

# **The Concept of Sublimation in the Dramatic Personality in the Iraqi Theatrical Text**

**Salwan Basheer Matrood<sup>(1)</sup> ; Prof. Dr. Ahmed Mohammed Abdul Ameer<sup>(2)</sup>**

(1) Master. Student. Faculty of Fine Arts, Department of theatrical arts / University of  
Babylon, Iraq.

(2) Faculty of Fine Arts, Department of theatrical arts / University of Babylon, Iraq  
Date of publication- 27-05-2022

## **Abstract**

The concept of transcendence of the individual's personality and behavior is evident through the psychological and social causes that determine the nature of the mutual relationship and which have a great impact on the growth of the personality in terms of interactions with human groups related to external conditions with social laws and regulations. Therefore, the research came to shed light on the mechanism of sublimation in the theatrical text in the dramatic character as a cost or a system for psychological venting and communication, which contributes to taking note of how to decipher the text's codes and to understand the hints that you did not declare. Which influence and contribute to the production of theatrical text by presenting the problems of society and making them within the constructive dramatic context and put forward by playwrights at the global and Arab level to tame society and liberate it from its sexual and aggressive instincts to creative instincts that serve it and contribute to building society. The current research includes four chapters, the first of which is the methodological framework, which included the research problem based in the following question (the concept of sublimation in the dramatic character in the Iraqi theatre text?) As for the purpose of the research, it was limited to (know about sublimation and its representations in the Iraqi theatrical text) as well as the importance of the research the need for it and the definition of terminology. As for the second chapter, the theoretical framework only, it included three sections that included the first conceptual sublimation, the second topic explained psychological, behavioural, and philosophical sublimation. Intentionally, which consists of three theatrical texts, the researcher relied on designing the analysis tool based on the indicators of the theoretical framework. The fourth chapter contains the results, then a list of sources and references.

## **Research problem:**

Theatrical art has historical, social and cultural importance through which it determined the theatrical text as a mirror that reflects life actions, so it is a process of communication between theatrical art on the one hand and the recipient on the other hand to reach a language in which these social relations share to form for us audio-visual components through word and deed. Which expresses the word, as the theatre has dealt with social and aesthetic issues since its inception and until now. The theatrical text is one of the components of the theatrical creative process, through which the writer's intellectual culture is adopted, the process of creating a vision of a cultural scene to study the factors and motives of human

Salwan Basheer Matrood et al.

beings from desires, instincts and instincts, the difficulty of meeting their needs for gratification, which generates internal conflict situations in the human being between his instincts and between laws, social systems and differences. The power of suppressing ideas that shed light on social phenomena and the birth of the text includes according to the playwright's environment and place.

The human personality is one of the important topics in the field of psychology. Personality is the first and last topic and it has a close and important link in the process of creating the dramatic personality through the writer's view through two basic elements, the society in which he lives and the conditions given to personality factors, including social, natural and psychological factors, and the creativity that exists Art in the author's imaginary image of all these circumstances and how to draw language and dialogue to create situations of dramatic conflict. The process of transcendence constitutes the interface between the individual psyche and the world of culture (civilization). One cannot be obtained without the other, as (Freud) points out that the process of culture is in fact an act of transcendence: the individual transforms a part of his satisfaction from the original things of love into tolerant things. (Transcendental), but on the other hand, these new cultural, scientific and intellectual things contribute to the enrichment of both art and culture itself, and man's ability to transcendence transforms instinct in general into something symbolic and rational (Akhtar and vomik D. 2014).

(Freud) called the term sublimation on the individual's ability to change the original sexual or aggressive goal with another goal that is not sexual, or non-aggressive, but related to it psychologically, suppose (Freud) the original process of sublimation has no apparent connection with sexuality, but draws its affection from the power of sexual impulse? (Al-Khalidi. 2007).

### **Research importance:**

The current research sheds light on the mechanism of sublimation in the theatrical text and its manifestations in the dramatic character as its cost or a system for psychological venting and communication, which contributes to taking note of how to decipher the text's codes and understanding the hints that you did not declare.

In addition, the current research represents an attempt to capture the basic concepts of psychological, behavioral and philosophical sublimation that affect and contribute to the production of theatrical text. Since its topic has not been discussed previously in a detailed and independent manner, so the researcher hopes, after its completion, to provide a benefit through it to those interested and researchers in the field of theatrical arts, as the current research may establish a first step to carry out such a study in a broader way.

### **Search objective:**

- The current research aims to reveal the concept of sublimation in the dramatic character, theatrical text.

### **Limitations search:**

- Objectively: the concept of tolerance in the dramatic character.

- Spatially: the contemporary Iraqi theatrical text.
- Time: 2010-2019.

### **Theoretical framework:**

#### **Conceptually sublimation:**

Since the emergence of awareness and the crystallization of the idea of social and civil life and the human being in a state of continuous dialectical conflict with the forces of nature, the contemplator thought about the visible and invisible natural worlds, which is concerned with the essence of things at the expense of details, through which he hopes to keep pace with events and situations and pass his vital energies in a receptive way and research into the essence and cause of things. In order to achieve a state of balance and internal stability between it and the environment represented by physical, spiritual and technical strength, and positive, celestial, and social laws, on the one hand, and the full energies and desires in feeling and unconsciousness on the other hand.

(Freud 1856-1939) sees in his study of human evolution, especially the child and primitive man, he found that “man is not a different being from animals or superior to them, he himself is of animal origin, and is closely related to some species with others, he did not succeed in his attempts, whether in his serious environment or in his mental temperament, on his equivalence” (Rossella Validre)

(Freud) presented his psychological theses through which he revealed the concept of sublimation and focused on it analytical studies according to this school of psychology in addition to his book of drawings (*Anxiety in Civilization*) considering that it includes the solution that man should arm himself with if he wants to rebuild his destroyed civilization, establish justice, beauty, freedom and love Sincerity, and this solution - according to Freud's opinion - is to transcend the sexual desire and leave the field of control, the principle of the mind, considering that it is considered as the only energy that can contribute to solving the problem of existence, in an investigation in alleviating the pain inherent in human life, that the mind in relation to (Freud) It is the only means or successful weapon that achieves to humanity in a practical way the meaning of life, as the mind becomes here as the only energy with which man can contribute to solving the problem of existence and love for building human civilization, as well as sacrificing (Lido) through transcendence and suppression of desires to achieve his dream of addiction in Safety, happiness, and getting rid of mental illness, as the word “sublimare” appears in the Latin language – (sublimare) meaning spirituality, and sublimation in philosophy denotes the transfer of part of the energy to achieve social and personal goals. Yes, and sublimation has several forms, including the sublimation of aesthetic desires or the sublimation of religious desires, given that the conscience is settled by sublimation and mysticism, so the employment of instincts is in a morally desirable and socially acceptable manner.

Sublimation differed in naming the term, such as (substitution - displacement) and (elevation). It is a defensive mechanism that represents psychological tricks taken by the individual, and they represent the idea and the subject is one (the psychological basis is one) and each branch and separates into another different path. The idea is based on the idea of

Salwan Basheer Matrood et al.

transferring from the original topic To a new topic that transforms desires and feelings into socially acceptable actions.

Hence, sublimation is the device that crystallizes instincts and tames them in the case of aggressive emotions and lusts into codified desires within the socially acceptable framework.

### **Psychologically sublimation:**

The personality of the individual and his behavior is evident through compatibility and (psycho-social) layers that are formed through bridges that determine the nature of the bilateral exchange relationship in the development of personality in terms of success in interaction with human groups and compatibility with laws and rules (functional, heavenly, social, and supreme representative).

In addition, whoever possesses successful compatibility and harmony with it, instead, must possess the necessary skills for dialogue, flexible interaction, and natural coexistence in a harmonious manner without conflicts or tensions in drawing and building the personality, which are the instinctive, unconscious and irrational forces with determinants through three main stages, namely:

- Sexual instinct is one of the determinants of individual behaviour.
- The five childhood stages identified by psychology.
- The individual and collective unconscious of the determinants and directives of personality.

(Freud) emphasized in the basic theory on which psychoanalysis is based, based on (the theory of instinctive motives), as the first theory assumes the existence of an instinctive motive (sexual, aggressive), and (Freud) gave the greatest importance to these motives in the formation of the psychological life of the child in its disorders and assumed The individual passes through his genetic development in roles, and it is useful to know that (Freud) divided the growth of a person into several stages on the basis of genetic development, which are as follows:

#### A. First round /

1- The receptive oral stage: It is represented by the age of breastfeeding (the first seven months of his life).

2- Sadistic stage: (the emergence of teeth, bones) is characterized by aggression.

B. The second stage, the descriptive stage: 1-3 (control of the excretory process).

c. The third stage / the silver stage: 3-6 years, which is represented by the male stage (the child's attachment to one of the parents).

D. Fourth round / latency stage: 6-12 years (suppression of feelings). (We will mention it later in the research).

e. Fifth stage / proportional stage: adolescence and beyond.

(Freud) assumed that deriving or obstructing the energy associated with any of these five roles or freezing this energy in one of them leads to prominent harmful effects in the individual's psychological life represented by tension because it is not completed or saturated.

For (Freud), the origin of sublimation is determined in the period (latency), which is a period of childhood during which genetic motives cannot be used during childhood years, due

Salwan Basheer Matrood et al.

to the positive functions being postponed during the latency period. However, sublimation is still partly intended here as a "reactive formation" (Rossellavalidre ).

### **Sublimation Behaviorally:**

Sublimation is an act characterized by transforming or modifying their repressed desires towards another goal that is compatible with the external environment or transcends with the cultural and social structure. He is demanding and is not flexible or evasive, and his perceptual abilities are connected and narrow, which leads him to withdraw inwardly and stop dialogue with the outside.

He turns outward to his social and material surroundings, so his attention is on the events that occur outside the soul, that is, towards people - things, and they are (extroverts), and they are more open, as they are socially open psychologically and behaviorally towards the other (towards the outside). (Aqel. 1976.).

Behavioral theory (sublimation according to the proposals of behavioral psychology) the owners of this theory do not refer to the unconscious, but rather reject this concept completely. They may explain what happens during defensive mechanisms based on learning theories and present the behavior of the individual when he uses a defensive ploy in the form of behavior that the individual has acquired according to the rules they extracted in the learning process.

According to the principles of the behavioral school, a useful pattern of responses can be learned, including neurotic diseases such as pathological fears, hysteria paralysis, and defense mechanisms associated with these disorders. (Defensive mechanisms) can be learned according to a set of associative learning laws through reinforcement, and it is shown to apply the principles adopted in learning pathological symptoms such as fears and alcoholism, and defensive mechanisms such as regression, justification and dropping. (Lazarus, 1981).

The concept of sublimation can be included among the behavioral drivers of humans and dealt with the proposals of behavioral psychology within the (stimulus - and response) episodes, according to the behavioral theorists,

Behavior and behavioral deviations are nothing but habits that a person has learned to reduce the degree of tension and anxiety, and the intensity of his motivation, which motivates the individual and moves him to behavior (Al-Zoubi, D. T).

sublimation philosophically:

Describing a science of a domain, the sublime (from the Latin *sublimis*) as the quality of greatness, whether physical, moral, intellectual, metaphysical, aesthetic, spiritual, or artistic, the term refers specifically to the greatness that transcends the possibility of calculation, measurement, or imitation. The sublime is an aesthetic category, derived mainly from the famous work (at a high level) or discourse. According to the Greeks, the basis of greatness, or whenever it was an extreme beauty, was able to transfer the recipient to an ecstasy beyond his rationality, or even cause pain because it is impossible to comprehend. The concept of the sublime was discovered. Sublime and it has different definitions for philosophers, some of them say that the great is the sublime and the wonderful, who takes the gatherings of hearts (Salibya. 1973).

The Chinese philosopher Confucius accurately identified what transcendent man lives most when he compared it to the inferior man. Instinctive people do not do that. The philosophy of Confucius referred to the actions of man through the virtue that he referred to is (Jen), which means the general meaning of virility and humanity with the vision of man as a moral being. , or (Te, meaning virtue, and Confucius described that the transcendent human being possesses many virtues and is in control of himself and the principles of etiquette, this is virility here determines (the self, and society) in terms of etiquette and dealing by dissolving instincts in virtuous actions, this is described for the human being. The transcendent is controlled by the ego on the stock of unconscious instincts and transcends them by following the etiquette of social behavior by transferring its energies to the passion for knowledge and meditation on things and the universe (Firas Al-Sawah. 2007).

### **The philosopher Plato:**

Idealist philosophy called for (perfection and purification) the purification of the soul, and contempt of the values of bodily life, and emphasized its subjection to the control of the mind, and linked idealism to the science of ethics by saying, “An example of goodness, which is an absolute, eternal, eternal, and extremely perfect meaning. Understanding this example requires self-discipline and the refinement of the mind, and he who does not realize virtue in its best and safe form is a philosopher (Amin. 1953).

Art according to (Plato) does not erase the truth and does not delude the senses, (theatrical) art transcends desires, senses, and instincts, expressing the values of good, truth, and beauty. And engineers, based on the level and type of thinking of each category of them, he mentioned that the makers are a class of individuals who are distinguished by partial thinking, while the sages and philosophers are those who are distinguished by abstract total thinking and that (the proverb) in art is the only one worthy of research, and it is a subject of knowledge itself as he focused On the art that refines tastes and raises morals because it contributes to the reform of society as a whole, and the distinguished role of art and education is to make it imitate the ideals in its products, which would saturate the reality of an idea, truth or (example) away from the senses and the requirements of instincts (Abdullah. 2018) .

### **Sublimation in the World Theater (Greek Theatre):**

The Greek literature, the world literature in general, was associated with religious, mythological, philosophical, moral, political, and intellectual Greek origins. (Hesiod), and (Homer) to change the political, social and intellectual situation, and after that the great dramatic production in which the writer went through the lights of the Greek soul and clashed with the general intellectual system, and is still a mirror for reading human thought in general and Greek in particular and a destination for philosophical, critical, psychological, cognitive, and form studies The cornerstone of a crystal.

### **Psychoanalytic theory of Freud and beyond:**

The concept of the tragedy was “a description of the individual’s attempt to elevate and sublimate the individual to accomplish a social or moral task, in which the tragic hero faces challenges that destroy him by fate, as a result of an unknown defect in the personality,

Salwan Basheer Matrood et al.

and this requires the hero to represent a lofty position that does not give up, and is directed towards a noble goal and then falls and destroys “(Fuda 2011).

### **Sublimation in the neoclassical permanence:**

The French theater was seeking its way to the apogee that it reached in the period of golden classicism. Korn was able to combine the advantages of that period and pave the way for Racine, (Corneille) is almost Roman in spirit, classic direction, and he organized the play (The Master) in that period that had no features The Neoclassical Doctrine (Kishya. 1961).

The play (The Master) is the first French play that changed the compass of the dramatic structure in terms of its interest in the psychological conflict within the characters, rather than the details related to the dramatic plot. In addition, the themes of his other plays are derived from Roman history. For example: hatred, revenge, and distinct human ambition are examples (Horace 1640, Seneca 1640, Julius 1642).

The theme of the play (The Master) focuses on the transcendence of duty and reason over emotion or honor raging in a woman's chest, making her plunder conflicting emotions. No decision awaits her. She loves the most hated thing in her heart and hates the most beloved thing in her heart. The world is a period of time, and from here we find Corneille a dramatic subject in the nature of the law of honor and honor that imposed death as a penalty for every insult (Jabr, and et al. 2012).

The young knight (Dan Rodrik) was fond of the charming girl (Shamin) and (Dan Roderick), the son of the ex-Catalan army commander Don DeBage, and this good-natured man who was chosen by King (Den Fernan) of Gaththa to be the educator and pioneer of his heir, ( Shmemen) the daughter of Count (Juffair), the current commander of the Gathala army, and she (Dan Rodrik) exchanged love and affection for love, and the two boys agreed on the boy's engagement to the girl (Kishya. 1961).

A play based on the dialogue of transcendence of instincts or submission to them, between the rule of instincts (love and aggression), which is represented by the bond of passion with the beloved and revenge in response to honor on the one hand, and the transcendence of reason and elevation of standing on the other hand. Values and norms, as you can feel the impact of the environment represented by the teachings of the local Jesuit College, as well as his spending a long period in the countryside. About the mind, and that man is free to choose between yielding to instincts or sublimating them towards the choices of the mind. The drama of human freedom and its struggle for transcendence against primitive instincts and personal whims. The text here raises an important question that the source of man's salvation is transcendence and not following the whims of instincts. Instincts are the source of evil and misery for man.

(Sheemann's) love (Dan Rodrik) is for two ardent lovers, but her father, Duke Don Gouvert, deserts him. The heart is between her father and her lover, she fears for the beloved from her father, and she fears for her father from her beloved.

(Dan Rodrik): I gave you a cedar, Beck Sheman? I owe it to my beloved as I owe it to my father, so if I take revenge I provoke her anger and her space, and if I do not take revenge I earn him her contempt. A condition that undoes what I have always entrusted to my dearest hope, and his condition makes me incompetent for the one I love, is exacerbated by what I

Salwan Basheer Matrood et al.

have sought for healing, and everything increases my pride, so it becomes inhabited by the soul, as death was not necessary. On the condition that we return his basin without offending Sheeman (Beyarkornai. 2012).

Therefore, we find the sublimation of the characters (Corney) who seem to master one passion, such as the love of the homeland, or the sincerity of religion, although the character, even in such a case, is exposed to a conflict between two opposing emotions characterized by the clarity that emerges in most of the different styles and classics, and this clarity does not come Except with careful attention to collecting means and expressing thoughts and emotions, the technique of the dramatic text was formed to achieve the subject of freedom in choosing between actions or in conformity with instincts, as it did not have access to that reality and did not create opposites to it and the language of dialogue was characterized by rubbish. We find this clarity in the environment of the text does not allow For any deviation in understanding and interpretation, it is in its best form that it reaches the visible joyful and unbridled speech that includes all the observations of the qualities of classical art are few as it exists in the world of ideas and characters.

It was characterized by frankness and steadfastness, elevating the dramatic characters to a level of existence that transcends the life that the audience knows or the real artist knows. Folk and creative imagination connect it with kings in most eras. This idealism is a characteristic of classical art, namely that the playwright's desire creates in his treatment of a topic and sacrifice, he is majesty in personality and behavior and majesty in morals and perfection extending from a situation of life If the person's drawing depends on the writer's desire and the surrounding circumstances It is used to reveal a transcendental personality about life (Betley. 1966).

Based on the foregoing, the researcher believes that the dramatic output is the product of the present society and its age intellectually, socially, psychologically, and MrCorney's theatrical representation is nothing but a depiction of moral systems and principles of the highest character whose characters reach transcendence in the soul of all whims and instincts and in proportion to wisdom and reason Prevailing in that era and away from personal desires and whims, but rather is in line with the intellectual environment of society, its characters are real, subject to the subject of the dramatic text, solid, dissolving their subjectivity, creating the values of duty and social reality.

### **Sublimation in Arab theatre:**

Theatrical artwork shows our broad relationship with the world and defines our presence in it, as it clarifies our psychological and emotional need for self-realization and self-transcendence from psychological motives. Through time, the recipient was able to find in it to reduce psychological tension and discover the wide world with its multiple cultures. He was also able to achieve the principle of pure pleasure and achieve the process of psychological purification, which was explained by (Aristotle) in his interpretation of the process of watching that achieved in the recipient ecstasy and sublimation with the self through the incoming aesthetic artwork. From the countries of the West.

Arab playwrights were interested, especially Tawfiq al-Hakim's theater. He had an artistic vision. His idea was deeper, as he mentioned in his book (The Life Prison), which



Salwan Basheer Matrood et al.

holds his first works in the field of playwriting. It was the first full-size drama called (The Heavy Summer) written in late 1919 and it was inspired by The British occupation, and that it symbolized the stay of that heavy guest in our country without an invitation from us and without his desire to leave us, and it symbolized the meaning of the occupation in a modern, critical picture whose events revolve around him, which one day came to a guest to stay with him for a day, so he stayed for a month, and no trick or means satisfactorily To keep the guest away, if the lawyer takes from his residence to enable his work to act according to a plan, then it is an illusion, until the new clients turn around and think that he is the owner of the house, and what arouses his abundance from the front of the coup is an occupation and exploitation, one which always leads to the other (Baghi. 1980).

Although Tawfiq Al-Hakim deals with the literary text, he prepared it as part of the theatrical process and resorted to the magic of ambiguity in drawing his characters in the literary text. From Desires and Desires (Najm. 1999).

From the foregoing, the researcher believes that Tawfiq al-Hakim dealt with the literary text prepared as part of the theatrical process and resorted to the magic of ambiguity in the folds of the text and was interested in the details and particles of personality from psychological desires and aggressive behavioral instincts to the current situation at the time of moral decay in society, so his works were a message with symbols calling for the suppression of aggressive instincts Replacing them with transcendent goals is acceptable to society.

Al-Hakim's approach to the symbolic use of characters has been a basic feature that he declares himself in all his symbolic plays, which have mental dimensions that have no place for emotion, and that he creates abstract symbols from them through which he reaches intellectual equations that have no effect on life (Hammoudi. 1986).

### **The result of the theoretical framework:**

- The process of sublimation includes reconnecting genetic and aggressive impulses to other types of satisfaction that are compatible with the demands of society.
- The sublimation strengthens the sexual instinct and aggression, which is one of the most important instinctive forces, and it, is carried out because of its energy from its direct goal (sex, aggression) and transformed into other forests that achieve catharsis and psychological and social satisfaction.
- An innate tendency in man to transcendence, integration, and knowledge.
- Sublimation of souls from bad emotions, and the intention is (it is a reference to the principle of purification).
- (Freud) presented his psychological propositions through which he revealed the concept of transcendence and the authority of analytical studies according to the psychological school.
- Psychologically sublimation is characterized by the individual's personality and behavior through compatibility and (psychological - social) scars.
- Sublimation is a filter for sexual instincts and transforming them into an acceptable social goal.
- The concept of transcendence philosophically did not depart from the psychological reference in several ways to convert part of the energy to achieve social and moral goals.

Salwan Basheer Matrood et al.

- Tragic literature transcends reality with different circumstances, habits, and psychological tendencies of the poet, as it transcends through its dramatic characters.
- Plato's theatrical art transcends desires, senses, and instincts, expressing the values of good, truth and beauty.
- The theatrical artist can rise above his desires and components, and that the unconscious is the origin and source of artistic creativity.

### Search procedures

#### Research community

The research community consists of (6) theatrical texts for the period (2010-2019), as shows in the table (1):

**Table (1) shows the research community**

No.	plays name	authored by	Country	year of publication
1	the crazy	JumanHalawi	Iraq	2010
2	figurines autumn	Ammar Nima	Iraq	2014
3	rainy night	Mthal Ghazi	Iraq	2016
4	I drew my face	Ali Abdul Nabi Al-Zaidi	Iraq	2017
5	Youssef's blood	Mthal Ghazi	Iraq	2016
6	Fifth bed	Qasim Finjan	Iraq	2018

#### Research sample:

The researcher chose an intentional sample consisting of the text of the play Youssef's blood, from the entire research community, for the following formulations:

- The indicators of the theoretical framework apply to it more than any theatrical text
- Availability of texts for the researcher
- Choosing theatrical texts according to the specific time.

Play name	authored by	Country	year of publication
Youssef's blood	Mthal Ghazi	Iraq	2016

#### Search tool:

The researcher used the indicators of the theoretical framework, as a multiple (research tool) in the selection and analysis of the sample.

#### Research Methodology:

The researcher relied on the descriptive (analytical) approach in analyzing the research sample and monitoring the procedural requirements of the research, the rest of achieving the results through the effectiveness of the analysis adopted by the researchers in analyzing texts.

### **Sample analysis.**

#### **Youssef's blood play**

##### **Create a Mthah Ghazi**

It is not new for theatrical literature to employ the stories of the Qur'an in the dramatic, because the stories of the Qur'an possess narrative dimensions and material, moral and doctrinal connotations, the main focus of which is the human/prophet, achieving the purpose of transmission in a literary style that affects the believer/reader, and from this door the dramatic output invested these stories for narrative aesthetic purposes and indicative purposes that deepen the human content of the storytelling, as the dramatic text writes sacred ritual dimensions or universal cosmic, and on the other hand, the dramatic characters give the advantages of transcendence and sublimity and also allow many proposals of dichotomies opposite conflict (good, evil), (material, spiritual), (instinctive). In addition, vast imaginary solutions that are only granted by the Qur'anic and mythical or imaginary texts, and the text gives open temporal and spatial ranges of significance linked primarily to the idea.

The story of (Youssef) the Prophet of the Qur'an is based mainly on the theme of instincts (aggressive and sexual). The first represents treachery and aggression from the killing of brothers, the effect of jealousy and envy from the right of (Jacob) the Prophet, the father, which turned into great hatred and aggression that eventually led to conspiracy and throwing it into the pit lost, and the pit was lost. Refuge and deliverance from the aggression of the brothers. The wolf falsely bears the accusation of the blood of (Youssef) the Prophet, and the shirt is indicative of aggression, murder and death. The theme also included the sex instinct that was represented in the character (Zulekha), the wife of Al-Aziz, who was engaged in her entry by the overwhelming animal desire that pushed her to conspiracy and treachery also (Youssef) the Prophet. And the result is that everyone (brothers and mistress) is fascinated by the connection to the Prophet Joseph, who refused sexual participation, (Youssef's blood) a theatrical text in which the author re-reads the story of the Prophet (Youssef) according to this idea of instincts, but according to an artistic, literary viewpoint and not a holy Qur'an, meaning the characters stripped their Qur'anic status and granted them The symbolic human figure, the place where the dungeon used to meet (Zuleikha, Judah) and (Youssef) no longer our prophet, but was in the form of an ugly werewolf, and (Jacob) the Prophet was a blind, lost human being who killed his children, as the author replaced their Qur'anic status with a position A symbolic indicative through which the desires are conflicting with each other, each character was a symbol indicative of a specific instinct (Zalikha / unbridled sexual desire), (Judas / aggressive and raging desire), (Youssef / on the willing) and in the form of a werewolf, to which the character (Sheikh) is added. The blind man was a dala On (Jacob) he carries a knife to kill instincts to save (Youssef) from the den of instincts: The scene is a bleak den in which many visions overlap representing the isolation of places and the foggy human self.

##### **Common History Mistakes (Ghazi. 2016)**

Everyone turned on very ordinary human characters who seek psychological transcendence in the dramatic text. The author sought a goal that the writer wanted to emphasize. It is a human need that everyone needs (things, princes, ordinary people), everyone needs the process of transcendence without exception, even the sacred or unholy

Salwan Basheer Matrood et al.

characters. , the author worked to remove the divine rank from her so that she could live amid animal motives and instincts, the author (Mthal Ghazi) wanted to emphasize a basic issue, which is that transcendence is a way of salvation and salvation from the hell of animal motives.

Zulekha: Youssef gave me a chance to see the light that you represent or untie my chains where I ended ((the werewolf makes a frightening cry, and Zulekha rushes towards the sound without finding its source in the dark)) ((then it comes back lost)).

Your voice, Youssef... How much do these falsehoods bother me for throwing me into this shed without return? (Calling as if she was looking for Joseph in the darkness of the pit).

Youssef.....Youssef.....Youssef.

Judas: ((An example)) is enough... This voice will disappear. I could not stand hearing it any longer if I could

Ann resurrected repeatedly when she hesitated for one moment about... (Pausing to continue speaking with difficulty).

Zulekha: I shut up, damn it, the darkness is more visible than what you are missing here now, you and me, and many secrets that, if they were to be resurrected, would be... (Ghazi 2016).

(Zuleikha) is captive to (Youssef), she runs a circle relentlessly and asks for deliverance from him in order to see the light, (Youssef) is a symbol of transcendence and salvation from this constant passion and adoration. While the cry of (the werewolf) is the voice of instincts embodied in the form of a mutant human. Both of them search for it for a purpose in themselves and seek for transcendence, representing the emergence of transcendence in (the actions of the personality) through the dissolving actions of the personality. Personality) the indirect implied that indicates the psychological loss of personality in the midst of darkness, which indicates the darkness of the soul and the absence of insight and awareness, in the common and semantic expressions of the personality) sublimation through the verbal symbol (I see the light, my family's jaw, the darkness is more clear), but the identity of the personality may represent some of them real (Zuleikha, Judah), some supposed fictional (werewolf),

As for (character building), the concept came in the style of a deep psychological and philosophical emergence through mutual dialogue or an internal approach, in which inference is made to the process of transcendence, not through mental reasoning or sensory perception, but rather intuitive awareness, in which he reveals the secrets of the characters and their deep cognitive dimensions and the realization of truth, goodness and beauty / the author deduced The historical reality through the assumed / imaginary identity to achieve the method of sublimation emergence in the work. As for the character building, the method of sublimation emergence (philosophical, psychological) was to achieve the state of psychological transcendence through the philosophical wisdom proposed by the author.

### **Conclusion:**

- The concept of transcendence in the dramatic character in the actions of the character and transcendence in the actions of the dramatic character is an intended act here as (forming a reaction) and the process of transcendence takes place through the transformation of the

Salwan Basheer Matrood et al.

dramatic character's motives and unreceptive desires into areas that are personally or socially receptive as it achieves the dramatic purpose.

- The concept of sublimation in the dialogic sequence and balance in drawing characters, the methods of its indirect (implicit) appearance rather than the direct (apparent) in all the research samples, and this is one of the justifications for the sublimation process that can only take place with the subjective psychological motives of the implicit dialogue because the theatrical dialogue of the person is loaded with indicative symbols.
- The verbal and semantic sublimation of the personality through the methods of its appearance (symbolized) and the (icon) or (indicator) did not appear in all the research samples. The technical symbol is the key to psychological repression.
- The subject of transcendence, given that the identity of the dramatic character is a transcendental character expressing the artist and his inner self, and its construction in the artwork is a construction that includes both real and virtual together. The historical play "Youssef's Blood" indicates sexual desire, which he exploited in its innermost animal desire, conspiracy and treachery.
- The character building is one of the foundations of the dramatic process targeted by the author and the container carrying the intended message of the text.
- Personal instincts are the first and basic motivator for the individual. Freud argued that art is instinctive energy stemming from transcendence.
- The playwright moves away (rises) from reality to an imaginary life (a private reality) that allows him to express subconscious motives that he cannot satisfy in his real life and sublimation, either (real) simulated or (distorted) virtual.

### References:

1. Abd al-Rahman Baghi. 1980. On the Greek-European-Arab theatrical efforts of the Arab Foundation for Studies and Publishing, 1st edition.
2. Adeeb Muhammad Al-Khalidi. 2007. The reference in psychological stigma. The New Theory, Amman, Wael Publishing House, pp. 240-241.
3. Ahmed Amin. 1953. Ethics, Cairo, Coming, Translation and Publishing Committee Press, p. 153.
4. Ahmed Muhammad Al-Zoghbi, Foundations of Social Psychology, Safaa, Dar Al-Hikma Al-Yamani, Dr. T., p. 91.
5. Kumar, S. (2022). A quest for sustainium (sustainability Premium): review of sustainable bonds. Academy of Accounting and Financial Studies Journal, Vol. 26, no.2, pp. 1-18
6. Allugunti V.R (2022). A machine learning model for skin disease classification using
7. convolution neural network. International Journal of Computing, Programming and Database
8. Management 3(1), 141-147
9. Beyarkornai. 2012..Al-Sayed, translated by Khalil Mutran, Cairo, Hendawi Foundation for Education and Culture p. 18.
10. Drini kishya. 1961.The Most Famous Theatrical Schools and Examples of the Most Famous Plays, Cairo, Ministry of Culture and National Guidance, General Administration of Culture, p. 70.
11. Fakher Aqel. 1976. Educational Psychology, Beirut, Dar Al-Ilm for Millions, p. 219.

Salwan Basheer Matrood et al.

12. Fatima Latif Abdullah. 2018. Principles of Art Education / Its Philosophy - Its Foundations - Its Objectives, 1st Edition, Iraq, Babylon, Dar Al-Sadiq Cultural Foundation, p. 61.
13. Firas Al-Sawah. 2007. Encyclopedia of History of Religions, Hinduism - Buddhism - Confucian Paganism - Shoto, Fourth Book, Damascus - Raslan Institution for Printing and Publishing, p. 278
14. Jamil Salibya. 1973. The Philosophical Dictionary in Arabic, French, English and Latin Words, Volume Beirut, Lebanese Book House, p. 3
15. Melt and Betley. 1966. The Art of the Play, translated by Sidqi Khattab, revised by Mahmoud Samra, House of Culture, Beir, p. 315.
16. Mthal Ghazi. 2016 Youssef's Blood - Within Plays, 1st floor, Baghdad, Ministry of Culture, House of General Cultural Affairs, p. 7.
17. Muhammad Youssef Najm. 1999. The Play in Modern Arabic Literature 1847-1914 (American University - Beirut - Dar Sader for Printing and Publishing, p. 297).
18. Richard, S., Lazarus. 1981. The Personality, translated by: Syed Muhammad Ghoneim, revised by Muhammad Othman Najati, 1st ed., Cairo, Dar Al-Shorouk, p. 102.
19. Rossella Validre: ON SUBLIMATLON A path to the Destiny of Desire, Tbid, P.21.
20. Tasa'dit Ait Hammoudi. 1986. The Effect of Western Symbolism in the Theater of Tawfiq Al-Hakim, Dar Al-Hadathah for Printing, Publishing and Distribution, Lebanon - Beirut, 1st Edition, p. 171.
21. Volkan Sahman Akhtar and vomik D. 2014. cultvrah zoo Arimals in the Human mind and its Sublimantions. (London, kamac Books Ltd). P. xiii
22. Youssef Rashid Jabr, and et al. 2012. The History of Theatre, 1st Edition, Baghdad, the General Company for Sheikhs and Skirts, p. 118.