

The Historical Route of Puppets Arts Experience in Iraq

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Throughout the ages, the importance of puppets arts comes from the importance of the puppet. Its first function appears by using it in pagan religious rituals and magic. The puppet has a series of functional changing. It has played different political, social, and cultural roles, by that it became out of religious field and entered the artistic field. Therefore, types of puppets arts play big roles in the different fields of life. The researcher has limited the problem of this research as that, the real existence of puppets arts in Iraq has a great deal of weakness and obscurity. As well as the specialists in this field have fogginess intellectual views, whether they are in the governmental foundations or not, and whether they have a direct contact with the puppets arts or not. The researcher has also found a clear weakness in formal and scientific documentations of the artistic efforts that have done for puppets arts. This weakness comes from the lack of awareness in dealing with these arts by describing them, as effective arts like all other arts that have the specialists' interest. Moreover, there are very limited scientific researches that shed light on these efforts by analyzing their accuracies and amounts, especially those researches about puppets arts in Iraq. This research depends on historical analysis to describe puppets arts in Iraq during the period 1954-2017. The results show that the developing of these arts in Iraq have four phases according to artistic and educational levels, which are as the following: 1. Initiatives phase (1955-1966) 2. Establishing phase(1967-1979) 3. Recession and hesitating phase(1980-2000) 4. Renaissance and dedication phase(2003-2017). The most important suggestion of this research is to dedicate the enlightenment of the puppets arts by specialists in the formal foundation, especially Ministry of education, ministry of culture, ministry of higher education, and official media institution. As well as building national center for puppet arts in Baghdad, and establishing sub-centers for it in all cities. Puppets arts should treat as main subjects in institutes and colleges of fine arts in Iraq. Official Theatrical foundation should make for puppets arts and it can add to department of cinema and theater or department of the child's culture, and foundation of festivals specializing in puppets arts whether in theater or in cinema.

Key words: *Puppets arts, artistic level, educational level.*

Chapter one

The Research Methodology

The Research Problem and Need

In spite of that the puppet has an important and a dangerous functional role, and its multitude arts in civilized countries, but, according to the researcher's experience in this field, its real existence in Iraq has a great deal of weakness and obscurity. As well as specialists in this field have fogginess intellectual views whether they are in the governmental foundations or not, and whether they have a direct contact with the puppets arts or not. The researcher has also found a clear weakness in the formal and scientific documentations of the artistic efforts that have done for the puppets arts. This weakness comes from the lack of awareness in dealing with these arts, by describing them as effective arts like all other arts that have the specialists' interest. Moreover, there are limited scientific researches that shed light on these efforts by analyzing their accuracies and amounts, especially those researches about puppets arts in Iraq. The researcher dose not find a study that sheds light on the historical way of these arts, except a study by (Fadel Khalil, 1981) which needs to scientific accuracy and the methodology. Therefore, it is similar to a simple study or a long essay. Also there is (Nadhir's study, 1987), which sheds light on the production of puppets and animations films in Iraq during(1956-1986). It is the first scientific study in this field. The researcher gets much help from this study to know this experience during (1956-1986), but it has lost and the researcher has found only one copy. All that have helped to make puppets arts in Iraq as a captive to the personal opinions here and there, which do not have objectivity or scientific methodology. Therefore, the researcher has faced many difficulties in her research about this important experience. Moreover, the need for a scientific study, that sheds light on the historical way of these arts in Iraq, has appeared to witness their development according to artistic level and educational level. The need for finding their problems and discovering solutions for these problems has appeared in order to give these arts bright and effective future.

The research importance:

The importance of this research has appeared through the following:

1. It is useful for specialized government foundations, especially colleges and institutes of fine arts. As well as educational foundations that graduate specialized cadres in teaching and educating children in Iraq.
2. It is useful for cultural foundation especially children's house culture, cinema, and theater.
3. Its suggestions are useful to create an intellectual image about the puppets arts in the minds of the specialists on making artistic festivals, which contributes in developing these arts.
4. It is useful for workers, researchers, and those who are interesting in these arts.
5. Discovering the future of puppets arts in Iraq by suggestion some ways for their development.



Research Purpose

This research aims to document the phases of development of puppets arts in Iraq (in the present) according to artistic level and educational level.

Research Limitations

This research can be limited according to the following:

Time: 1954-2017

Place: the republic of Iraq

Subject: types of puppets arts, which include (theater, cinema, TV).

Terminologies

Puppets arts the researcher dose not find a definition to this expression in the Arabic and English lexicons, and in literary books, except what has mentioned by (Adnan's study in 2017), which has a definition for (brides arts). Therefore, the researcher depends on personal interviews with group of specialists who have professor tittle in order to put definitions for this expression. (Adnan, 2017) defines it as "show art that depends on moving puppets. Puppets arts have all the forms of moving puppets, shadows, and clowns. It is similar to other arts such as theatrical, movie, and musical arts. It is closest to the theatrical arts in its features and show elements. The only difference is that the characters in theatrical show are human beings, who have made from flesh and blood. while in puppets arts the characters have made from fixed materials with joints, and moved by a human being who is trying to give them spirit and action, in order to show us a perfect role according to the presented story" (Adnan, 2017: 12).

Hussein (2018) has defined it as "fine arts that depend on puppets in all their kinds, forms, and sizes. The story, the characters, and all the artistic elements represent by puppets in an aesthetic way that collects between enjoyment and education, by helping of the puppets designers' skills" (Hussein, 2018).

According to the previous, the researcher has formed a theoretical definition to this expression (puppets arts) as the following:

It refers to show arts depend on moving puppets in all their forms and types, by describing them as basic elements. Their styles collect between enjoyment and suspense, and their roles suitable for different ages of the audience and suitable for their different levels of realization.



They have many aesthetic speeches such as (social, political, educational, religious...etc.). With some help from experts' skills such as authors, directors, and puppets designers.

While the procedural definition the researcher has formed it as the following:

They are arts that puppets take the first place on them. These arts include (theater, cinema, and TV) in Iraq, which are used (in the present) to follow the historical route of these arts according to historical method in order to document the phases of development depending on the artistic level and educational level.

Chapter Two

The Historical Way of Puppets Arts Experience in Iraq

Section One \ Development Phases of Puppets Arts in Iraq (In the Present)

To know the efforts that have done to discover the historical way of puppets arts experience in Iraq (in the present) is such a hard business, because there are very few correct sources and documents that can depend on them. As well as the losing of many efforts in this field because of the weakness in the official and scientific documentations by the specialists official foundations. The researcher has referred to the reasons behind this weakness in her research problem. Therefore, she will depend on what she can find from correct sources in her searching about the historical way of this experience. The researcher will explain by documentation the most important works and the most famous character in this field, according to a specific period in order to specify the phases of development for this experience according to artistic level and educational level, which are as the following:

Firstly \ the beginning (1954-1955):

Before that time, Iraqi people were not interesting in puppets arts and never wrote about them. At the beginning of the 1950s decade in the 20th century, some artistic experiences had appeared in Iraq. Those experiences represented by personal attempts from some

Individuals who were interested in puppets arts. All that happened after the visiting of the Egyptian band in (1954-1955), which presented acrobatics, among them the clown show (Al Qura-Quoz) in Luna- park in Baghdad. (This type of show, which has presented by puppets, attracts three amateurs, among them Abd-Alsattar Abd-Alrazzaq, who had joined to Egyptian band and taught more about this art. Then he had made a TV show about this art, called it (Al Qura-Qouz) and he has introduced it live. (Fekri Bashir) has helped him in introducing this show, which has continued for one year (Fadil, 1981: 4). This show is the first show about puppets arts in Iraq after the establishing of Baghdad TV in 1956. It has showed different educational thoughts about social, health, and other important fields. Abd al sattar is the director and the author of this show, and he has introduced it in such a way that has collected between education and entertainment in the same time, by using many puppets and (al qura

qouz) is the most famous one. However, this show does not have enough time that making it unforgettable in the audience's minds, because abd al sattar has left it and joined to the military academy. The other amateurs are (Anwar Hairan and Tariq al Rubaie), who have presented a show called (al qura qouz) by the TV program (rukn al ummal). Their show was synchronous with abd alsattar's show, and had introduced advices to the builders. (by the end of 1956, (Hairan and al Rubaie) had shared in TV program called (imrahu ya sigar), which was a weekly puppets program continued for a year and half. It introduced by (Rahial Thabt) in educational TV, and had one or two puppets moved by Hairan and al Rubai. Then they transferred to the TV to introduce the weekly TV program (al qura qouz) in 1957 in (al bungala) studio. This program had introduced many different subjects as cleaning week (the first episode), and journey to the moon, and others. it had two famous puppets (abu zarzor and abu shaniur), they moved by (al Rubaie and Hairan) besides many other puppets, which represented human characters and animals characters (Tariq al Rubaie, personal interview). The audience loved this program, especially children because it had introduced educational values and different advices in a funny way with songs. Moreover " the 1950s decade had witnessed the appearance of some shadow games, which presented in (Azzawi café) during Ramadan nights. (Rashid Afandi) became famous in presenting shadow games to young boys, who were (10-15) years old" (al Samurai, 1969: 26)

Secondly \ the 1960s decade

The 1960s decade had witnessed the starting of interesting in puppets arts in Iraq. Television management had realized the importance of this field, therefore television management sent (Anwar Hairan and Tariq al Rubaie) to Cairo in 1967 as a response to their request after their decision to stop (al qura qouz) program in order to develop it.

(They had visited the institute of Arabian television and trained at it about making marionette puppets by the Egyptian artist (Alfred Mikhail) the head of department of puppets at the institute. They had visited Dolls Theater in al Azbekieh, and trained at it on moving marionette puppets by the artist (salah al saqa), through the operetta (al Layla al kubraa) (the great night) on the round stage. As well as they had a great experience in making puppets by the fine artist (Naji Shukri) who designed puppets of operetta the great night (al Layla al kubraa) (Tariq al Rubaie, personal interview). They had watched many and different shows there, which played great role in enriching their visual and auditory taste for directing, and enriching their intellectual vision for authoring and preparing. Moreover, their skills that they had them from their journey to Cairo played great role in developing (al qura qouz) program, as well as (making new program in 1968 called (Baghdad theater for puppets) directed by (Ibrahim abd al jalil and Hamoudi al Harithi).

It was semi-monthly program presented by (Anwar Hairan and Tariq al Rubaie) and it was equivalent to (al qura qouz) program, which continued until 2000. Its episodes presented by

marionette puppets, which made by al Rubaie. They had succeeded in this show to attract children that continued after 2000. They also had succeeded in organizing tours about these shows in some places such as nursery-schools, schools, hotels, and amusement parks after their establishing to a mobile theater, which they had gave the same title (Baghdad theater for puppets) in 1969. They used marionette puppets and gloves puppets in its shows. The theater continued until 2006) (Tariq al Rubaie, personal interview) and (Anwar Hairan, recorded interview). They tried to spread this art and to show its vital role. The end of the 1960s had witnessed puppets movies production in white and black, and Baghdad television had given the opportunity for the most talented members in fine art because it so related in making puppets. From those members were (Ammer Muzher and Sami al Rubaie) (they had produced (a khizaf) (the pottery) movie by using moving puppets in the way of (the cadre cadre) in 1968. Its scenario and directed were by (Ammer Muzher). They had made another movie by paper scrapes and using the way of (shadow imagination), under the tittle (al tayara al waraqia) (kite) in the same year. Its scenario, directed, and photograph by (Sami al Rubaie), and puppets had made by both of them) (Sami al Rubaie, personal interview). Iraq had made a radical change in puppets arts by production puppets movies. As well as (Baghdad television management has called for (Ibrahim Salem) from Egypt, who is a director in national theater for children and puppets, in order to make various items by puppets) (al Ani, 1969: 11). National theater band had established in 1969. However, puppets arts in Iraq had not appeared in this band's works except very few situations, but the Iraqi puppets theater never appeared in artistic field.

Thirdly \ the 1970s decade

According to general Arabic attention to care about childhood cultural and nature, which depended on psychological and knowledgeable characteristics that came from many educational and psychological studies. Iraq had responded to recommendations of (Arabic seminar) that had made in Beirut in (7-17. September 1970). It referred that "artists and writers should care about child growth levels according to psychological and educational studies" (seminar recommendations, 1970: 189-197). By depending on this seminar, Department of children's programs had founded in 1972. The specialists in children's cultural and arts, such as authors, directors, designers, and artists had worked hard to develop their skills in this field. Among the most important works about puppets arts in this decade were the series (children's story), which contained 30 episodes in 1970. (It was presented by (jassem al safy), and directed by (Samir al sayigh). For the first time, this series had depended on wearing the actor's puppet costume (9), these costumes represented animals' shapes, and its subjects took from the stories of (Kalila and Dimna) and (universal literature stories), and some subjects especially wrote for it by local authoring) (Fadel, 1981: 7). (Fahim's family) was weekly program presented in 1970, (directed by wedad salman, Samir al sayigh, and akram fadil). It continued for two years only, stopped in 1972) (al azzawi, 1987: 35-36). There were other programs as (al shater) in 1972, which continued until 1976. (This program had a clear change in its production. One of The most important changes was that Its Presenters, for the first time, shared puppets after passing

a long time on depending this style in (imrahu ya sighar) program, which presented by (Rahil Thabt) with puppets in 1956. Also (stories and tales) (kisas w hikayat) program presented by depending on two puppets (the bear) and (the parrot) in 1974) (Tariq al Rubaie, personal interview). Here we should refer to one of Al- Mosul television program, which called (Rukn al atfal) (children's corner). It presented an item by puppets under the tittle (qura qouz) in 1972, and continued until 1976) (Ali, personal interview. While puppets movies in the 1970s, cinema and theater had produced some puppets movies as (Bussy the cat), (the smart rabbit), and (the wonderful Forest). They were directed by (Kadhumi al atri), and (happy life) movie directed by (abd al salam al azami) (Tariq al Rubaie, personal interview). The movie experience had important role in developing the accuracy of puppets production. In 1976 colorful TV broadcasting started. Iraq had witnessed a radical changing in puppets arts. (Puppets and animations section) had started in department of children's programs. This section was responsible for the production of puppets movies, animations movies, and puppets songs for children. This change had brought its fruits, by production (13) daily, weekly, and semi-monthly Programs. As well as the production of (3) puppets movies (the young pilots- it was the first colorful puppets movie), (the lion and the mouse) (the dragon – its puppets were embodied from paper) in 1976-1978 (alazzawi, 1978: 42).

Puppets and animations section in TV asked for help from foreign skills, (it produced training course for (16) artists, supervised by the foreign experts (paromira prudofa) and (Fatsilaf Pollack), who were from Czechoslovakia) (unknown writer, 1978: 35). (As well as the section was hosting of the Egyptian painter (Salah al Leithy), who designed puppets of (the last train) series by using the way of (the cadre cadre) in 1978) (Al –Azzawi, 1987: 43). This work and the hard seeking had big effects in developing puppets arts, especially when Iraq was among the six countries that signed on the agreement about establishing (Arabian Gulf countries' foundation for collective programming production) in 4 January 1978 in United Arab Emirates. (Faisal al Yasiri and Tewfik al Hakim) represented Iraq. That Arabic cooperation had produced the biggest entertainment Arabic program called (Aftah Ya Samsam), which was educational and entertaining program. Many Arabic actors shared in it, and many puppets used in it. The most famous puppets were (Noaman), (Mason), and (Kamil the frog). (Iraqi agreement with Germany and Czechoslovakia about cooperative work had a positive effect in developing puppets arts.

After that agreement, national foundation of radio and television had provided with children's programs materials, holding training courses for Iraqi staffs in different television fields, and sending some experts to Iraq. As well as sharing in many national carnivals as children's and youth's programs in (Bratislava), (unknown writer, 1977: 81). All that helped to reach accuracy in making and moving puppets, and in everything related with their arts Such as lightening, customs, and theater sceneries. Some of Children's theater shows, which presented in Iraq during 1970s, used big puppets (the actor's puppet) or gloves puppets to embody an animal's

character and a fantasia's character. Such as (plays that presented by (television and broadcasting band) as (the clever chicken) in 1975 authoring by (faroq al salim) and directed by (azi al wahab), and (Friends of the farm) play in 1977 directed by (Azi al wahab). (My magazine and the flute band), which belonged to child's culture house in ministry of culture, had presented plays as (the flower and the butterfly) which was directed and prepared by (Azi al wahab) in 1972, and many other theater shows that presented by this band side by side with national band for acting. Most of these shows depended on puppets especially big puppets (the actor's puppet) (Hussein, 2009: 146-147). However, these shows had classified with the child's theater shows not with puppets theater shows, in spite of using puppets even they were the actor's puppet. Moreover, that referred to the mixing between the Child's Theater and Puppets Theater in that time and until now. This mixture came from the ignorance about artistic and structural differences between these two theaters, which existed in their authoring, directing, technics, theater structure, and others. Therefore, that had complicated the researcher's mission in following theatricality shows by puppets. The play, which presented by (Karbala theater band) under the title (sbe alsbmbe) in 1977 authored by (salman abd) and directed by (alaa al aubaidi) (al aubaidi, 1977). The researcher considered this play among the successful theatricality shows around the country in 1970s. As well as there was another puppets play presented by artistic activity center that belonged to Iraqi national Union of youth in Muthanna city, (under the title (the orchard) authored by (abd al Hussein dakhil) and directed by (abd al hamid rida) in 1979) (al Azawi, 1987: 76). After that radical change in this decade, the public institution for archeology and heritage established (the child's museum). It had provided with permission in 2 June 1977, and started in 19 July 1977. This experience was companion with establishing of the first fixed theater for gloves puppets in Iraq. (This theater presented its shows inside the museum all the year. they were about old Iraqi legends in the land of Sumer) (Al tamimi, 1984: 12), (muaid, 1982: 25). It had presented (3) plays only, which replayed until 1986, these plays were (Aynan's rise to the sky) in 1977, (Adaba the hunter) in the same year, and (Arabs' loyalty or Al- Noaman bn munther). The 1970s witnessed especial interest in heritage subject. The section of puppets and animations with helping of some foreign experts had vital role in production heritage movies as (al majena), which presented by gloves puppets and they moved by the section staff, and (al mughazil) presented by paper scraps which moved and photographed by (Ammer, Muzher, promira prudafa. These two movies were directed and scenarised by (fatislaf Bulak) in 1978. As a result of sharing in many Arabic carnivals, and the necessity for exporting Iraqi movies to other Arabic countries, the colloquial language had reduced) (Fadil, 1981, page8) (Al- Azzawi, 1987, page46).

Fourthly \ the 1980s decade

In this decade, Puppets arts had witnessed a big limitation because of the political, economic, and social circumstances after the Iraqi – Iranian war, which had affected on the educational level. The caring about all arts had reduced especially puppets arts, if they had compared with the 1970s decade. Puppets arts depended on some experiences and few programs that needed



to correct planning. Among the most famous experiences of puppets arts in this decade (the production of two series by puppets, one of them under the title (the ship of tales) in 1980, and it was an Iraqi-Syrian production, planning by the Syrian artist (sharif al ras). It had (30) episodes, and directed by (Faisal Jawad kazim), its scenario by the Moroccan writer (Muhammad asamlali) (tariq al Rubaie, personal interview) (Al-AZZAWI, 1987: 49). (This decade witnessed the establishment the department of children's culture, which considered the first official institute for puppets in 1980. However it dissolved in the same year, after five months to its establishment, for some reasons related with the other parts of the contract, who were experts from Czechoslovakia and Poland) (Al- Azzawi, 1987: 68 -88). This decade had witnessed a big interesting in production of puppets books movies. Some produced by puppets section with cooperation with children's programs section (they were (the three sisters) movie, directed by (falah zaki), and (the new bridge) and (sheep do not know the ice) directed by (Azi al wahab), their puppets were gloves puppets. There were other preparing movies or quoting as (the painter mouse or the smart mouse) in 1981 directed by (Azi al wahab), and the movie (the dog and the rabbit) and other movies) (Al- Azzawi, 1987: 49), (Al- Shaqarchi, personal interview). In 1983, national center of animation movies in Baghdad had established, and it related with the national foundation of television and broadcasting. It produced many movies among them (the production of puppets movie in 1985 directed by the artist (basam al wardi), authored by (assem al khayal), and its scenario by (hafez al adeli- the head of the center at that time) (al adeli, phone call). Other foundations tried to produce artistic works by puppets as department of children's culture, among them the General union of Iraqi women, which had a vital role in this field through its interesting and seeking to find specialist staff in making and moving puppets. (the union made training course in 1983, from its fruits two works by puppets one of them was poetry by the Iraqi poet (abd al razaq abd al wahid), and the second one called (friends of the traffic) (Al Azzawi, 1987: 91), (Al Tamimi, personal interview), (abd al aziz, personal interview). The union had repeated this experience by (making second training course but with another director (ammer muzher), who succeeded in training participants, and producing theatrical work by puppets called (the farm of the chickens) (Al- Azzawi, 1987: 92).

National Union of Iraqi students and youths made an experience in puppets theater by (presenting theatrical work called (the repentance of cats). Its staff were students from college of fine arts in Baghdad, this work had introduced to many schools) (Al- Azzawi, 1987: 93-94). From the official foundations that interested in this field was institute of fine arts in Al-Mosul (which presented theatrical work by puppets called (crazy Crazy man) in 1983, it was the only long play that had a political impression and directed for adults) (Muhi, personal interview), (Al- Azzawi, 1987: 93), and (Azi al wahab and others recorded lecture). In 1986 department of cinema and theater produced two movies by puppets (Shaibub the adventurer) and (Anter and Ablla). They had photographed in the department. The two movies directed by (Radia Muhammad al tamimi) a and designed by (Assem al khayal) (Dhikra, phone call). At the end of this decade, department of cinema and theater produced many of short puppets

movies as (the dragon) movie directed by (Radia Muhammad al tamimi), and designed by (ammer Rashad). Most of these short movies were about social life in Baghdad at that time) (Estenad, 2016, website). while this decade had witnessed the production of daily program by puppets called (Labib and Nabiha), (it was prepared by (Tariq al Rubaie) and directed by (Faisal Jawad kazim, and Muthana al jamili) (Tariq al Rubaie, personal interview). Among the most important programs that presented in this decade and had a big fame in Iraq and Arabic homeland was (al musabaqat) (competitions) program, which presented by (Rasem al Jumaili). (one of its items called (knowledge journey) presented by one or two puppets, which designed and moved by the artist (Tariq al Rubaie) with some help from the artist (Anwar Hairan) in some episodes that required two puppets) (Tariq al Rubaie, personal interview).

Fifthly \ 1990s decade

The weakness in developing puppets arts in the Eighties continued to this decade. As well as the country had suffered from difficult circumstances because of the siege, and most of TV programs which presented before the siege had stopped. In this decade specialists in puppets arts depended on (celebration TV programs). Among these programs (Nadi hela hop) program presented by Waleed Habush. It was educational competitions and children's songs program) (Waleed, personal interview). It had continued from 1994 until 2003, as well (games of Ali Baba) program in 1996, directed by (media faker al din). The different items of this program gave the opportunity to use Puppets Theater as one of its items) (al- sadi, messenger call). (An educational dramatic serial had produced by (Tariq al Jubouri) in 1997 called (information circus). It directed by (Tariq al-Jubouri), and authored by him and by (muhsin al- shaik). Its 30 episodes had shown on Iraqi republic TV and Iraqi satellite channel in 1998, and it had two items by puppets. It was about different cultural subjects) (al- Jubouri, messenger call). Another puppets program presented in 1998 called (Arnuba) directed by (hamid al—dulaimi), prepared and voice performance by (media faker al din). It was weekly program and interested in social and moral advices and subjects presented to children. In spite of its success, it had stopped in 2000 for some reasons their basics were the ignorance about the importance of children's programs and their roles in building children's characters. While in puppets theater (a theatrical band appeared called (Ninja band and children's arts) established by (Najed Jabbar al- Rubaie) in 1996, and continued until 2004) (al—Rubaie, phone call). National acting band had presented (an international participation in (cartage festival of children's theater) in 1999, by presenting puppets play (I, my grandma, and puppets), which authored and directed by (awatif naim) (awatif, phone call).

The first decade of 21st century:

It was expected that each of the educational and the artistic field could have new level according to children's educational and artistic levels in Iraq at the beginning of this decade. As well as creating new visual and auditory aesthetic shapes dealt with technological development, especially after 2003 and what had expected from educational, social, economic, and political



changes. Specialists of puppets arts in Iraq had great interested of them, especially theatrical arts. They introduced many activities, from the most famous ones were (establishing a band called (the happy family) in 2003. It was a private puppets band established by making an agreement with Iraqi media net and by describing it as sponsor, and supervised by Safaa Aidi. Its most famous works was TV serial for adults called (satellite puppets channel) directed by Safaa Aidi, and authored by (Safaa Aidi, and ithar al fadhli). Its episodes expressed different subjects, which represented by puppets that designed by (ithar al fadhli) with two assistances, while puppets movements had done by (alaa aidi, ithar al fadhli, and others). This band also produced many of theatrical shows by puppets at schools and at (children's culture house), as a play called (the teacher and the rowdy maluh) in 2005, and a play called (the typical school) that directed and authored by (Safaa Aidi). Institute of fine arts by cooperating with (children's culture house) presented in 2005 puppets play called (Ya wilk ya thalab) directed by (Safaa Aidi) with some students from the institute. In the same year (the happy family) band shared by puppets theatrical work in festival of the child's theater (first course), which prepared by department of cinema and theatre. This work called (the cunning fox) directed and authored by (Safaa Aidi) by cooperation with the(child's culture house) (Hadi, personal interview). The child's culture house had a great role in making the first festival of the child's theater in 2006. many theatrical shows presented in this festival, some of them presented by puppets as (the play called (the clown and I) authored by (Awatif Naim), directed by (Safaa al-Aidi), and presented by (the happy family) band. The first course of this festival had not continued for the next years, and they never made the second course until 2012, then the festival had stopped. The house had organized the first Iraqi festival of puppets theater in 2009 in Iraq, by its members' efforts as (phD. Salem al jazaeri), (phD faten al jarah), and the musician (habeb daher al abbas) the head of the house at that time, and by planning with specialists of puppets theater as (phD. Hussein ali haref and phD. Zainab abd al ameer). Among the theatrical shows that presented in this festival the play called (the forest operetta) authored and directed by (abd al aziz al ani), (my teeth hurt) play authored and directed by (phD. Faten al jarah), and (sarur's journey to the country of light) authored by (abd al Jabbar hassan), and directed by (phD. Hussein ali haref). It was the first festival specialized in Puppets Theater shows. It attracted many theatrical bands in Iraq. It had followed by the second Iraqi festival of Puppets Theater in 2010, which made in the child's culture house.

Theatrical shows presented by it were: play called (hand in hand) authored by (Hussein Ali haref, and phD zainab abd al ameer), and directed by (phD. Hssein Ali haref). Also, other plays as (in our beautiful countryside) directed by (Juma Zghair aun), and authored by (zulfiqar muharib al bilawi), and the play (the easy digestion) directed and authored by (phD. Faten al jarah). Other play called (the naughty donkey) directed by (adnan abu turab) authored by (Mnaak Kazim), and (the cat forgets to meow) translated and directed by (salim al jazaeri), and authored by the Giki (A nna khlubkufa). Here we can clearly noticed the existence of specialist festival in theatrical puppets arts, which considered the first educational and artistic movement

in the history of puppets arts in Iraq. In this decade department of cinema and theater made five courses for festival of the child's theater, started in 2005 and ended in 2008. These courses had many theatrical shows by the actor's puppets, which classified as a mistake to be within the child's theater shows. This decade from the current century, especially from 2003-2010, considered as enrich period with puppets arts. Since department of cinema and theater and the child's culture house had showed much concern about them, after a long time of neglect.

The second decade of 21st century

The beginning of this decade has witnessed the establishment of (educational Iraqi center of childhood and puppets arts), which is an independent educational organization from the civil society organizations, established in 2011. It is caring about childhood arts in general, and especially for puppets arts. It has many special activities in this decade; the most important ones are the following:

- It represented Iraq in the international festival of puppets arts in Nabeul\Tunisia for two courses. The first course in 2012 by the play (hand in hand), the second course in 2014 by the play (shibek Lebek) directed and authored by (phD. Hussein Ali haref)
- it made the first meeting of puppets arts at college of fine arts\ department of art education during the project of Baghdad is the capital of Arabic culture in 2013, the activities of this meeting divided in to four parts:
 - 1- Training workshop in making and moving gloves puppets.
 - 2- Scientific conference about puppets business.
 - 3- An inclusive display for all kinds of puppets in the world along the history.it contained pictures and different kinds of puppets.
 - 4-presenting theatrical shows by puppets.
- The centre has made many training workshops to make and move gloves puppets as: the training workshop that made in Erbil by cooperation with higher committee for Christian education in 2016. Another training workshop made in Baghdad by cooperation with higher committee of for Christian education in 2016, and a training workshop made in Wased by cooperation with college of fine arts \ university of wased in 2014.
- The center has presented many theatrical shows by puppets as (the honest fox) authored by (phD. Hussein Ali haref) and directed by (phD.zainab abd alameer) in 2016.
- Representing Iraq in the international festival of the child's theater in Moulares\Tunisia in 2017by puppets play (the story of sayah the rooster) directed by (phD. Hussein Ali haref), story (muhssen nasir al kanani).

The center is still continuous in its activities that support puppets arts in spite of the weakness in its financial support.

This decade has witnessed the establishment of the third Iraqi festival for Puppets Theater that made in Al- Najaf in 2011. Many Theatrical shows that participate in it as: (hand in hand) play, and (the active rooster) play directed by (falah abd al satr), and authored by (Muhammad Ali al khfaji). The play called (naughty in dolls theater) directed and translated by (salim al jazaeri), and authored by Giki writers (yuzif baiher, and losiba chiel).

Another play called (friends of the environment) directed by (adnan abu turab), and authored by (manal kazim). (The duck kaki) authored by (Jalil khazal) and directed by (phD. Faten al jarah). Puppets used in these plays are the actor's puppets. In 2012, children's culture house made the second festival of the child's theater, and many of theatrical puppets shows shared in it as : (the game) play directed by (salim al jazaeri) and authored by the Slovakian writer(yozif mukosh)presented by al Dar band, and (shibek lebek) directed and authored by (PhD. Hussein Ali haref), and presented by (educational Iraqi center for childhood and puppets arts). (Al istidama) directed and authored by (phD.faten al jarah), presented by al Dar band. As well as using socks puppets by the artist(Qusay Ibrahim). Among the important experiences in puppets theater was the theatrical work which authored and directed by (phD.faten al jarah) in 2016 under the tittle (suddenly I wake up) by using giant puppets for the first time. While in TV, some channel had produced series and programs by puppets, some directed for children and some directed for adults that expressed political, social, and educational subjects. Karbala channel produced puppets serial called (loaloe and loaloe'a) in 2013. It was an educational serial presented for children, directed by (muhanned faleh al rubaie). The channel also produced (uncle farhan) program in 2017(it was a life program, educational and entertaining presented for children, prepared by (muhanned saleh al rubaie), and directed by(wathab saker) (muhanned lal Rubaei, personal interview). In 2017al sharqia channel produced puppets program called (republic of puppets), and (puppets channel) program in 2018. They were comic political programs that referred to political characters after the fall of the previous system in a comical way. Here the puppet came back to take its strong role in political situation. The two programs directed by (Muhammad al shammari), and prepared by(shawkat al bayati). Al Iraqia channel also (produced puppets program called (Sindbad and Jasmine) in 2017. It was an educational and entertaining program presented for children, prepared by (muhanned faleh al Rubaie), directed by (ziyad Tariq al Ghazi), and presented by (Hadil al saadi) who played (Jasmine) role) (muhanned al Rubaei, personal interview). While in cinema, this decade never witnessed the production of any puppets movie.

Chapter Three

(Results)

Development Phases of Puppets Arts Experience In Iraq

According to what has explained from different experiences of puppets arts in Iraq. After knowing these arts nature and specifying their roles, we can divided development phases of

puppets arts experience in Iraq according to artistic level and educational level in to four historical phases, which refer to the negative and positive changing.

Firstly – initiatives phase (1955-1966): it is preparing phase and considers as starting of puppets arts experience in Iraq. It depends on the activities of some amateurs in Baghdad TV, who are not experts that have enough skills. Therefore, there is not any scientific planning or real interesting by TV to puppets programs. This phase has described according to the artistic and educational levels as the following:

Artistic Level

- 1-It does not have a benefit from foreign skills. The most important reason behind that is the difficulty in understanding the language, as well as its short time.
- 2-The depending on TV and radio programs (the two programs of (al qura qouz) by TV and radio), and some of shadow programs that presented in café by Rashed Afandi.
- 3- The continuous of these programs depends on the maker and the mover, and if one of them leaves the work, they will stop.
- 4- Most of using puppets are gloves puppets, and sticks puppets are very few. While marionette puppets are never used.
- 5- The continuous in using one theatrical scenery in most episodes of one program, in spite of that it does not deal with the subjects of these episodes. As well as using colloquial language in songs and conversations of these programs.
- 6- The absence of women in this field, which forced puppets movers to imitate women's voices.
- 7- For the first time puppets share in presenting children's programs with their presenters, (as in the program (amrahu Ya sighar).

Educational Level

- 1- Puppets programs whether on TV or on radio never limited for children only, but introduce advices for all age categories.
- 2- There is not age distinction in these programs.
- 3- Direct advising is the most famous feature of puppets programs, which depends on the puppets movers not the authors.

Secondly – establishing phase (1967-1979)

The ends of 60s and 70s decades witness important changes in puppets arts according to artistic and educational levels. Specialists in TV show real and big interest in these arts, as well as specialists in theater as writers, directors, and designers. That leads to a big development to all kinds of puppets arts (TV, cinema, and theater). Therefore, we can consider this phase as the

founder of puppets arts experience in Iraq. It has recognized according to artistic and educational level as the following:

Artistic Level

- 1- An official interest appears about most puppets arts(TV programs, cinema movies, theatrical shows) by the efforts of TV workers, and by seeking for benefit from Arabic and foreign skills in this field.
- 2- Presenting puppets theatrical shows for children by establishing the first mobile theater (Baghdad Theater of dolls). Which has moved to nursery schools, schools, hotels, and amusement parks.
- 3- There are many kinds of puppets that use arts works, such as gloves puppets, sticks puppets, paper puppets, embody puppets, marionette puppets, and the actor's puppets. As well as the iron structures, which use in movies.
- 4- Theatrical sceneries have some interest, while sceneries in cinema have much interest.
- 5- Attracting local and Arabic skills to develop puppets arts production.
- 6- Establishing the department of children's programs in TV.
- 7- Making training courses for workers in department of children's programs that aim to educated staffs in artistic field.
- 8- Adding puppets and animations section to department of children's programs.
- 9- The effect of the presenter or the maker on the program, whether it could continue or stop.
- 10- Depending on voiced recording for the first time in puppets arts works.
- 11- Authoring does not depend on authors only, but directors also share in it.
- 12- Some puppets works have songs that have written especially for them.
- 13- Voiced recording effects have used in puppets arts.
- 14- Making series by puppets, which presented by TV.
- 15- Emission the law that gathers cinema and theater with the general foundation of TV and broadcast. Which helps to gather workers and exchange their skills.
- 16- Spread puppets arts in Iraq, especially theater arts and TV arts.
- 17- A clear development of using lightening in programs and movies.
- 18- Establishing the first fixed theater of gloves puppets in the child's museum by general foundation of antiquities and heritage.

Educational Level

- 1- A few using of colloquial language in artistic works of puppets.
- 2- Making training courses for workers in department of children's programs that aim educate staffs about the educational field.
- 3- The programs follow the direct advising way with children.
- 4- Neglecting age categories of the audience by presented programs.



5- Puppets arts that presented for children deal with educational, moral, and social values.

Thirdly – recession and hesitating phase (1980-2000)

This phase has a few production and hesitating in amount and quality because of political and economic pressures, which the country has faced. In spite of the existence of some works that have development features. According to artistic and educational levels this phases has specialized in the following:

Artistic Level

- 1- The absence of sense of humor in programs.
- 2- The huge number of movies production in 80s decade.
- 3- Puppets that use in production works are almost gloves puppets and the actor's puppets.
- 4- Moving and making puppets have suffered from weakness, in spite of the technique of moving mouth.
- 5- The appearance of positive development in using techniques of the production works such as lightening, decorations, and sound effects, because of the dealing with Arabic and foreign skills.
- 6- The production of puppets work presented for adults only, and has political impression.
- 7- The appearance of the narrator role in theatrical shows side by side with puppet.

Educational Level

- 1- The production works depend on direct advising to communicate with the audience (the child).
- 2- The works do not reach the child's level, because they do not care to his growth features and his age categories.

Fourthly- renaissance and dedication phase (2003-2017)

In this phase puppets arts experience has big development because of the great production by the artistic foundations whether they are official or not. Therefore, this phase considers as the most production phases. It has specialized in some features according to artistic and educational levels, which are as the following:

Artistic Level

- 1- The appearance of puppets works (programs, theatrical shows) presented for adults, and deal with different political, social, economic, and educational subjects.
- 2- Forming many artistic bands for Puppets Theater.
- 3- Authoring many texts that have written especially for puppets.

- 4- Positive development has appeared in designing the different types of puppets, especially gloves puppets.
- 5- Using giant puppets in theatrical shows for the first time.
- 6- Modern production ways have appeared in theatrical works, as the sharing of the narrator in presenting the show with puppets.
- 7- Participation in many theatrical festivals out of Iraq, which helps in giving more experiences.
- 8- The experience of shadow has appeared in some puppets theatrical works.
- 9- Positive development in aesthetic of theatrical techniques such as lightening, costumes, theatrical scenery, make up, and accessories.
- 10- Making theatrical festivals of Puppets Theater for the first time, in spite of the existence of many festivals about the child's theater, which have many theatrical shows that presented by puppets.
- 11 using many kinds of puppets such as stick puppets, gloves puppets, the actor's puppets, and finger puppets.
- 12- Skills of moving puppets still suffered from weakness.
- 13- This phase does not have an experience in cinema by puppets.
- 14- There are Many theatrical shows that presented by puppets if they are compared with TV programs and series.

Educational Level

- 1- The presented shows and programs are not using direct advising way.
- 2- Authors and directors giving more attention about children's growth characteristics and their age categories.
- 3- Most works that presented by puppets assert on many educational values.
- 4- The style or the idea of Interaction Theater has appeared.
- 5- The appearance of educational theater in theatrical shows, which presented by puppets.

Conclusions

According to the current research, the researcher has concluded that puppets arts experience in Iraq, in spite of having good experiences, had faced many obstacles according to artistic and educational levels, which reflected on the progress of these arts. There were two main reasons behind these obstacles:

Firstly, those who are responsible about these arts have little educational awareness about them. Since the responsibilities of artistic foundations did not belonged to skillful experts in arts and educational fields. As well as describing puppets arts as unnecessary and there is not a real need to their existence.

Secondly the weakness in financial support.

These two reasons have brought many obstacles that reduced the progress of puppets arts in Iraq according to artistic and educational levels. The most important obstacles are :

- 1- There is not national center for puppets arts.
- 2- There is not official national band for puppets arts.
- 3- There are sub-artistic centers care about puppets arts in Iraqi cities.
- 4- There are few festivals about puppets theater, in spite of the existence of many theatrical festivals especially recently.
- 5- There is no connection with Arabic or foreign skills especially in the last decades because the country has suffered from austerity.
- 6- Many artist leave this field for different reasons.
- 7- There is on scientific subject that is specialized for students in colleges and institutes of fine arts in Iraq as other Arabic and foreign countries.
- 8- The neglecting of studies and scientific researches about this field, in spite of their importance, by the responsible foundations as ministry of culture, ministry of education, and ministry of higher education and other responsible ministries.
- 9- There are few educational seminars, training courses, and workshops about this field especially about designing and moving puppets.
- 10- Theatrical works that present by theatrical bands or private civil society organizations are weak.
- 11- Official interest about puppets arts in (cinema, theater, TV programs) for children still weak, if it is compared with what present for adults from theatrical arts.
- 12- Puppets arts especially theatrical ones depend on imitation, in spite of the witness of different theatrical experiences in the world and the modern technology.
- 13- The poverty in production puppets movies at the beginning of this century by comparing it with the past.
- 14- The absence of puppets arts that active children's imaginations especially theatrical shows and cinema movies in the past and nowadays.
- 15- There is no artistic experience in shadow arts and black theater.
- 16- Neglecting Iraqi children's concerns. As well as their psychological and social sufferings, because of politic dilemma in Iraq.
- 17- There are not scientific or official documentations of the efforts that had done for this field in the last century by the responsible foundations.
- 18- There is not puppets museum that presents puppets, which had used in the past like other Arabic and foreign countries.
- 19- Most puppets arts works presented for children. Since the absence of knowledgeable awareness about puppets arts roles in political, educational, social, and religious fields.
- 20- There is a clear mixing between puppets theater shows and the child's theater shows, which has classified puppets theater works within the child's theater shows.



21- There is not independent management in all responsible foundations, which creates weakness and hesitating in artistic works production.

Suggestions

Puppets Arts –Future Prospects

According to the previous conclusions in the current research, it has become clear what we are looking forwards in the future for these arts in Iraq. Therefore, the researcher has suggested the following:

- 1- Enriching the culture field of puppets arts in the official responsible foundations especially ministry of education, ministry of culture, ministry of higher education, and official media foundations.
- 2- Establishing specialized sections for making and moving puppets in Iraqi media network supervised by experts in this field.
- 3- Establishing national center for puppets arts in Baghdad, and establishing sub-centers for it in all Iraqi cities.
- 4- Using puppets arts as main subject in colleges and institutes of fine arts in Iraq.
- 5- Hosting experts from Arabic and foreign countries, and supporting them to make workshops, and training courses for specialists in this field
- 6- Knowing more about other artistic experiences by sending specialists in this field to attend Arabic and foreign festivals, as well as participating in those festivals.
- 7- Developing theatrical texts and shows for children in puppets arts theater, and encouraging to leave imitation and increasing children's awareness according to their dealing with modern technology means.
- 8- Establishing official theatrical band for Puppets Theater that can join to department of cinema and theater or department of children's culture.
- 9- Sending experts to progressing countries in this field to have the wanted skills.
- 10- Making festivals that specialized in puppets arts whether by theater or by cinema.
- 11- Encouraging publishing houses to provide sources about puppets arts.
- 12- Giving real support for organizations of civil society that work in this field.



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