

Personal Legend between the Reference and Text Speech: A Study of Plays by Khazal Al-Majidi in the Light of Psychological Criticism

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The study of personal myth and the knowledge of psychological criticism and psychoanalysis is a new and focused relational relationship in the field of science and art, which defines the method of concept and which he referred to (Charles Moron 1899_1966AD) and a group of schools of psychoanalysis. What it derives or collects from a group of repeated images and metaphors that depict the writer's literary works, references, and speech in a similar manner between the past and the present and the way he performed it. And his opinion, in order to reach the same creator or achieve his goal, and access to the knowledge of the myth of himself or the so-called myth of personality / creator, and this collapses through time, space and unity of subject drawn by the old myth ancient history and surrounded by social, political or artistic study, according to the requirements of theories of analysis Psychologists identified by psychologists, according to which they have applied and symbolically and graphically applied their work, or they may be more surreal at times.

Key words: *Personality, Play, Psychological Criticism, Iraq.*

Introduction

Every person tries to build or direct himself to a special legend, according to his experiences and culture that was based on him and built his methods in life, and to defend the past nature defined by a group of political, social and cultural variables, or through self-expressions and insults, and this leads to influence or influence In the way he performs and his works that he presents so that he communicates and influences himself through the works he provides, and

psychological criticism is considered one of the funds belonging to the new criticism, which does not search for the historical, social, psychological and philosophical interconnections between the humanities in the study of literature, because it is not based on what it provides Or literary work does, because it searches for interest in it and what literary work itself does, i.e. form and style, without meaning or content, i.e. by tracing literary work as an integrated whole, including the subject of Yes.

Despite the various opinions that followed this criticism, which was chaired by (Charles Meuron) and among them also (Freud 1856_1936AD) and (Young 1875_1961AD) and (Lacan 1901_1981), this strengthens knowledge of this criticism and knowledge of accurate observation adopted through analytical structures Approved, it explains the potential of the individual in front of the association, and this is the literary and creative work of jellies with access to creative works and readers on more than one science of study within the literary work. The theatrical text and its writing are Moroccan with criticism and methods, including psychological criticism, as well as the theatrical relationship with psychological analysis contained in the myth and personality that can focus on this concept, the truth has new focused effects in the new scientific field and new criticism from bulk analysis, reading new texts and studying Different by mixing several texts in one analysis through the method of images and repeated metaphors adopted by the personal myth, and according to the foregoing, researchers ask the following question: What is the personal myth in the experiences of psychology and psychological criticism? How does one read and analyze many texts with one reading in theatrical text letters?

And the importance of the current study to shed light on the concept of myth and personal relationship with curricula and psychological criticism, and its new addition in two ways, first reading the text of any new text play in one analysis, and linking the past with the present and reflecting on the writer's competencies, and this in turn is reflected in knowledge of the history of myths of society including Iraqi myths. As researchers know (Legend of the Personality) he introduces me in Procedural A: collective icons, images and repeated metaphors in the joint texts of the play, her opinion in the writer's viewpoint and its specialties, which is the product of multiple cultural knowledge and myths, through the presence of multiple personalities and ideas. The researchers adopted the descriptive (analytical) method according to psychological criticism in analyzing the text chosen for the research, in order to achieve the goal and importance of the research, which is related to personal myth and the extent specified in the text of the play. The speech and its relationship to criticism.

Personal Legend and Psychological Criticism

Charles Meron and one of the pioneers of the new criticism, and his method of interviewing described it as psychological analysis based on criticism or the so-called (psychological criticism), and this made him a close and complete relationship between literary criticism and psychological analysis, so "the scientific foundations of analytical criticism are more dangerous than those that do You must criticize issues or constructive criticism, and this states that it accepts psychoanalysis because it is the only science capable of exploring the hidden subconscious. Honesty and Accuracy There are two characteristics that characterize this analytical criticism on the surface and include both objective analysis, psychological interpretation and investigation through the study of CVs. 1: p. 110] This explains the existence of a relationship between psychology and literary criticism (Moron) attempts to explain this in his analytical style, and appears on the same author / author in his supporter of the channels.

There is a difference in theories of psychoanalysis, according to the schools he belongs to, including (Freud), (Young) and (Lacan), as well as the psychoanalysis brought by (Meuron) psychological criticism in more than one approach and criticism. But it is a broad workshop through which psychological criticism is a specific practice of interpretation, as it is partial, focused and limited criticism against other forms of criticism. As for the (Meuron) method of the tool of psychoanalysis in critical service, "Psychoanalysis does not transform it into an instrument but rather a necessity in critical behavior, for example, in 1938 uncompressed poems symbolizing the French poet (Mallarmé 1842_1898m), who was then He believes that it is difficult to explain by clarifying the texts with each other, through a set of metaphors he discovered, and through Freud's principles in the interpretation of dreams, which paved him in understanding the literary work and its effects (Moron) while he was searching for a path between (Malarma) and (Freud), was able to approach the special curricula and its critical vocabulary "[2: pp. 79-80]. This is what led to the use of the so-called (personal myth) and before delving into the concept, it is necessary to know the emergence and creativity of the curriculum and psychological criticism.

We are interested in the patronage of (Meuron) in the thirties of the twentieth century, away from the psychoanalysis of Freud, and despite the release of (Freud), but he disagreed with him in his research and literary criticism, as (Freud) is interested in a creator and makes literature central to understanding his work, so he called (Moron) to the necessity of starting from the literary text, and making creators' lives serve their creative texts, and this is what he referred to in three factors: (3: p. 105).

- 1 - The social milieu and its history.
- 2 - The personality of the creator or writer and his history.

3 - Language and history.

(Meuron) invented the term (psychological criticism) in 1948, “to assert its independence and according to the method of special tools, according to the purpose which he set for himself aesthetic production” [2: p. 80]. This explains the relationship and relationship between curricula and criticism in which he analyzes literary works and from any theater product. This (personal myth) incorporates a length that includes literary work, and whatever the exact knowledge that the writer's life and reality can be - the literary history approach, to show how art is created on the basis of unconscious work processes, which leads to the dancing image of (Malarmi) and when (Baudelaire 1821_6767 AD) attenuation image (4: p. 94]. (Moron) was able to formulate his method and determine his critical mechanisms, through his works, and we can know his method in his book (from urgent metaphors to personal legend) through four stages, which are: [5: pp. 56-57].

- 1 - Monitoring matches that allow building literary work on collusion networks.
- 2 - Extracting conceptual formations and dramatic situations related to the production of vermin.
- 3 - Monitoring and developing the personal myth that symbolizes the subconscious personality and its history.
- 4 - Study CV data that helps verify the interpretation, but does not take its importance and meaning through reading texts.

(Personal Legend) comes mysteriously and mysteriously in a continuous escape from critical perception, realizes this form, and turns into a personal classic idea, but if (Meuron) it may have been borne by the psychological influence of the English analyst (LEC JQ) and the hypothesis of the middle ego, and as a result Its impact on seeing luck to restore complete state of union before the increase and become a project of psychological integration from a personal myth (unconscious) and a vision of the world [6: p. 98]. In other words, Moron chooses new means by clicking on metaphors within influence, not to give them a symbolic translation as much as it highlights the network that consists of unconscious relationships, and this is what he called (Genet) and many complexities found forms of dramatic aspects that are called Moron name (the author's personal legend).

Personal Legend and Psychological Analysis in the Global Theatrical Text

Psychoanalysis is close to the age of a whole century, as well as the era of psychoanalytical criticism, where Freud used literature from the beginnings of his first theories in 1897 AD by reading and analyzing the play "Oedipus Milka" by (Sophocles 496_405 BC) as well as the play (Hamlet) of (Shakespeare 1564_1616 AD) by analyzing the conditions of his patients and self-analysis to create and confirm one of the concepts he follows, and this is in line with

analysts on the subject of personality myth. The history of psychoanalytic theory cannot be separated from such readings or the long relationships of one of myths, tales, literary works, advertisements, and contributions of psychoanalysis. We must accept his stages in the field of literary criticism and the field of art in general. [2: 49]. The subject of analyzes and their approach is among scholars the psyche has interference and repercussions that have a close relationship between psychology and analysis, on the one hand, and literary and criticism on the other.

A psychologist researcher talks about imagination, emotion, or instinctive general phenomena that include humanity, or a writer or playwright to sing a sense of privacy, even to distinguish between the types of characters involved in one form, for example, "cheapskate" photography by Molly J. 1626_1673 CE It differs from Eugene's account (Balzac 1799_1850 AD), each writer chooses special aspects of misery and special movements that the other chooses. Likewise, imagination with one character cannot be general imagination in psychology, but psychology helps to understand the same book as character analysis. [7: pp. 39-40]. And what could become an analytical reading of texts and what is worth reading without the reservation the psychological name as critic (Gerard Jenet) revealed the experience with the form of psychological criticism through a careful approach. From the moment (Moron) took place at the level of complete influence, it is a new technique provided that he does not give in to the temptation of the artist and the complete repressed image [6: p. 98]. The author tries to have a very specific approach to what is called reconfiguring the past of the present or even out of control of yesterday and today. (Moron's) work must be placed in the first place, and is divided into three sections according to the relationship of psychoanalysis, literature and his works [8: p. 99]:

- 1- The first stage: hesitant research, in addition to books of aesthetics, and his first works in psychological analysis (malaria) and the unconscious in the work and life of Racine.
- 2- The main thesis that made the curriculum obsessive metaphors to the myth of the person, an introduction to criticism from psychoanalysis (Baudelaire, Malarmi, Cornell, Muller) and others.
- 3- Applications in psychological criticism of comic race, including the characters (Victor Hugo) and (Vader) and the theater (Girudo).

Through application to three examples borrowed from (Higo), (Racine) and (Girudo) (Moron), it is confirmed in the characters (Higo) that there is a field in which the novel and theater are mixed, it is the field of dream, and that the drama in the dream is separated from the real drama in that It is a self-centered and emotionally united destination, because the hero is the person in which all effective relationships intersect, so the formation of story heroes that reveals basic inspiration, and destiny represents the relationship of heroes to judgment without summoning or intercession imaginable, this disturbing presence tends to an

algebraic reality that is not conscious of Although invisible, they appear either through emotions or through the projections of the other (personality, the inevitable thing) or through living and institutional dreams (killing, persecution, and torture) and others (8: p. 103).

You can develop in the relationship of the play (Hamlet) with the play (Oedipus, king of king), "In Oedipus, the whims show hidden desires as in the dream, while remaining in the hamlet is suppressed, you only know its existence through the mass that you presented as in the cases of neurosis Personal ambiguity through Hamlet's frequent hesitation in carrying out the retaliation entrusted to him, where the author did not mention the reasons and motives for this hesitation, and this is what failed to explain the explanatory attempts to reveal it (2: p. 64) and this explains himself studying the personality, the Freudian clinical judgment and its interpretation without reading Accurate for literary and similar writer work with character.

(Meuron) study in the play (Fader) indicates that the tragedy of the play was inspired, and it has an emotional meaning in the eyes of the author, and it must have eyes reception in my mind to represent the tragedy. Psychological, and is concerned with (Meuron) does not exclude however any form of criticism, but the origin of work within the self and the subconscious, and from here he must discover the personal myth or inspiration for (Racine), through complex situations, for example the hero (Andromak) Or others run away from the manic and jealous woman of the male and want to have a weak body, creates these inspirations that punish the desire to adore, and introduces the element (multiple) of the new aa is the return of the father who is dominated by judgment and governance because the murder becomes morality, and they have a story [8: p. 105]. This indicates that the interconnection that occurs between personal myth, literary work, and collective myth.

An Analytical Study in Khazal Al-Majeedi's Plays in Light of Psychological Criticism

Moron's approach depends on the concept of personal myth through theatrical criticism, since "the transformation is not related to the structure of the author or the structure of his literary work, but to the structure of the readable literary work, and the critic or the writer finds himself confined to the author of the discourse, the analyst and the recipient of the interpretation, the readable work, i.e. Between the author and the reader of critical work "[2: p. 61]. One of the plays of the Iraqi playwright (Khazal Al Majeedi) continued that his plays are divided into a group of sections, including a section called (The Oud Theater). This section represents four plays (mosaic, golden branch, Lady Macbeth). Hamnet), and has a relationship with myth, history, and what embodies the attempt to return to the past and inspire books, biographies, myths, and plays that the author has handled from a private perspective (9: p. 6]. When reading these four plays, there is a close relationship between the characters, which lies in the subject of the personal legend that Charles Moron pursued in his psychological approach.

The oud theater means returning to the past while taking advantage of the components and addressing a problem that has occurred at the present time, but the oud is directed in two directions, the first is called the oud, and it is just a procedure that we need in the time and place we choose and from any heritage of our ancient heritage, while the second is called the eternal oud, It is a religious ritual on the one hand and a philosophical understanding on the other hand, and this is the second that matters to our research, and this is done in only two ways:

- 1- Deal with primitive peoples and peoples of ancient and medieval civilizations, and requires that the eternal liturgy be the oud made by a person or religious group, in order to cut off the repeated history of Egypt that dates back to legendary history or forever at a time beyond that, this eternal oud It makes my work ritual or religious, evoking holy time to face earthly time.
- 2- The eternal lute sees that the movement of time does not extend directly to eternity, rather it must stop at a certain end, after which it begins again from its beginning and so on, meaning that the events in each time cycle will be the same and will be repeated [9: pp. 242-243].

Between religious weather and philosophical belief there are important before analysis rules , confirm the separation between the sacred and the profane, between the upper powers and beyond them , including the time, place and things human, animal and plant and other , and thus be metaphysics primitive on the basis of the task:

- 1- The sacred relates to deities and supreme powers and is part of the recall or restoration of a primitive and sacred time such as deities, light, myth and the impurity that comes out of it such as man, darkness and history.
- 2- Minoanism and Jettianism, the first being the primordial divine celestial form of everything and all reality. It is the perfect world. The second is the earthly world minus the missing person.
- 3- Native models called Alorkitaab which form, symbols, legends, heroes of the first events, dating back to man, they are sacred, cognitive, or idealistic global things, improved models, historical models that attempt to imitate original models and simulate without value below holiness, are worldly things Conceived worldly [9: p. 245-246].

(Theatrical Study) Lady Macbeth

Through the story of the play taken from the play (Shakespeare) but with other images and symbols, as a huge roulette disk floats on my hands, and Macbeth will give birth to him, and Macbeth will give birth to him. , And he will be offered to convert the place into a paradise, and when the officer and friend (Pa Nko) are done and everything with a hint of integrity,

Banco will be satisfied. The king (Duncan) and his entourage appear in a manner similar to the transparent rectangles in a symbolic way, so that Macbeth prepares them to pay from Hefny, and when Macbeth's confidence in Banco increases, he works to kill him because he believes that he will obtain the king at the instigation of the lady. The armies of revolts crawl into and surround Macbeth, while they go crazy and commit suicide on a roulette disk. Between history and a new myth, there are new symbols and images sent by the author to express his visions and opinions:

Macbeth: Deep in the dark woods .Lady Macbeth: I am a woman from this jungle ... her pardon... She helped her great. Macbeth: I have been scared by thousands of years, so how did you get out? Mrs. Macbeth (Laughs): I was the one who hid you in my bowels a long time ago, but you invented the idea of being in your ribs to increase my marginalization. This is a blessed night... I will guide you to luck and stand up. Macbeth: No luck, no shrine ... It fell from Alfredo S. Here the cursed is wounded” [9: p. 322].

Theatrical Study (Hamnet)

I chose to compose a new angle in this play that dates back to Hamlet's play by (Shakespeare) through the interpretation of himself and his autobiography, in (Hamlet's) play from texts presented by the patient, such as (Shakespeare) and that the text is capable of psychoanalysis so that indicates this What his owner wanted by studying the life of Shakespeare and the writer found what may have been unconsciously reflected (Shakespeare) from his life in the text (Hamlet), i.e. the personal legend (Shakespeare)) himself through the characters of the play, there is an interpretation of the interpretation between the biography and the play and these correspondence between Past and present, is an attempt or correspondence between a biography parallel to Shakespeare and the reality of what happened in Hamlet's play.

(Shakespeare) sits on the bed of his son Hamnet, who dies due to a black plague at the age of 11, after returning from London to Stratford to his advantage, and Hamnet tries to reveal something to his father, but he cannot remember that he gave him a black rose on his last visit, and searches for it He finds it tainted with a tape with three letters written on it and his secret is not known, then Hamnet dies, the implications and dialogues about Hamnet, and when he leaves the digger, William remains in front of the witness Hamnet and falls asleep with him after a dialogue with her. A ghost of Hamnet appears on the grave and wants to tell his father a secret with difficulty that his mother was betraying him with the three without revealing their identity, and after searching for the mystery he discovers that the three are (Gilbert, Edmund and Richard) because of homosexuality, and he tries to meet William the three in a group of rooms not He can only Richard the personal in a ghost or a strange person, and tries to kill him but leaves the source of creativity of the evil characters, and after arriving

in his son's room for dialogue with his bed he leaves the house after the same delusions of love, marriage, occupation, religion, homeland and history, then the Baptist grave digger appears in Mayur and digs his grave in the days Coming, while the sky was raining and showing his son Hamnet in the rainbow: William: The cruelty of what comes next is that it is cruel to let it slip from our hands and plunder the ghosts of death. We go down in the tears of winter and go up in the summer fever. We do not know the road compass" (9: p. 363) William: (The digger pushes a bucket and begins to spray water over William while the music of baptism appears loudly and the digger is carefully baptized) (9: p. 387) If these images or structures, metaphors and metaphors, are repeated in the form of different images, but they carry the same basic structures of the first movement image of the character myth become more apparent through the character of the writer, it is related to each link in the types, and the myth of personal oscillation between tyranny and freedom, and between love Between women and men, represented in all its forms and symbols at the level of the characters in the plays, and this is due to the fact that they are sacred gods carrying the legendary side and carrying the fragrance history, and this is what (Moron) calls identical or repeated models.

The subconscious that the writer who was built in these plays through the characters and feelings that carry them are expressed by movement and words and a group of other relationships, and this confirms that the writer infiltrated his characters that he imagined at home and granted with life at the same time, they are fundamental transformations on both levels, whether It was at the level of form or substance, and this is what made the characters (Semiramis - Women / Sayed - Marouh / Abd - Lady Macbeth/ Macbeth-William/ Hamnett), the primary ending to highlight the psychological and political dimensions of the moral and personal features of the legend.

The revelation of the personality that represents the writer himself, is the self that meets around all other personalities, whether that self is weak or strong, it determines the unconscious center of gravity of the writer, and this is what made the writer make the characters the center of gravity as a victim even if she wants to cause what happens, This interprets the four characters as the fall between strength and love. The emotional forces inherent in the plays originate in many cases from the psychological part of the writer, and the images of strength, strength, conflict and love inherent desires that cannot be achieved, as a deflection in meaning or pluralism is the way to move from the visible text to the underlying building, and this confirms that the emotional forces The writer may move from the unconscious to the personalities of these texts.

Conclusion

At the end of the research, the dominant and authoritarian images remain the work of the author or author of what (Meuron) calls personal myth, and also a psychological subject with criticism that is a personal creator through a personal myth, the latter will bear the signs and codes of the code that are collectively produced by myth maker / creator The new who produced this research studies urgent images of metaphorical structure in the literary work of Majidi's plays in an unconscious psychological way, with the aim of reaching the legend, and the intended legend of the hero written by the writer is not the old myth, and despite what has been achieved, the disadvantages of this psychological approach that (Moron) brought it and what was reflected in the research that focused on the psychological approach to the creator and the deletion of the literary text, as well as subjecting the literary work / plays to clinical analysis, and if it is the result of creativity, then the unconscious of the Creator is embodied in his contentment and repressive whims from the past, then where there is a feeling with Creator, and that literature is not always in self-expression, because it can in no way deny personality in literature and drop the psychological theory of its approach, the flaws do not apply to this analysis is the fact that the writer / Magi De Said feels awareness and awareness in his production stage, being a researcher in religions, legends and history as well as poetry and theater.

By applying models of Ghazal Al Majidi's plays, pictures, symbols, metaphors, and metaphors, they reached the following results

1. The images of love are the greatest personal myth, through various forms of images whose structure carried the main characters through the personality of the writer consciously and unconsciously .
2. The personal myth combines authoritarianism and freedom, between love and hate, between existence and absence , in all symbols of characters in the research sample
3. Religious symbols did not have singularities in their own spiritual system ,as they were not purely divine personalities, but an authoritarian system with negative energy.
4. The psychological analysis of the plays gave the concept of science and history through what the heroes of the plays produced in building their personal legend at the end of each play.
5. The literary output acquired scientific and enriching material ,which produced two aesthetic and spiritual dimensions ,by revealing the same writer / creator.



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