

University of Baghdad

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Thesis Title	Tawfeeq Al- Hakeem's Dramas: Study of the foreign Legendary Effect on them		
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Abstract	<p>Praise be to God, the Lord of the world, and prayer and peace be upon the master of the messengers Mohammad , the honest and the truehearted , and his pure and honorable household , then:</p> <p>The author (Tawfeeq Al-Hakeem) is an Arabic writer who subdued the standard Arabic language for the dramatic dialogue and thus introduced so many dramas. In his dramas, he tackled types of subjects that some of them was concerning Arabic and Islamic heritage such as the two dramas:(Sharazad) and(Ahul- Kahaf)=(Sleepers of Ephesus) some was treating the contemporary social problems such his dramas in the(Society theater) and some studied the subject of the world dramatic and mythical literature and tried to imitate and dramatize them.</p> <p>The subject of this research exmines how successful or failed was He experience of Tawfeeq Al-Hakeem and what is the reason of its success or failure? Especially that Al-Hakeem has left the regional color to the international one, and I wonder whether the contemporary writers in Europe have succeeded or failed in dramatizing this subject?</p> <p>This research answers other questions: was there a theater in the Pharaoh or the Iraqi or the ancient Arabic heritage? Was Al-Hakeem successful in the third language he devised? Was he successful to communicate the idea of(the artist problem), and surpassed his fellow(Peranarshaw), was he successful to imitate the (Sophoclec's) chef d'oeuvre: the drama of(The King Oedipe) and overtopped(Andr'e Gide) successfully?</p> <p>Answering these questions will lead us to evaluate the efforts Tawfeeq Al-Hakeem and his dramatizing to foreign and legendary subject to develop drama in the modern age.</p> <p>The research from required to be divided into preface and three chapters</p>		

each chapter contained two sections. In the preface I talked about the legend, its definitions and its relationship with the theater and its rise then I reviewed the most important opinion that supports the existence of a dramatic heritage and the adverse opinion that denied the existence of theater in ancient heritage especially that of the Egyptians Mesopotamia, and whatever found of poetic emulations, and also showed that the present theater no more than a theater coming from the West.

As for the first chapter section talked about the life Tawfeeq Al-Hakeem and his travel to Paris and synchronically reviewed his works, while the second section discussed the third language of Tawfeeq Al-Hakeem in terms of supporter – opposer to the colloquial dialect, then I gave a definition for dramatic dialogue.

In the first section of the second chapter, I set forth a study in the legendary adaptation of (Pygmalion) drama: the Greek legendary origins, while the second section included the foreign effect in (Pygmalion) drama: a comparative study between Al-Hakeem's drama and that of Bernard Shaw.

As for the third chapter, its first section studied (Oedipus) in the Greek literature and its eastern origins while the second section of it discussed the drama of (Oedipus) in Al-Hakeem's literature, the effect traced in it, and its comparison with (Oedipus) drama of (André Gide).

After plunging into the depths of research and investigation through a hard yet interesting trip, this study ended with some important results the researcher has arrived at, they are as follows:

1. The takeoff from which I started at the beginning is the research for Arabic, Pharaoh and Iraqi origins for our nation's heritage, it is concluded the current theater is merely a Greek one developed in Europe then came to us by means of it.
2. It is obvious through the study of the spiritual life of old Al-Hakeem that his education manifests the French effects, and that is what affected the growth of his education and acquaintance with the classical and modern arts and cultures. Al-Hakeem's wide education led him to confess a third language could be an understanding and affinity means, but he gave up this language and returned to the standard Arabic to be a means for his dialogue. In one of the definitions of dialogue, Al-Hakeem explained that the dialogue is as talented as poetry, and brevity and condensation were part of its requirements.
3. While studying (Pygmalion) drama, the researcher should study the legendary background of this personality in detail. It is noticeable that this legend did not occupy a position in the Greek literature in general, then Al-Hakeem's European education is responsible for suggesting for him the inspiration of the spirit of this legend that fascinated the French writers and the other modern European states. The French literature was the first to grant (Pygmalion) state name (Jalatia) and linked together the two

legendary personalities that were never been relate in the Greek legends. When we find Al-Hakeem calling(Pygmalion) statue as(Jalatia), this asserts and supports the opinion saying that Al-Hakeem studied the Greek heritage the French culture. He was satisfied with(Pygmalion) and(Jalatia) and their combination yet he mixed with them a third Greek legend which is(Narcissus), the young that fascinated himself. To delude the reader to intensify the conflict between art and life, or the dream reality conflict, he derived another legendary Greek personality called(Ismen). The Greek deities have the great effect on the conflict growth and its development.

4. Tawfeeq Al-Hakeem wrote the drama of Pygmalion and combined three legends. It is compared to the drama of(Pygmalion) for George Bernard shaw who derived his idea from the Greek literature but his treatment has adopted a different track. So, the matter is not restricted to the legendary background in the Greek world, because Bernard shaw wanted basically for his drama a real social aim through changing the costumes and behaviors of the central personality of(Eliza) whom belongs to an ignorant poor class of society, then shifting it to a mistress of social superior class. Bernard shaw was successful in authenticating the idea, while Al-Hakeem failed to employ legends for the benefit of new idea.
5. Tawfeeq Al-Hakeem wanted to oppose Sophocles's masterpiece (Oedipe as King) by making use of the experiments of many others who imitated it, opposite it, and quoted from it, since Seneca, the Roman Philosopher till our present day. But he failed to connect the Greek literature to the Arabic as he did not introduce Oedipe with what suits the Islamic Arabic taste. He has destroyed the legendary heroism without any compensation for it. While Andre' Gide succeeded in the treatment of the same drama when he was able to combine the two dramas of Sophocles Oedipe and Oedipe in Colona in one drama.

This is what my humble abilities could achieve , If I was right, praise be to God and I failed it suffices to say that I am a student once be right once wrong. There is no perfection save by God Praised be God first and last.