in the face of social and political reality. They also contain commonalities in terms of their expression of dissatisfaction with the prevailing situation and the attempt to change this situation and work to modify it. Wannous' theatrical production reveals to us his closeness to the spirit of the marginalized and the logic of their thinking. It also seems that he realized - while investing in culture in his plays - that it is a culture with diverse patterns and meanings and stems from the unconscious or the collective unconscious (62). Wannous carried the concern of communicating with the marginalized people, so he derived the contents of his plays from that culture, which provided him with patterns with abundant meanings. His dealings with it were characterized by a great deal of objectivity, and he defended it, emphasizing its pivotal impact on progress. He believed that culture today constitutes the main front for confronting injustice and exploitation everywhere, and that it is capable of responding to selfish globalization devoid of any human dimension, because culture can crystallize positions. Criticism, which exposes what is happening and reveals its mechanisms, is also what can help a person regain his humanity, and suggest to him ideas and ideals that make him more free and aware" (63). Therefore, we find that the central issues that occupied a large space in his plays were the political concerns and issues that he dealt with through the people's relationship with "authority, its nature and mechanisms, the people's position on it, social justice and class differences. In dealing with these issues, he presented the maximum through philosophical and rational treatment with the same A mental and abstract character" (64). This is what prompts us to describe Wannous' theatrical experience as fulfilling the call of reality to society, rejecting individual and opportunistic solutions, and revealing the

cultural patterns that reveal the ideology of authority and its dominance over the marginalized. This is exactly what his plays show us, such as (The Elephant, O King of Time), (The Adventure of Ras al-Mamluk Jaber), (An Evening with Abu Khalil al-Qabbani), and others. Wannous saw this culture as a central technology, so he expanded his circle of inspiration for it. He moved from myth to proverbs and folk tales, then he added to them the religious heritage and the historical blog, but he did not preserve this blog in the entity that it came from, or in other words: he was not satisfied with With the official history, he only supplemented what he saw in it as shortcomings, and corrected what he saw in it as distortions, using in that what was preserved in the popular narratives in their various forms, because they provided him with something that was not known about it, and revealed to him some of what was hidden from him" (65).

As for the Moroccan writer Tayeb Siddiqi (1937-2016), he is one of the few Arab artists credited with developing theater. He is considered the best example of Moroccan festive theater writers. In addition to being a writer, he was at the same time an actor and director. This writer relied on a type of cultural manifestation that is (celebration), "the first and eternal type of human civilization, this type which... contains the essence of popular culture" (66). (Celebration) as a cultural product represents in its essence a cultural, intellectual, social and artistic phenomenon. Its goal is to achieve joy and entertainment in the play on the one hand, and on the other hand it works to achieve cognitive benefit by tearing down the fourth wall, and it depends on the focus on language, which takes a broad concept in this context. It is greater than sign language or anything else, as it is a collective language based on intellectual participation in ceremonial manifestations, and takes a collective form through culture and its collective memory (67). Thus, Al-Siddiqi worked on a group of political and social issues. He worked to expose reality, with the aim of revolutionizing it. He wrote plays based on that, among which was the play (Sidi Abd al-Rahman al-Majzoub), which he wrote based on guidance from texts of popular culture and scenes from the poet's life. (Al-Sadifi) and some of his poetic poems that he employed in an artistic style that adopts (the circle) as a Fargoian template, and we know what it means and what (the circle) represents to the people, as it is considered one of the most important primitive cultural manifestations and the Sufi culture is invested in it (68). Among those plays (Al-Siddiqi) is also the play (Maqamat Badi' al-Zaman al-Hamdhani), which he composed by employing that culture known as (the art of maqamat), which (Al-Siddiqi) tried to show in this play in a clear form, finding an objective equivalent for it, and emphasizing the structure. The strong drama that these places carry through the dialogue that helps the growth of the characters and the escalating conflict until the climax (69). With (Al-Siddiqi's) high ability to discover the theatrical elements present in this cultural manifestation, this ability did not come about; Except "through his use of indirect suggestion, instead of a clear symbol, while most Arabic works - the most interconnected and unified in terms of the text - appear to be artistically primitive in this respect. Al-Siddiqi relied on the incident and not on the event, thus approaching modern forms of theater" (70) . Therefore, Al-Siddiqi's experience in "Celebration" constituted a true model for theatrical self-expression, relying on modern techniques in theatricalization of physical reality.

Indicators resulting from the theoretical framework

1. Cultural materialism based its critical and analytical applications of the theatrical text on placing it in its historical context and revealing the interactive relationship between it and this context and the resulting elements: social, political, economic, and ideological.

2. The interest of (cultural materialism) in its interpretive practice is focused on the political aspect committed to the propositions of the new Marxist theory.

3. Cultural materialism seeks to interpret (the theatrical text) and analyze it as part of the whole cultural practice that is significant in society in a systematic and contextual sequence of material means and the conditions for their construction, and then treat it by focusing on the relationship between it and political economy at times, and at other times by discussing the way in which it is read. .

4. Cultural materialism deals with the theatrical text, a material for study, as it is a carrier of material cultural patterns: implicit and apparent, represented and formed from a material and realistic basis.

5. Cultural materialism does not focus on economic conflict, but rather on cultural conflict generated through conflict and contradiction in social and cultural beliefs and values in society.

6. Cultural materialism relied on the mechanism of (the active mediator) to clarify the relationship between the infrastructure and the superstructure, by reproducing it. Because the outcome of cultural connotations, values, and meanings is closely linked to this repetition, it is a relationship: interactive, dynamic, and vital, that gives priority to the superstructure.

7. The superstructure, in the view of (cultural materialism), is an essential element and not a secondary element, because it is, firstly, material, and secondly, because it contributes with other factors to the production of the meanings and connotations contained in (the theatrical text), and through it this text is considered a material existence, with all the language and form it contains. The content and formats are attributed to this structure.

8. In its interpretation of the relationship between infrastructure and superstructure, (cultural materialism) is based on an effective and vital ideology characterized by two basic characteristics: totality and control. It achieves social unity among all classes so that there is no distinction between one class and another, and it has the ability and ability to penetrate into society. And identify with him.

9. Cultural materialism placed the superstructure in the circle of attention to penetration and viewed through the gates of (hegemony), (ideology), and (power).

10. In its analysis of the theatrical text, (cultural materialism) depends on basic mechanisms: division and fracture, resistant reading, imbalance in literature, and incoherence.

11. The use of (the folk tale) as a material cultural product in the theatrical text performs three functions: biological, psychological, and social.

12. The (theatrical text) generally includes (ideology) and (system) that represent the cognitive and political background of the dramatic conflict existing in it, in addition to the fact that the political aspect of the text overlaps with the dramatic material and dramatic imagination.

Research Procedures

First: the research sample

The sample of the current research included one theatrical text, which is the text of the play (The Key) by the Iraqi writer (Youssef Al-Ani), which he wrote in 1967 AD. I chose it intentionally for the following reasons.

1. This sample selected for analysis leads the researcher to answer the question of the problem mentioned in the current research.
2. Analyzing this sample according to the (cultural materialism) approach helps the researcher realize the importance of the research and the need for it.
3. The selected sample covers the time limit of the research in a way that is appropriate to the historical context in which this text was written and is consistent with the research procedures and its expected results.

Second: Research methodology

In analyzing the selected sample, the researcher adhered to the (cultural materialism) methodology, which is a (descriptive) approach due to what is dictated by the nature of the current research.

Third: The search tool

In analyzing the selected sample, the researcher relied on the indicators that resulted from it (the theoretical framework) as tools to ensure that the analysis is controlled on a systematic and scientific basis.

Fourth: Sample analysis

Text of the play: The Key
Written by: Youssef Al-Ani
Year of composition: 1967 AD.

Narrative text

The events of this play are built and founded on a popular song famous by the Iraqis, which contains within it (a popular story) linked to the material: social and political reality of Iraqi society and the miserable economic conditions that the Iraqis were living at that time on the one hand, and on the other hand the story emphasizes the religious aspect, which is a return to... God ultimately solves human problems. The play begins with words presented by a storyteller or narrator, who explains from the beginning its dramatic events in the form of sequential patterns, meanings, and connotations, which revolve around two main characters: the character (Hiran/the husband) and the character (Hira/the wife). There is another character who represents the role of an intellectual and a positive critic, which is Nawar, who is a brother to Hiran. As for the rest of the characters in the theatrical text, they come successively according to their established roles in the play. The idea of the play is that the wife (Hira) dreams of a child like other women, but her husband refuses that for fear of the financial condition he is in. After a long discussion between (Hira) and (Hiran), (Hira) is convinced of the idea of having children, but this conviction is conditional on one condition. It is that childbirth is preceded by providing guarantees for the newborn, and during that time (Nawar) enters this dramatic structure and

joins (Hira) and (Hiran), and then the three began discussing what (guarantees) should be provided first. As the discussion continues among themselves, the three are guided to a solution to the issue of providing guarantees that appears to them in (the popular song - Ya Khashiba Nodi Nodi), and they believe that the solution emerges specifically from the word "grandfathers" mentioned in that popular song, which will represent the beginning of the journey for (Hira) and (Hiran) and (Nawar) towards the search for guarantees, that journey whose events will be represented by the course of events that came in the context of the aforementioned (popular song), which emphasizes the necessity of having a set of needs to reach those guarantees, which are: the box, the key, the blacksmith, and money. The bride, the lamp, the rope, the well, the bull, the garden, the grass, and finally the rain. However, that trip failed, as the husband and wife did not get what they wanted to get. Despite all of that, at the end of the play, (Hira) feels at one moment that she is pregnant without providing these needs mentioned in the story of the song, and the play concluded with a call to the effect of the necessity of self-reliance, and not to rely on clinging to a story that may cause an illusion that pushes its owner to... Trouble without any benefit, as well as the importance of turning to God, which is the best solution in obtaining the true key.

Sample analysis

Al-Ani's use of the popular heritage represented by the song/story as material, cultural products that belong to the superstructure is an essential element in the text, which participated with other means in producing its meanings and connotations, which were linked to political, social, ideological, and economic motives. According to (cultural materialism), the text should be placed in its historical context so that we can reach the interactive relationship between (text/context). The historical context of the text of the play (The Key) was based on the compelling political circumstances that occurred in the sixties of the twentieth century in Iraq, represented by the (military coup) against the Iraqi president (Abdul Karim Qasim), which led to his overthrow and his replacement (Abdul Salam Arif). This context was also due to the inflamed revolutionary space and splits in the ideology of the (Communist Party) at the time, and also the (Baath Party) wanted to control the government. In these circumstances, the political crisis took place in the same place without being able to reach a solution and get out of this political crisis. In the background of these political circumstances For the public, Al-Ani was able to reflect this charged political space in the text of his play (The Key). In this play, Al-Ani portrayed the "delusion" that befalls the hero of the play, and calls on them to get rid of these ideas that have no end except with a strong and realistic will and resorting to reason and logic to reach the solution, which is the key, which is a call in itself from (Al-Ani) aimed to get rid of the political crisis that dominated the political atmosphere in the sixties of the twentieth century.

The resistant reading mechanism of reading this text reveals a confrontation and opposition to the ideology of the dominant and controlling power systems by exposing its contradictions and excluding marginal issues by using its writer to use material cultural sources and means, especially: (songs, stories, customs, beliefs, and traditions), with which he was able to show illusion and instability. And coming up with a solution to the political crisis, and this indicates the central importance of the (symbol) of these marginalized material cultural means,

which appears here as a group of iconic messages, with which the writer was able to broadcast an ideological message with a social and political function that has a direct impact on the recipient of the text, which makes the text this It is not just a literary or aesthetic achievement, but rather as a cultural text that contains many patterns, meanings, connotations, and values that we can reach by resistive reading of this text, and this is confirmed for us by the structure of the play, which was founded on material cultural elements and means; Because the growth of events in the structure of the text depends on telling the story and cutting it into panels so that each panel shows an aspect of the historical context of this text, and it also depends on the flow of events in an infinite upward and downward direction, so that this growth can be monitored in cultural patterns from its beginning in the text, represented by: : The pattern of (motherhood) which is embodied by: "Oh Khashiba, Nodi, Nodi... [to]... I hold her with my sandals" (71). And the (need) system that links popular professions and people's need for them, and this system begins from, "Sneediki wants the key... [to]... There is no god but God.. There is no god but God." pp. 322-323. And between the pattern of (motherhood) and the pattern of (need) appears - as the researcher sees - an implicit, unspoken pattern, which is the pattern of (the unknown other), which affected the behavior of the two characters (confusion and bewilderment) and controlled them on the one hand, and on the other hand, it explained the human experience of the couple. This pattern has continued in disguise with the course of events and affecting all the characters in the play, and we should note that the growth of events in the text (The Key) exactly represented a departure from the systems of power and a stand against them, and this is what the principle of (resistant reading) of the popular story in the text adopts.

Al-Ani's use of material means such as song and story gave it a cultural character based on the perceptions and beliefs that have settled in popular memory that combine opposites such as: consciousness/unconsciousness, black/white, truth/illusion, material/moral. The two characters (Bewilderment and Hiran) - for whom the boundaries of the imagined world are mixed with the real - search for guarantees within the space of a world born from the mixing of these two worlds, as their search for guarantees took them between a real world from which they started and an imaginary world filled with fears and dangers. In fact, this generated world presented through the text of this play is a description of the perception of "illusion" and "bewilderment" that continues to have an impact on the collective memory, an announcement of the alienation of the poor and common class of people in society from their earthly world, and their rejection of the abhorrent "inhumanity." Which forces them to search for another world. This perception is what emerged as a basis for achieving a comprehensive, vital and effective ideology that has a degree of control in achieving social unity among all classes of society, and this is what appears in the construction of the popular story in the play as a comprehensive structural framework that includes the characters of the play and their stories, as happens in the song with a narrative meaning. This can be investigated in the following dialogue:

"Confusion: What world are you talking about? This world that we do not know? The world that boils and boils. The world in which a person does not distinguish between black and white. I am afraid. I am confused?"

Confusion: What do we do then? (A period of silence...
Confusion. She turns to him as if an idea flashed into her mind) Confusion... We go to another world. Is there a second world we can reach? Let's go to him.

Hiran: I want security for my son. I want him to live a comfortable life from the moment he opens his eyes and sees the world until he becomes an old man who leans on his cane.
Confusion: Where do you get this guarantee?

Hiran: I don't know. I said, "I'm afraid, I'm confused." (He comes and goes on stage anxiously)." p. 326

We can observe the manifestations of the social element that falls within the historical context of this text through the character (Hira) and her popular culture. Because it represents (the superstructure) on the basis of its representation of its material reality, which is divided between two systems: the system of (motherhood), through which (Hira) is able to establish its existence and privacy in society, in addition to the fact that this system refers to the biological function of the wife in the folk tale (the process of reproduction).). As for the second system, it is: the (marital) system in which the woman is merely a wife attached to her husband, and we notice in this regard that (Hira) refused - at the moment of producing her culture - to be merely a woman for pleasure only, but rather reproduced it in her insistence on exercising her other function. : (Motherhood) in its resort to a solution that it finds in the song of the play, and if this indicates anything, it indicates that (Al-Ani) thus wants to undertake the text with a dramatic artistic transformation that is more sober and more enjoyable in producing connotations, meanings, and values. Always linked to the moment of reproduction (bewilderment) of its social culture, the given for the phenomenon of guarantees started from the social condition of the poor class represented by (bewilderment and bewilderment) towards the authority, as this phenomenon was transformed under this obsession into a proposal for what can be called the pattern of (clinging to the past) that It will place (Hira, Hiran, and Light) in implicit, undeclared, and symbolic cultural patterns full of illusion and imagination, separated from the present. Therefore, we find (Hira) in a tireless movement in searching for a way to reach those guarantees. The conflict between (Hira and Hiran) makes (Hira) resist. She argues and strives to prove the validity of what she believes and the feasibility of what she aspires to, until she concludes by declaring that she has found the solution and is guided to the path that will lead her and her husband to the realization of her deepest desire and dream:

"Confusion: I found the way

Hiran: Which way?

Nawar: (He also enters...)

Confusion: The path that leads us to guarantees. We go to Akka.

Confusion: Confusion, what happened to you?

Confusion: The story... The story goes like this... (She approaches the cradle). Listen (hesitation of the syllable at first)...

Confusion: The story.... The song of the story

Hiran: I know the story (he repeats it hastily). Oh Khashiba, call me, call me, and my debt is to my ancestors, and my ancestors are in Tarif Acre

Confusion: complete. What then?

Hiran: This is what I know from the story.

Confusion: Come on. Let's go...

Hiran: Where do we go?

Hira: To our ancestors and ask for their help. What is your opinion? Don't hesitate.

Hiran: (After a short while) As you wish. We go.

Hira: Nawar...you too come with us." pp. 329-330.

This text, in its interaction with its historical context, resulted in transformations in the cognitive and political background of the dramatic conflict in it, which allowed Al-Ani the ability to shed light on the ideological system of the text in its past form as material for the lived culture represented by the ancestors, in addition to being part of a complete complex of cultural practices. The significance of society, and this is what confirms that (Al-Ani) aimed to show the continuity of this culture from one generation to another, and its relationship to the material reality that produced it, considering that this culture has its attractiveness that deserves it to be desired and accepted by society, despite what it contains. Oppression and compulsion of the culture of the stage and its relationship with the material reality that produced it, and what exactly proves and confirms this is what Al-Ani did - in the story of the play - by sending the three characters: (Hira, Hiran, and Nawar) to the ancestors.

The link between the material reality of (past/present) is the structure of feeling, which serves as an implicit discursive system for the formation of the collective unconscious, which appeared in the play (Al-Ani) in the form of demands for rights, such as: the right of women to have children, and the marginalization of the poor class, as the social and political systems The prevailing methods do not meet the aspirations of the two, which led them to cling to other methods to achieve their dreams. However, all of these methods in the text of (Al-Ani) indicate the structure of feeling, as well as the achievement of the social possibility through incoherence, that is, creating fissures and fissures in the ideological systems between (The past/present) through which meanings, connotations, and values become coherent, and this matter became clear in Al-Ani's invocation of (the past/history); Because it represents the dynamic movement of the forces of production and its relationship, in a way that is almost proof of the ability of (the self) to give guarantees and create them from nothing in light of a tireless movement within society whose mission is supposed to be to guarantee the individual the values of true existence, (Al-Ani) - here - is trying to He announces an important principle in life, enlightened by the idea of searching for guarantees that will bring society out of confusion, pointing to solutions to get out of the political crisis mentioned in the historical context of the text, and this is what we notice in the following dialogue:

Seventh Grandpa: We can help you, but will what we offer you fit in with the world you told us about?

"Noir: No.

Seventh Grandfather: What did you say?

Hiran: He didn't say anything (gesturing to Nawar to be silent).
Seventh Grandfather: We will give you a dress and a cake... a dress... and...

Confusion: cake...

Third Grandfather: Because the story goes like this... Do you know the story?

Confusion: Yes. (Confusion and Hiran repeat the story, and when they reach the dress and the cake, they repeat it slowly), Oh Khashiba, Nodi, Nodi, and my religion is on my ancestors, and my ancestors are in Tarif Acre (they repeat this clip three times).

Grandparents: They give me a dress and a cake, and where should I put the cake? I hold it in my sandals.

Confusion: Do you mean you will keep the cake and the dress in the box?

First grandfather: Don't you have a box?

Confusion and bewilderment: Yes, we have.

First grandfather: You put the cake in the box.

Second Grandfather: And you close the box well.

Third grandfather: You lock it with the key.

Fourth Grandfather: And the cake will adapt to you, generation after generation.

Fifth Grandfather: The dress will remain with you forever and ever.

Sixth Grandfather: But on one condition.

Confusion and confusion: what is it?

Seventh grandfather: Lock the box with the key well, and do not open it unless you have a child.

Confusion and confusion: We will implement the condition." pp. 337-338.

In light of the above, Al-Ani adopted, in this dramatic structure of (the song/story), a cultural product in the style of (interconnection) that connects the events of the play, event after event, and the most notable of these is the development that we observed above, whereby the writer committed to everything stated in The folk song has a sequence and connection to the events. He reproduced this (song/story) with a comprehensive and controlling ideology, which made the meaning of (the text) linked to the history of this reproduction, which led to an awareness of the material reality in which (the text) was produced in the form of the interconnected and sequential events of the play with its dramatic paintings. Al-Ani made the description of the state of (bewilderment and bewilderment) by their clinging to the system of (the

ancestors/the past) an expression of the human's suffering as an individual in society. This couple is part of society, and they may be an honest image of its hopes and aspirations, or they may become the system that indicates the reality of the individual's life and situation. In real-time daily life.

The character of the presence of popular (marginalized) professions in the historical context of the play, the profession of the blacksmith and the shepherd, had material and cultural dimensions that were summed up in their ability to create life. Al-Ani revealed - through this - the extent of the hardship that the working classes find as they try to obtain... Reasons for living. The culture of mourning - for example - produces or branches into two types of culture:

The first: material culture such as (the sword, the sickle, and the key) that has a relationship with the material reality that produced it, as it is detailed - here - at the moment of its production and reproduction by linking it to the historical context of the text, to be the link and ruler of the continuation of the practices of daily life for members of society, through which it is explained to us. The relationships that link the ideology of this culture represented by (mourning and the rest of the characters) and the political, social and economic relations, meaning: linking (mourning) to the entire social system.

The second: a moral culture that produces intellectual and spiritual relationships for us as superstructures. The "key" that the "blacksmith" makes carries two cultural patterns: a white pattern that is evident by its use for good, as it is the means of salvation, and a black pattern, which is evident by its use for evil, as it is the means of cultural hegemony for "power." Note that these two patterns vary according to performance and function, and from here Al-Ani tried to convince us that the patterns, meanings and connotations that these means carry in the text are only a result of the expression of cultural hegemony against the poor popular classes who are searching for a comfortable life, and this is what led them to... (Al-Ani) until he made the infrastructure (the key and the sword) basic superstructures, so that he transferred them from their framework and material appearance to their depth and moral revelation in a dynamic and vital relationship, which contributed effectively to building the dramatic event in the play, and this also confirms, according to the materialism. Cultural: There is no separation in this text between the historical context and its social, political and economic elements on the one hand, and between the material and moral on the other hand:

"Narrator: With sweat, fatigue, and fire, the blacksmith transforms solid iron into a red liquid. He makes more than one machine from it, and more than one means that benefits people and sometimes harms people.

Blacksmith: I make the sword. The sharp sword, the cutting edge. This sword is used by an unjust person, to invade, to attack. Used by black brown. And another person uses it to get rid of injustice, to ward off the aggression against him, he uses it with the right and pure intention! I make the scythe, with which the farmer tends his crops and reaps his goodness and fruits with it, after he has worked hard and sweated. I make the key.

Confusion and bewilderment: (repeating) The key!

Blacksmith: (continuing) The key that opens the doors so that light and sunlight can enter through them so that people can come out smelling the air and joy. So that his eyes meet the eyes of the one he loves. The key that opens the doors is the same that closes the doors, traps the light and stifles it. In both cases, its name is: Key. The key is used by evil people to steal other people's money and plunder it." pp. 340-341

It appears in the text (Al-Muftah) that (Al-Ani) worked from the beginning of the play to extract the story from the song according to the logical sequence of events so that (Al-Ani) would be able to place the text in a system and ideology that represents the cognitive and political basis for the dramatic conflict existing in the text that expresses the existing political conflict. In the historical context of the text, when (Hira, Hiran, and Nawar) arrived at the blacksmith to make them the key, he asked them for money, which is the factor and the main and effective engine for all the components of life, that important thing (money) that is found - according to the play - with (the bride):

"Confused: What can we give you?

Blacksmith: money.

Hiran: Money for what? We don't have any money. The story did not mention money...

Al-Haddad: Where did you get the story?

Confusion: We have arrived at: The box wants the key and the key is at the blacksmith.

The blacksmith: (continuing) The blacksmith wants money and the money is with the bride.

Hiran: The Bride." p. 342

The text (Al-Ani) focuses on cultural practices that are significant in society. Because it represents part of a complete complex of these practices, which are realized through the structure of feeling and collective obsession, especially: the practices practiced on the bride's seventh day that are mentioned in the text and the songs and other rituals that accompany them, for example - washing in the bathroom, wearing several suits, and the women performing a ritual. A special ceremonial space for them, which men are prohibited from entering and storming - it is nothing but one of the cultural patterns that are popular in society. These practices generated for Al-Ani an implicit, unspoken pattern that made him liken the bride to the "queen," which represents the upper class or authority. The dominant bourgeoisie, which holds the reins of affairs, money, power, power, and hegemony, and this is embodied in the description given to us by (Al-Ani) in the text, where the bride (the queen) comes out in a majestic procession, carrying bathroom utensils, to head towards the castle, where the bathroom is located, a procession filled with ceremonies and servants. , crowned with songs and joy, and on the other hand, Al-Ani made (confusion and confusion) represent the (lower class) marginalized and dominated by the (upper class):

Confusion: Madam. Can we meet the bride?

Runner-up: Impossible.

Noir: Why is it impossible? Nothing is impossible under the sun.

Runner-up: We are above the sun! Our bride is the one who decides and we implement it, and today our bride celebrates her seventh day.

Confusion: What is the meaning of the seventh day?

The bridesmaid: It means that seven days have passed since her marriage, so she should celebrate and we should celebrate with her. Don't you hear music and singing?" p. 346.

Thus, the conflict shown in the play takes place in a sequence of events based on the rhymes of the song, which Al-Ani intended by choosing it to create a theatrical story that addresses the issues and concerns of the people. Perhaps what prompted him to choose this popular song, as it appears to the researcher, is that it contains vocabulary that is almost in direct contact with society's political, social, and economic issues, its concerns, and its suffering, and that it is full of patterns, meanings, and symbolic and material connotations. (The Key), for example, had its clear significance. In solving problems and concerns (confusion and confusion) with the birth of a new child, the patterns included in the text (Al-Ani) became the basis for the representations of (cultural materialism) in it.

The inability to obtain money from the bride results from the dominant authority that exercises its action with distinction, and therefore what draws attention in this text is that the undeclared pattern reveals itself, through (splitting) through which Al-Ani was able to remove the characters of his play from The structures of the dominant bourgeois authority and confronting the claims of this authority and standing against it. Based on that, Al-Ani made the key to salvation in the hands of the working class, which stood against this authority. Although Al-Haddad was going through a severe financial crisis, he donated to make the key for the couple without Opposite:

The Blacksmith: (He looks in confusion. After a short while, he calls them) Listen, wait for me here. I will be back in a little while

Noir: What are you going to do?
Blacksmith: Make the key..

Confusion: The key!

Blacksmith: Don't scream

Hiran: Money

The blacksmith: May God curse the money, let the bride sleep on it. Do not move from here (he exits)." p. 386.

Despite Al-Ani's commitment in his text (Al-Muftah) to the material format (song/story) from the beginning of the play, he concluded it by refusing or not to lean and depend on others to obtain rights that had already been taken away and hidden by those with influence, power and money from (the working class). This is what suggests Al-Ani's rebellion against this system and his departure from the prevailing ideological systems in it. He did not transcend the class conflict and cultural contradictions in his society. He expressed these conflicts in his text through the existing conflict between the

ideology of the lower (working) class represented by: (confusion) (Hiran, Nawar, and Al-Haddad) and the ideology of the dominant upper class represented by: (the bride). In this way, he declares opposition against the dominant and arrogant ideology of a self-centered nature, seeking to achieve the social possibility in which all ideologies dissolve. Hence, he draws our attention to the fact that obtaining the true key to salvation, This can only be achieved by establishing social existence through seriousness, diligence, and fatigue, abandoning clinging to the static past, and creating a new generation, in order to achieve full awareness and come up with solutions to social and political crises. The average individual should not wait for anyone to relieve him of his worries or to help him find a solution to his problems, and this is what we observe in dialogue. The character of the intellectual (Noir):

Nawar: (moving from his place as if he was running).

Confusion: He doesn't know what to do. He watches Nawar move, so he turns to him.) What is with you?

Nawar: I must move, I must run. A new generation will be created. If I do not start running from now, I will not catch up with it. We must all run, you must run. Leave the story, forget the box, run to catch up with those who defeated you, to get the real key... Come on..." p. 390.

Naturally, despite this (realistic/imaginary) approach to events based on (popular heritage), we find that (Al-Ani) is in the vitality of reproducing the text and changing its form in a way that leads to the consolidation of the material means that produced it so that it gains direct effectiveness and power of influence, whether that is At the level of the main characters, or at the level of depicting facts and events, such that we cannot truly understand the text unless we accept the characteristic of (cultural materialism) as an interpretive practice that adheres to the political aspect, which will be the form in which people can receive these events.

The approach to this text varied in light of (cultural materialism) across several cultural materialistic patterns that contributed to its reproduction. We saw in it a pattern of (motherhood, the past, need, the unknown other, power, ideology, hegemony, etc.). In addition to Al-Ani's focus in his treatment of this text on popular characters belonging to the marginalized class in society, he treated them accurately, clearly, and smoothly so that he was able to clarify the political aspect through them. As for the language that Al-Ani used in this play, despite Although it was a very simple and common language, it was an important production tool in his text. Because it embodies practical (material) awareness, in addition to being a basic Fauvist structure in it.

It should be noted that the theatrical style represented in this play is the epic style. Al-Ani adopted the most important mechanisms of (epic theatre) when he moved towards formulating the popular story included in the popular song by employing (historicism), through which the author worked to westernize the events, as He made the events of the past separate from the events of the present, meaning he did not treat the story as a historical topic with a modern content, but rather worked to reproduce it, making it acquire connotations, meanings, and values. Because this is always linked to the history of its reproduction, in addition to Al-Ani employing (the storyteller) in his text (Al-Muftah), even if not at the level

we find in epic theatre, and that he worked to undermine the historical context in favor of the text in a way that is consistent with the nature of rejection and protest that we followed. In it, this context represents the material means that produced it, which helped to show the interaction between the text and its context, which includes political, social, economic, and ideological issues, seeking to provide a convincing view of material reality.

RESULTS AND DISCUSSION

In light of the above analysis of the selected sample of the play (The Key), the researcher concluded the following results:

1. Cultural materialism based its approach to this text primarily on exploiting (the song/folktale) as a material means that belongs to the superstructure on which all the events of the play were built. It emerged - from the analysis - the writer's commitment to the coherent and logical sequence that was mentioned in the song from From beginning to end
2. The means of cultural materialism - which effectively contributed to reproducing this text and linking it to the material, political and social reality with a vital and dynamic ideology - varied between songs, customs, traditions, folk tales, and popular daily life as significant cultural practices.
3. There are many patterns of cultural materialism and its implicit and unspoken meanings in its approach to this play, especially: the patterns of (motherhood, the past, history, the wife, the needy, the unknown other, oppressive authority, the structure of feeling, ideology, and hegemony), all of which are patterns that governed the development of events and action. The drama in it.
4. Forms of (cultural materialism) were manifested in several forms in her approach to this text: once in the form of the lived culture of the ancestors, another time in the form of material culture such as (the sword, the sickle, and the key), and a third time in the form of a moral culture through which intellectual, environmental, and spiritual relationships resulted.
5. This text achieved through (the active mediator) the abolition of the coercive relationship between the infrastructure and the superstructure and it appeared in the form of a vital, interactive, dynamic relationship based on (the superstructure). At the same time, this relationship was linked to the historical context of the text.
6. We found in this text that the mechanism of dissent and resistance reading have performed their function in the process of departing from, standing against, and opposing systems of power, and revealing the ideological contradictions of the class struggle in it, such as the character (Noir)'s departure from the system and ideology of (the song/story) in arriving at the solution.
7. This text was completely subject to the elements of its historical context, such as the elements (social, political, and ideological). To bring these elements closer to the cultural and material function of the (song/story) employed and invested in the text.
8. The text within its historical context was dominated by some binary opposites, which were a dominant force controlling the actions of the characters in the play, such as the dualism (consciousness/unconscious), the dualism (black/white), the dualism (truth/illusion), and the dualism (upper class/lower class).

9. The popular (song/story) in this play performed its cultural function through:

    A. Conveying the ideological message to society.
    B. Its direct impact on the souls of the characters.
    C. It addresses purely political and social issues.

10. The writer invested the epic style in this play, relying on the mechanism of "chronology" in an attempt to alienate the events. However, he was not successful - from our point of view - in employing the character of the "storyteller" as assumed by the epic theater.

Conclusion

1. The popular heritage represented by (the song/story), invested in the Iraqi theatrical text as carrying an ideological structure, was the main basis in the formation of the historical context and at all political, social, economic and ideological levels within it.
2. What is noted from the analysis is that the Iraqi theatrical text tended to depart from the prevailing ideological systems in writing the theatrical text in varying ways, which means that Iraqi playwrights possess political awareness of the negatives of Iraqi society in the 1960s.
3. The Iraqi theatrical text was distinguished by the diversity of the material and moral means that produced it, whether these means belonged to the "infrastructure" or the "superstructure." Despite this diversity of structures, the inclusion of these means under the data of the "active mediator" was the prominent feature. In reading this text in light of cultural materialism.
4. The mechanism of (splitting) and (resistance reading) has an effective presence in the process of revealing ideology and its contradiction, and departing from the dominant systems of power in the Iraqi theatrical text, as it reveals the relationship between the text and the material reality that produced it, and between its historical context interacting with it, which It led to a departure from the context of customs and traditions that carried (the song/story) in a way that is consistent with the nature of the text.
5. (Cultural Materialism) sought, with its methodological mechanisms, to analyze the Iraqi theatrical text, to link it to its historical context, and to adopt (the song/story) as a cultural product synonymous with and interacting with the political crisis and social conditions that Iraqi society experienced, to come up with a solution to this crisis.

Recommendations

The researcher recommends the following:

1. The faculties of fine arts, especially the theater education departments, emphasize cultural studies and focus on the theoretical and procedural data of cultural materialism in their scientific research.
2. Work to motivate primary and postgraduate students to address such topics.
3. Providing sources and references that shed light on cultural studies and its critical terminology to provide fine arts libraries with them.

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