

# The Implied Cultural Patterns in the Play (Ana Al - Jundi) For the Writer Abdulla Helmi Ibrahim (Cultural Study)

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This research is concerned with following the implicit cultural forms in the play (I am the soldier) written by Abdullah Hilmi in 1938 after a decisive effort only in Dubai in his study of the elements of the dramatic structure and relations here with each other as a criterion Rastia only a kind of dramatic heritage only drowned. This approach in dealing with the literary text in general can represent a turning point in the field of critical studies of the text in a particular theater, and here are the central cultural criticism mechanisms to leave the text theater a face to persuade cultural structures in a convincing force with an invisible story of PVC packaging is only a phenomenon driven by the text on the pretext of its aesthetic That brought cultural blindness. Then, researcher E. Lee sought to apply cultural criticism procedures and promised conceptual and procedural concepts in questioning and analyzing the text of the play (Na Soldier) to discover implicitly driven culture and to observe secondary cultural characteristics of curiosity and reasons for historical and cultural components, as is the case in studying this value in decisive practice E. To change the viewing angles of this text, including the addition of a dramatic dramatic bypass that we highly criticize and steadfast.

**Key words:** *Implied Cultural Patterns, Play, Ana Al-Jundi, Abdullah Hilmi*

## Introduction

The theatrical text across the historical list, a fertile area for the search for cultural forms and the concept of style as a central focus of cultural studies, reveals various cultural patterns of fatigue on social and political issues, an intellectual theater for the text theater that will reflect the individual positions of the E. Za community, through observation made Everyday and life,

who invoked customs, traditions, heritage data, and social practices of various historical circumstances associated with this and were able to cultural studies here to take a place in the rebellion over the sole participant being driven in the theater of the study of culture assuming that the specificity of culture dynamics and its transformations in the form of a clear and implicit speech. The Iraqi theater book in the thirties wrote samples of the theatrical plays of the Iraqi makkah, with a flight from behavior, and relations were tasted only later. Model camps for his Iraqi imagination formed for decades at the level of (text / reading), (show) / show) and (allam / reception only) E. Scroll me a theatrical text until Subht marked as a focus of power in various social, political, and economic fragility. According to this vision of theatrical cultural reading I am the soldier who sought E. Lee to reveal the semantic semantic Mhemenat who by questioning the theatrical text as a product of the cultural signs Lotta Roh of an erosion model implicit gel that the discourse of CES this disguised play is behind structural and intellectual elements such as Aesthetic and Rhetorical Covers Abdullah Abdullah Hilmi was keen to practice it along his theatrical track as a popular and influential cultural consumption at the time. The researcher added to this trip is the decisive tool that we provided with contemporary criticism and categories of struggle for identity, class, race, religion and language in light of the culture of marginalization and exclusion resulting from the practices of the Ottoman Empire and then the manifestations of the British occupation of Iraq and the accompanying changes of social, political and cultural structures.

### Definition of terms

1. It does not move: only one who is in Arabic is received as a formula for adding one formula The definition of (Allen Q) came to the dictionary as a medium: it was not on one system of everything. It is said: People came as a model, and trees were planted as a model. Object shape - pattern: organized by (Mustafa et al., 1972, p. 918) ... a. Any pattern in the meaning of the term P approaches the meaning of language, "group rank" issues in a particular system, some of the introductions are not proven in the same pattern, and others are derived from the results of these introductions. (Murad, 1998, p. 695)
2. Tacit: one tacit based on the linguistic E. Li atrophic root came in the main Arabic lexicon Odmr thing: hid, what one really spoke about but it appeared in tongue and face spells. He harbored something: he was determined in his heart. [1] Case E n Search title requires a combination of two terms (unpaid) and (implicit) to reach the target in search of them in the play (Na soldier) to reveal the Z involved in the structural structures that are hidden or absent from Xiae and life texts on purpose or Without I mean.
3. It is not implicitly driven: Abdullah Al-Ghamimi is now known by the cultural leg as "being driven by historical, eternal and firm and has always prevailed, and the signs are the rush of cultural consumption of the general product in engaging this kind of not being driven, and whenever we see a cultural product or text that is accepted by a large



mass And fast, as we are in the moment of coordinated coordination work." (Al-  
Thaghami, 2000, p. 79)

### **Storytelling of the play**

A play about (Na Soldier) on a patriotic and emotional theme, taken from the idea of giving priority to defending the country to love its way. The event, which moves within two levels of cultural signs produced by an ideology implicitly driven in the social structures of the Iraqi people, only after national logistics put the author of the political issue in response to satire in the concepts of heroism and sacrifice for a large part of the nation by calling service science to summon the essence back home For service of knowledge only Alaa responds to service only mandatory in the monarchy and the second is after Mai's emotional conclusions relationship E. Yad has a tour and the desire to pair after a love affair gives them a romantic space with a heavy envelope only as a result of pressure with external caution and the plots that prevented them from achieving their aspirations, which were coordinated By her cousin, his market was chosen for military service and Khawla committed suicide in response to current events. In this context, the theatrical narration was created as a result of the meeting of these two dimensions. This content is the one who built his playwright in three seasons, and each chapter has three views. Adopted in the language of long dialogues, the language of repetition, the concurrent narration and the deficiencies of the characters in the area of their destruction were not drama and drama that could not protect from what carries national ideas, meanings or technical and structural value, which only grew as one of the plays (House of Cultural Affairs, 2013, p. 68) The early period that managed to achieve space in the glossary of the history of the Iraqi theater, especially the military theater. Abdullah Hilmi was closer and represented the military establishment as an officer in the Iraqi army, and was keen to market his theater performance with the word dedication:

*To those who answered the call of the holy homeland with a heart full of sincere faith, and it was a strong fortress for it that it did not shake in the old days, and did not harm it from the evil of the years.*

*I cheaper the same and denied the self. He continued to defend his dear country when suffering.*

*He said to those who knew the truth and understood its duty, with pride, pride, calmness and long suffering (I am the soldier) (Ibrahim, 1938, p. 4).*

### **Section I :from simulation E .Lee a cultural pattern**

Among the crown and critical scholars of the theatrical text p flute clear is the book (The Art of Poetry) is not Resto, as a method developed to denote the races of description only Dbeh including poetic drama, as well as being Thera and Pelagia provided the criteria and standards

for the quality of work and validity defined by our ancient Arab heritage so we lack our art The Arab and theater for me this attention is mentioned in the form of translations, summaries and explanations known by the pioneers of thought and logic and not affecting different intellectual environments and only a bear. This opinion prevailed for a long time in dealing with the theater as a race in Dubai and setting the conditions for the rules of writing the theater of the text and its relationship to reality from a dominant perspective of beauty, art and understanding before it becomes a theatrical art including through two pillars: the text and the presentation. Hence, his purification aesthetics was defined as a lofty goal, simulation, and similarity to reality in his relationship to reality. With the development of science only humanity and the emergence of linguistic studies, cultural criticism filled the attention of critics and researchers in the field of theater theorization and practice through the use of methodological mechanisms, sayings and methodology only in the curriculum of theatrical texts, which contributes to broadening the horizons of the analysis of the text theater through critical practice in human thought To reveal the implicit formats ET - Mtaaglat of the language in which the narrative and rhetoric of the market passes within the historical aesthetics of the stage written in the text. Hence openness to new readings that go beyond the traditional readings of the event and the elements of its dramatic structure so that the text absorbs what has been excluded and with this description the marginal culture replaced the culture of the center by questioning the Aristotelian conceptual system and reading the text "is an analytical process that takes into account the deep structure and surface structure of the text and the links between them (Mary Elias and Hanan Kassab, 1997, p. 354) If we go back to examining the essence of the procedure for not being implicitly driven, we find another ingredient E. Lee has six traditional elements from her character Roman Jacobsen about the verbal communication system in human communication theory, consisting of ( The sender and the sender E. Les message and a communication tool, context and symbol), is the optics component of the seventh component that parallels the message element and provides functionality none of the six parent elements are provided. It is this content that can fulfill the function of saying systematic communication (Alghamami and Asif, 1985, pp. 6-10). Through this understanding, Wa Sa obtained the transition from simulation E. Li The coordination effectiveness of the cultural discourse analysis of play J obtained the seventh element (optics - element) to generate the importance of Alan's watering as "the grammatical value and text hidden in the implicit line in the linguistic discourse" ( Al-Ghammi and Asif, 1985, p. 27) are lurking behind building the dramatic elements of a large language hoarding / advocating elements valuable in context of receiving and viewing.

### **The second topic :intellectual tributaries of the cultural space in the play I am the soldier**

The thirties saw an effective step in the theater of movement process in Iraq at the level of theatrical composition, where he printed some national and popular plays, and this trend may have promoted the growth of the life play and encouraged the theatrical groups to continue their work. The move was a massive step in extending their audience to different groups of

people, and replacing people's contempt for the arts at that time (Mafraji, 1965, p. 31). Dramatists who have attendance despite the lack of their offspring, such as: Musa Shahbandar when he wrote the play (one) 1930 and the writer of Salim Butti the most delicious J (play) 34 19 Jamila Symbolism Coptic n (victim of chastity) 1934 and Purity Mustafa when he wrote (Catherine), 1938 Their plays have taken on social issues with content and intention to highlight the innovative goal, not Rachi. Such a comic book by August Abdullah Hilmi wrote his play (Soldier Na) Ludo n at the beginning of Ba FT a new Iraqi military actor and printed morning in Baghdad, the editor of the project in 1938 after only political events [\*] that stormed the country as Abdullah Hilmi wrote a play Others "Saqr Hashem" in 1938. Hashem printed a press in Baghdad; the case witnessed by the author Abdullah Hilmi was concerned about the era of modern Iraqi history full of political and social changes. Ideology lived in the practices of the shadow state of the Ottoman constitution and Alan in 1908 and the formation of only August slot in the property And the emergence of strong nationalism and patriotism, which led E. Lee to crystallize the features of the intellectual renaissance in Iraq, and it was natural that it would pave the only events to the emergence of a class of theater writers who were influenced by the spirit of the times and the activity practiced are theater in limited circumstances and the difficult left ages of darkness and dependence continued for periods Later, perhaps Abdullah Helmy, a playwright in social conditions, the prevailing political knowledge known to the Iraqi theater book at some time before the start of writing his play, but he wrote what he saw as appropriate to a position against the existing authority and the play To express multiple cultural lines. And those who follow the glossary of the history of the Iraqi theater find there are some national plays taken from the concept of a tactical or military approach to urge the masses to defend the country or recruitment or mandatory only as an effective way to integrate the children of tribes and the people of cities in order to create a space for the life of a citizen in 1934 and perhaps the play (I The Soldier) charted her way to learn in this direction, especially in the second half of the 1930s, by disobeying divisions and tribal conflicts and political events, as well as events of military coups in the overthrow of 1936, 1937 and 1938 with the increase of three Kurdish, Iraqi and Arab political elements (Potato, 1990, pp. 45-46-47). This is what prompted the play to adopt such tactical issues. After the dominant social plays at that point. We can only consider it playing political crises. What should be commented on the continuous calls that are made to update the social construction of Iraqi life according to the changes taking place in the British social systems at that time as basic units that have their functions in this building "and what is just a cultural complex cultivated in a number of patterns of behavior and features and has a special presence With him ... "(Hijazi, 1979, p. 237), King Faisal called him and encouraged her and then King Ghazi in thirty statements and these regulations are scouts. The movement that has become popular in Iraqi schools. Its aim was to nurture youth and youth, as a cultural tradition that fosters values of self-reliance, cooperation and the development of the individual national spirit.

What matters to us above are the Iraqi plays that dealt with the national fatwa issue, where Mahmoud Lutfi (the Boy Scouts) 1934 Hussein Ali wrote a structural play (Fatwa Soldiers)

1936 in c. Dhawan to join the scouts. This has become common in Iraqi schools. Our book did not stop at this point and the name went after that in similar calls to engage in a wired soldier after the army threw the reins of power in the late thirties, so some plays that directed towards education for the army appeared, such as: (Call of Duty) 1938 play by writer Abdel Ghaffar Al-Ani And (Two Narrative Stories) 1939 by Rasul Abdel-Wahab Al-Askari. These plays were represented in schools and army camps (Al-Taleb, 1971, pp. 174-175.). Here it is correct to say here: en was issued dealing with documenting the history of the Iraqi theater for this theatrical research and analysis and was not mentioned, but some studies such as Jamil Saeed's study in writing reviews in equal streams talking about Iraq, Cairo in 1954. And studying the student's age in his play in Arabic in Iraq, Najaf, 1971.

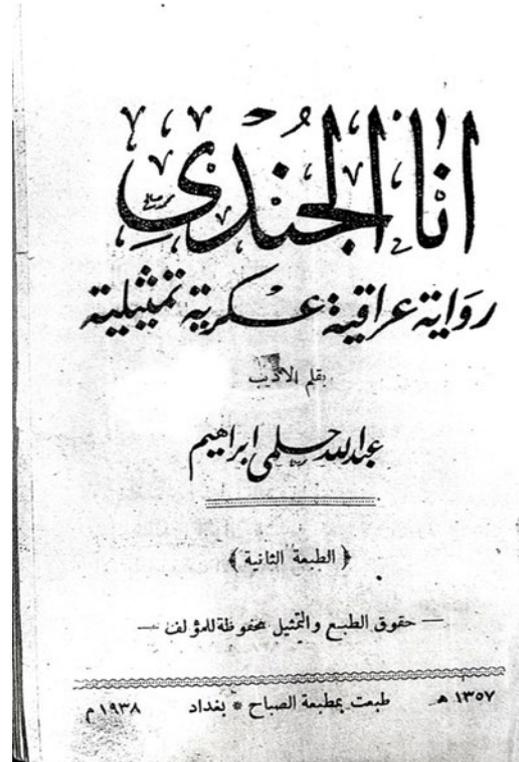
### **The third topic :The modalities included in the play I am the soldier**

The accounts of the popular actor were influenced by the prevailing obstruction in Iraqi society and the issue of E n Abdullah Helmy. The themes of the dangers are appropriate for the cultural components, Syste Rueh for the social recipient and Muruthath E. What gave Ba n play, such as building a drama, not the separate cultural and historical contexts that he produced and tried this meaning style Established by the author is simple and not without emotional emotion consistent with the nature of the times. And we experience building internal intellectual and dramatic relationships that tell us that the underlying motivation that has disappeared behind the forms that appear to play through dissonance, conflicting and mutual relations has produced a set of methodological connotations for linguistic speeches and what we wanted at the time to determine an accurate value re-download this we find formats and their response to their reaction to reality Iraqi society, has worked to create a cultural awareness of the dominant recipient. Until the pattern of implicit effects of the authoritarian regime of pregnant ideologies has long dominated the social and cultural awareness of the ages of darkness and oppression. In addition to the growing forms of the structure of the baptism in Rh in the play (I am the soldier) is an absolute fifteen of his characters Annan dialogue to talk about their problems and heads social narration in a way Interesting and not her seeming obstacle in TSH Technical Factor E. Za Amadmarha Dramatic.

### **First - Format the semantics for the first threshold of the play (cover page)**

The first cover page was important in typesetting any achievement in Dubai (poetry, story, play) as this threshold, which is a form, cultural and cultural keys expressing the content of the text. Intensification is not limited to passing on this content only, according to what was mentioned at that time and by Megith and the dominance of the determinants of cultural fabric. The office uses a form of aesthetic boil "that sets an angle as a spectator ... and directs its attention in a particular direction" (Stolentis, 1974, p. 353) However, Abdullah Hilmi went on to exaggerate and exaggerate the design of the play special coverage in drawing the font size for the title of the play (that Soldier) to refer to Li Li Tmrkzac Military Establishment in

addition to choosing four types of fonts: the third line, the Persian font area, and the Arabic font area in the title of the graphic design page. As in number (1).



### Qom (1) covers of the first play (title page)

Consequently, Abdullah Hilmi seems to tend to include pages of his game lines from the geometric shapes of drawings of animal and floral motifs associated with the end of his play Matteawan Pages, which have implications for folk traditions that mimic the reader's taste of simple local culture. It is not surprising that we found this common approach in preparing poetry collections, story books, novels, adventures and history books in that time period. In order to market his stage performance. As shown in Figure No. (2) and (3). Especially since the play received collective reading, viewing and listening from its various military ranks after the broadcast. Moreover, she obtained the approval of His Majesty the King of Iraq, Ghazi, in July 1938. (Ibrahim, 1938, p. 17)

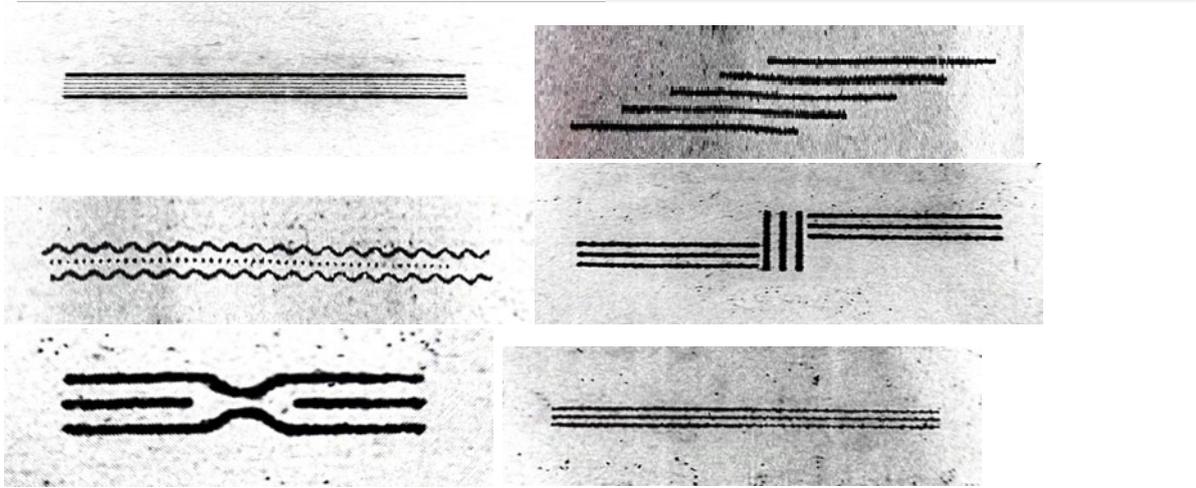


Figure No(2) .

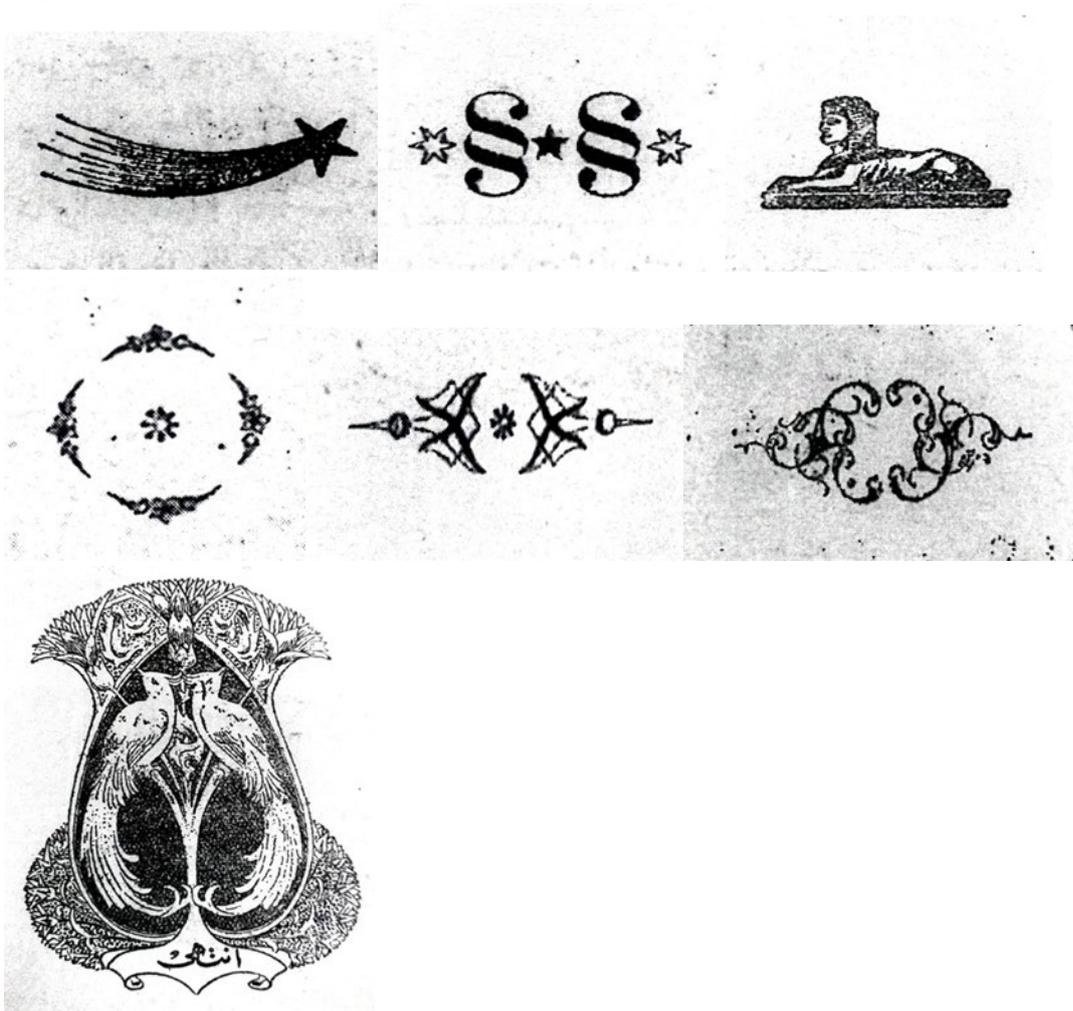


Figure No(3) .



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## **Second - the propaganda and media format**

A play revealed that the soldier, through the process of printing all the prevailing, implicit cultural coordination that formed the prevailing cultural awareness, as well as the taste of receiving age and ingenious literary marketing in that era until he received attention at the level of circulation and guides the researcher by this, the author's keenness to prove in his introduction the author's incitement, his opening speech and some spoken words Correctly, you reach sixteen pages before displaying the narration of the people, such as: Professor Ibrahim Helmy's Old Word And publishing, as it appeared under the title Military Literature and included the author Abdullah Helmy, Chief of Staff Staff Director of the Army also published the affinity of local newspapers in Iraq, such as news and time, the Arab world and punishment, today, and Karkh and times Aera oz and the critic is not only the author, but additional newspapers F - a Awale in the process of blessed King J His Majesty King Faisal I in the newspapers r only news today, punishment and Iraq. Abdullah's dream was not fulfilled in this approach, and when he went a long way from that neighborhood, the last pages of completed literature were mentioned.

## **Third - tactical layout**

Festive text play I am a soldier I should not be driven by the cultural mobilization included in Chris T. The concept of military service with the exception of mandatory, including the theatrical text, is a cultural compelling J who expressed the patterns of behavior and attitudes of a different situation in the context of the drama not without affecting the reception and watch process. These formats occupied the place of three MOUANS in the play: it was included on the title of the page only when the author described as "a new Iraqi military representative." And the second in Tarab Ibrahim Helmy, the director of the old advertisement and publishing the play after counting it within the concept of war literature required: (Ibrahim, 1938, pp. 1-6)

What a novel (Soldier Na) only, like the benefit of the Iraqi spirit of war and the sacrifice of Iraqi bragging Iraqis, and encouraged that the rapprochement between these narratives and their analogues encourages us because we are cooperating with Ge not having war literature which nations in this only critical wall Yam immune impenetrable emitter The height of his golden hopes. Iraqi readers are advised to read this narration, which is an introduction to the required military literature.

Third, the situation is embodied in the electronic personal conversations of Yad within the drama of her dramatic elements that have become a symbol of courage, steadfastness and patriotism in the context of the political hierarchy of Olfa produced:

*Iyad - Thank you, uncle, with the help of God, we will be servants of faithful soldiers to defend our country and defend our holy people, respected heroes.*

*Iyad - .... I can only answer the landlord, who is above all, and your uncle is only happy if you do not put your disgusting feelings on you and the force in your heart against you. (Ibrahim, 1938, pp. 5-32)*

#### **Fourth - The military style:**

Inspired by Abdullah Helmy personal (Ubaid), who has tried more than a decisive solution to the history of Iraq and interacted with him, where the Ottoman soldiers have served twelve years, testify to conflict situations. For more than 400 years, the author has provided the justified drama to attend the definition only through his electronic novels in an editorial in ey novel described by NH NH as "an old man who lived in the house of E. Yad serving him now" and relied on the messages contained in the content of the institution's collapsible tuberculosis system. Al-Askari (Darwish 0.1936, p. 442), who is one of the Ottomans, rejected this as subjective to society. Oz is what her personal hand spoke: Ibrahim, 1938, p.

*Osama - Do you like my uncle female soldiers?*

*Obaid - oh, he has, like Zina's soldier and what she said. I, my son, is the Sabbath in the corner of the grave. If the youth returns at other times I will be the first before.*

*Iyad - but you spent your life as a soldier, slaves!*

*Obaid - Yes, through my father, I spent the role of youth in it, and I did not feel the bitterness of alienation, the difficulties of travel, the horrors of war, the misery of families, the pain of family and relatives. ..And even what I suffered from people who do not know the mercy of their hearts as a way, and we were brothers of four consecutive conscripts, but I was in front of them, but they did not return, because some of them spent their love as far as we know, and some of them did not know his fate until now. My mother returned to my country after taking over and then released me and joined the Arab army in the Hijaz during the Hashemite government and under the banner of (Prince Faisal, may God have mercy on him). Then he complained about many battles for the Arab Renaissance, and why by collided in the legs of our work and ended with more than 12 years the Ottoman soldier and went shining, authorized to return to the original citizen after this equivalent cash reward and provide documents and certificates that reflect my service and good behavior.*

Perhaps this reveals the role of the Ottoman, which represents the existence of a culture of violence, strength, and the absence of freedom and dignity under the government of Sultan Abdul Hamid when he built Iraq to fight Ibn Saud in the Hijaz. Throw them in destroying the

Fruit War Army. From here, racial and racial enthusiasm rises, within the framework of the concept of a child who observes two different facts for me, alone with respect for "behavior B, which is likely to consist of hatred and contempt towards people with very specific physical characteristics that differ from our testicles, and has presented another ideology related to her person." The Light" (Todorov, 1998, p. 111) is not necessarily Tanan at the same time.

*Osama - I think they wanted cruelty against you in the last days of the life of that vast empire at that time.*

*Ubaid - This is the truth, as the Great War fires were almost gray, or that union, progress, and people awake from the pain of Stamma (Max) come out of their extinction, wanting to be liberated, or what is said that the Adjusting Arabs are trading with each other to develop only SAS and plans Independence necessary for the Arab nation under one banner, so that we find from this cruelty a lot of pain.*

*Iyad - So, what motivated me, on the other hand, I was desperate to fight to support this government over its enemies, and you know that it colonized your country without blood and nationality related to you.*

**P by hand - I had no feeling at the time. (Ibrahim, 1938, p. 31).**

It indicates the pink color in this regard that the government started imposing compulsory recruitment since 1935, which coincides that mixed reactions caused a disaster in particular for the farmer as Sobh suffers from pressures from three aspects: collecting a tax on the property of Ghanem agricultural crops and collecting Older Seniors to pay a large portion of my potential and impose enlistment (p me pink, 1996, p. 171).

### **Fifth - the political system**

The author sided with stereotypes and traditional stereotypes in formulating the language of his dialogues until I took two paths of textual and linguistic formats, one of them: a patriotic and tactical dimension of patriotism and embodied in personal dialogues (Iyad) and another romantic with an emotional dimension embodied in the personality (Khawla) and in this approach the author gave tissues a vital phenomenon It included in the production under the central text that a zipper of the prevailing ideologies culture and the political history of Iraq. What we care about in this context is to search for the implicit coordination that is keen on E glorifies it with some factors of interaction with each functional relationship that has a novel play structure. The political leadership has stated that the implicit hiding behind personal conversations (e Yad) as a textual and personal counter, which seemed to glorify political power at that time to express patriotism along the play line, was mentioned in many of the subject of the play, specifically in the director's directives that open in the form of Good only: Curtain raised from a room containing a few sofas, chairs, tables, some newspapers and magazines, and everything necessary for the room. A picture (His Majesty) appears on its wall

and a map of (Iraq) on the other side of it)). (Ibrahim, 1938. p. 24) Elsewhere in the play, the researcher found the tendency of Abdullah Hilmi to the vocabulary and veneration that the play celebrated in its dramatic course. With this attitude, he tended to emulate the reality of Iraqi society, which had a passion for this vocabulary as a prominent feature of the despair, submission and surrender that the Ottoman occupation had devoted for many years. His control of Iraq. He even seemed to be an authoritarian cultural style in it. The researcher also found that she had moved away from the so-called Queen of Dramatic Consciousness with theatrical writing. Because we admit that he made the share of language circulating among members of his time more than quotas of reason and dramatic reasoning:

*Winner - No, but our king, the neighborhood of Iraq, the Iraqi nation in particular, and the Arabs in general, live*

*Everyone - appointed (Applause)*

*Ayyad - I do not like myself. My presence by choosing a fig picture from the pictures of Sidi Ghazi Al-Habib Al-Mambalik is doing a first work and a map for his country for the beloved Iraq, where everyone sacrifices an expensive and cheap to release them when needed arises.*

Elsewhere in the play, planning implicitly rises publicly to the criticism that Khawla spoke of what is amplified by the act of national affiliation that Abdullah Hilmi drew in light of the self-failures in the search for a partner in life and the meaning of another existence between conflict (duty and passion)

Khawla - Leave this exaggeration in patriotism until Iyad, and remember that you will eliminate the innocent girl who came to carry her message to you at this hour that she will be yours (Ibrahim, 1938. p. 71).

## **VI - women s the extortionate**

The effect of coordinating blackmail attracted a lot of attention from the Iraqi theater book to monitor it in its explicit or symbolic form in the structure of the theatrical text. Adherents of the Iraq theater glossary may find some of the plays (Fadel, Al-Tawakit, 1958) that dealt with this issue as a reaction to the rejected phenomena and behaviors inherent in personality and customs. The living reality that was drawn by the Ottoman and British policies during its occupation of Iraq. The Mutasarrif department is keen only on the priority of Iraq and Baghdad, specifically the mucus designation that it sees in all its stores to ensure the behavior of workers from people and to take care of their needs and requirements related to the daily life system and to control their movements and limit their information security and their starting function, and the eye can be described as the functions of their link between the individual The state and their work has varied according to the prevailing economic, social and political space for each

period of time in the history of Iraq. This style is taken from images and shapes mixed with the theatrical text imposed by the various subjects of the text, as well as the medical nature of cooperation between the personal conflict that has been identified, and Maha, and this strengthens the motives to blackmail those discounts and mediate extortion in most tenders of play style and intrigue as revealed by her personality (Iyad ) By the Mukhtar [\*] Perhaps it is a method followed according to the author's cultural references that gives us an impression of the weak and fragile performance of the local authority towards the individual and the penetration of the administrative system.

*One of the groups of Mukhtar - (Addressing Iyad saying): I think it is easy to sacrifice twenty dinars, Mr. Iyad.*

*Iyad - (surprisingly), and what's the point of sacrificing this amount?*

*One group of al-Mukhtar - Ten dinars are given to Hazrat Mukhtar and the other ten are given for private references.*

*Iyad - (in pain) and why! Is it bribery!*

*The Chosen One - call it whatever you want, because the problem is very important and your case requires an amount (Ibrahim, 1938. p. 60)*

## **VII - the editorial format**

Habits, traditions and customs have drawn the features of our Iraqi society in the city and the countryside, and behind its clear meanings, Abdullah Al-Helmi alerted to reformist calls in the structure of Iraqi society, especially with regard to the issue of women. He is a person in the process of conflict between the old and the new, and this is evident in the behavior of the members of the smallest community structure, the family. In this sense, Abdullah Helmi resorted to some figures who carry social experiences with implicit connotations about their dramatic paths, and these indications appeared at the disposal of dialogue as the value of a convincing text behind the phenomenon of forms, where the author was keen on not appearing Khawla in the first chapter of the play and intentionally E. YE.J Expressive alternatives that reduce the personality of the woman on the stage in the letters Rich means of communication to support the event eee FT did not improve use until it seemed long where what is the excessive interpretation, deviations and elongation in describing the emotions and emotions of the character Khawla This approach weakens the movement in The living fate hinders the growth of modernity, while theatrical dialogue E calls for. I reduce and condense inside his dramatic heart. In the electronic search for implicit formats, the researcher finds a framework that presented the play a description of the behaviors that paved the way for the oppression of women associated with the customs and traditions of the spread of Iraqi society and had an active presence in the collective subconscious. On the other hand, the play sparked a public

criticism of the outcast behavior practiced by the individual and the community devoted to it, and therefore, traditions and binding cultures and what the community of ballast is not and the embodiment of this trend in personal conversations (Khawla) in the call for revolution and rebellion against the adoption of the only reactionary R adopted by T. Ha ( Personal mother) in her behavior and thoughts and perhaps this approach along with the so-called (matriarchal system) [\*] as an implicit coordination:

*Khawla - ... I told myself that the latest revolution in the traditions that bind us, the absurdity and the systems that shaved our necks because I do not want to be one of these revolutionary educated girls in everything that stands in their way of realizing what they are trying to perceive. No, I just wanted to do it (Mai) in her behavior, Ibrahim, 1938. p. 37)*

The play is not only concerned with the approach they sought with regard to Mahmooladtha intellectuals to confirm the pattern of liberal reformism and if we want to follow this pattern amplifies, we find a repeat of a handshake between E. Yad and Khawla in more than one place in the play to express a state of passion, love and longing and Kjz e from Brest jc and popular aphids in Western culture (syphilis) E. Za The decency, sayings of discretion and commitment that became popular in Arab culture seemed to me and present to humiliation as evident even in describing the personal electronic costume Yad and Khawla:

*Khawla - (Come in and reach out to shake her hand while smiling) Good evening, cousin.*

*Khawla - Good evening, Yad's hand (extend his handshake and make him happy.)*

*Khawla -.... put your hand, oh E yad (here he held his hand and put it on his redeemer*

*The clothes: Iyad and his friends wear French and higher clothes. (Ibrahim, 1938. pp. 49-71)*

**Conclusion :**Through the above, the researcher concludes with the following

1. Adopted the thresholds approved only for play (the title page incited the post only, the chief of staff for the army, the convergence of local newspapers, and the royal cattle) which are implicitly driven by the importance of the council. Such as: military self-affirmation, promotion, propaganda, propaganda, and amplification for the writer's achievement.
2. Dramatic structural elements (plot, idea, personality and language) a. Its women hanging the phrases of Abdullah Hilmi and the words of Talaah carrying a personality that satisfies your beauty with the energies of social spaces, political and economic conditions for that stage, such as lying and evasion and intrigues and revenge emerged

in the form of events, attitudes and reactions of behavioral societies that were celebrated in the play.

3. The predominance of the propaganda nature and the spoofing egg A and in the artificial preparation plate in a theatrical and guaranteed way in order to gain confidence in the strength A and the military establishment and then achieve fame and spread. It can also be described as being located within the theater bear bear theater.
4. The theatrical text collected several implicit cultural patterns formed from different cultures that caused their actions in the structure of Iraqi society. Such as: the Ottomans, the British and the Iraqis (civilians, rural and Bedouins) and this is embodied in the behaviors, nature and reactions of the characters towards the crises of their lives. From which the postcolonial cultural style was born, characterized by moisture.
5. A revelation of the cultural reading of the play (I am a soldier), and cultural, cultural and coordinating representations of the corresponding vocabulary. Such as (market / compulsory service or bonus), (law / evasion and blackmail), (equality / class), (love / desertion), (purity / impurity), (headband, keffiyeh or garouiya / burden and burqa), (armor / clothing African), (Server / Server), (Dallah / Cup).
6. Adopted the play (Na Soldier) calling for reform reforms witnessed by Iraqi society through social and intellectual transformations in the thirties, Knsag shows that he seemed very clear about Abdullah Hilmi's position on issues affecting Iraqi women, such as persecution, marginalization and exclusion, and reflected in the personality (Khawla).
7. Abdullah Helmy promoted in his play the second contiguous Nasaghan: the form of the army (deserved) and the coordinated emotional relationship (marriage) and not for the yjn joined as a personality (yad) and (khawla) as the two main axes around them all represent only implicit cultural patterns, and the youth's reluctance to perform the service Compulsory, and the second is represented by the reality of Iraqi women, which is related to the obstacles of prevailing customs and traditions.
8. It was full of language of phrases and theatrical phrases in the title that calls for honoring e Lee such as: His beloved throne, Our King, Our King, His Majesty, His beloved throne, brave as the cultural patterns devoted to your concentration by power and domination.

## Margins

[1]Arab Senior Linguists Group (League of Arab States: Arab Organization for Education, Culture and Science, BT), p. 776.

[\*]□. The researcher was interested in mentioning the circumstances of the coup prepared by the military leader Bakr Sidqi in 1936, then his death in 1937, and the political effects of the situation in Iraq that cast a shadow over the cultural and social activities at that time. .



[\*] □. In this regard, Fakhri Al-Zubaidi refers to a statistic in which he listed Baghdad stores and the names of their selectors before 1925 and beyond, as the number of the chosen according to their appointed stores reached eighty-five. For more information, see: Fakhri Al-Zubaidi, Baghdad, 1900-1934, The Collective, Al-Mufid and Al-Fakehi (Baghdad: Iraqi Publishers Union, 2013) pp. 240-244.

[\*] □. One term refers to a system of shared governance in primitive assemblies, which is subject to only the rule of m. It is called maternal matrimonialism and is the opposite of patriarchal rule only (patriarchal) patriarchy in some other primitive societies. For more information, see: Megan Al-Ruwaili and Saad Al-Bazzi, previous source, p. 62.

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