**Cultural shifts in power letters in the contemporary Iraqi theatrical text**

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**Introduction**

The discourse of authority and the cultural transformations that it entails are among the terms and concepts that are shrouded in difference and ambiguity among researchers, because the discourse represents “a set of utterances or expressions that are organized in a certain series to produce a signification and achieve a specific effect. Its subject, he argues with other discourses, and engages with the awareness of the addressees in an attempt to push them to the field of his convictions, for the discourse is the interlocutors’ means in communicating the informative purpose” (Al Sawanet, 2010: p. 6), so the term discourse refers to the entire process of social interaction in which the text is nothing but In part, this process of social interaction includes, in addition to the text, the process of production of which the text is a product.

 Theatrical texts interact with the different aspects of life according to what is dictated by the culture of the political, social and economic systems inherited from generation to generation within precise paths that forced him to move and interact. It was produced by societal transformations, and it can be said that the cultural transformation was present in the Iraqi society, and cultural transformations emerged naturally, that is, with the desire and internal convictions of the members of society.

 Cultural transformations have become a fact that cannot be denied or evaded, in addition to being a basic phenomenon that characterizes the activities and facts of social life other nations and for this the values ​​of life differed from one society to another, and these values ​​result from the culture of the society and the nature of life lived by the individual of that society. Therefore, cultural transformations were a factor of intellectual and visionary change that is attached to the theatrical text. In fact, when we talk about change, we mean in a way clear cultural change, in the sense that cultural change is broader in scope than changes in construction, those that occur in all aspects.

**Concept power and intellectual theories**

 It is difficult to define power because of the multiplicity of its characteristics, although there is no definition agreed upon by all. On the other hand, power is a phenomenon that constantly evolves and manifests itself in different forms, and has gone through qualitative stages in its development, starting from violence resulting from a crude desire to control the other, to The process of subjecting the individual or group of individuals to work within a collective work system, and at a time when authority has been mixed with all aspects of human relations, hardly any institutional organization is devoid of the hegemony of authority, which is the movement of the conflict resulting from the political, social and economic relations that exist between individuals and groups, is A direct result of the status of power in society (Al-Aswad, 1990: p. 125), and this means that power is a form of control and domination, and it depends on many means, the most important of which is power. Therefore, the problem of power and the intellectual is among the most important problems of political and social thought as a dialectical problem. The issue of the intellectual and its relationship And his connection to the authority, this problem was raised a great deal in all its aspects. And how to deal with it and its presence in the appropriate context.

(Michel Foucault) believes that the research on the relationship of discourse to political practice requires two aspects of analysis, the first is an analysis of the various critical processes carried out by a discourse in a particular discourse field, and the second is the identification and scope of the topics that the discourse attempts to show and articulate with a policy. It requires the establishment of a set of processes, and at the same time establishes its independence and authority, and achieves a basic goal, which is to establish a general history of discourses, rather than a total history, a history based on describing the specificity of discursive practices, and within the framework of this general history, it is possible to establish what Foucault calls a historical analysis of practices rhetoric” (Rabinov, B.T.: p. 47), and on the basis of this analysis, we can define the various relationships between discourse and the exercise of power, and specify the details of this relationship, the role it plays in a particular discourse, and how these relationships are reflected on other areas of cultural life and its transformations. at the text level.

 Foucault's analysis and what distinguished it allowed the establishment of a new concept of discourse that differs from the concept of the case and the sentence, and revealed a fundamental dimension in the discourse that is the dimension of power, or the power of discourse, and at the same time between the mechanisms that govern it and limit its power, such as the mechanism of prevention, rejection, division, the will to knowledge and forms of ownership. And doctrine, and to liberate it, some principles must be adopted, such as privacy, estrangement and externality. Foucault established the initial principles of a new direction in linguistic, historical and philosophical studies, a direction based on a specific concept of discourse, characterized by totality and articulation, and through the network of relationships that he establishes with basic topics in philosophy and history alike. , such as knowledge, power and morals. (Rabinoff, 1990: p. 165), and based on the previous perception, the authority for (Foucault) is not only that aspect of political practice, but is embodied in all aspects of society, including the cultural aspect, and based on the foregoing defines (Foucault). Repression as “not just prevention, but exclusion and silencing, what must be suppressed as soon as it appears, it works according to a three-way mechanism of prohibition, absence and silence, even with regard to the subject that is struck by repression and nothing can be said, seen or known. Repression is what deprives the (object) of its materiality, and (the subject) of its ability. Rather, it is what prevents knowledge as a relationship if we transcend the concepts of the subject and the object, since no subject knows its subject in a prior manner or turns to subjects burdened with meaning that constitutes the subject” (Al-Ayadi, 1994: p. 22).

 As for (Roland Barthes), "he believes that the concept of power cannot be reduced to its political meaning, because power is present in everything within society and it exercises its influence in a hidden and deceptive manner. It exists in the state, among classes and groups, and the role of the intellectual here, according to Barth, it is On the other hand, it extends in historical time, and when we confront it and push it here, it quickly appears there, and it does not disappear at all. Make a revolution against it in order to eliminate it, and soon it will emerge and germinate in a new state, and the reason for this is that power is a germ attached to a device that penetrates society and is linked to the history of mankind in As a whole, and not in political history alone, this thing in which power has been drawn, from time immemorial, is language.” (Barth, 1993: p. 62), and in fact, this understanding of the concept of power makes it difficult to define or define power. Authority has various orientations, but they are unstable situations with multiple levels and hidden forms that lie behind each of the discourses that surround us. Power is the product of a struggle that does not stop and does not end, as it is mobile and not stable, as the struggle is continuous and permanent for and through power, possession of power is governed by many changing conditions, and volatile strategies, so it is determined as changing relationships between forces. We would like to point out that power denotes the relationship to the other, a social relationship in essence, and it links two or more individuals, who are similar and distinct together, similar in terms of their ability to intelligence and will, and distinct in terms of their ability to think and work independently. Some of them can affect each other. This means that authority has no meaning except between beings endowed with intelligence and freedom (Polan, 1992: p. 385). Hence, the relationship of the intellectual with authority is often fraught with dangers, if it is issued from a perception that sees the intellectual organized in a tension relationship with authority, because this perception is based in an opposite relationship.

The censorship that society imposes on the readjustment of the discourse and its continuous modification within its continuity, as its production remains subject to strict social controls. Things are the subject of a struggle for power” (Foucault, 2012: pg. 49). Discourse is viewed as a set of human practices within a field that has its actors and stakes, and then controls the various procedures and mechanisms established by society and the self to monitor discourse, which aims to limit its power. It raises fears and dangers (Strock, 1996: p. 105), and the issue of the intellectual still presents itself strongly in relation to the discourse of authority, as the intellectual searches for the values ​​inherent in the essence of man.

Foucault’s definition of power, according to Gilles Deleuze, considers it “a relationship of forces, or that every relationship of forces is, rather, a (power relationship), to spread at first that his power is not a form, like the form of the state, for example, and not a relationship between two forms , such as knowledge, to publish secondly, that force is not at all a single force, but that one of its essential features is that it is linked to other forces, even if every force is originally a relationship, that is, an authority: force has no other object or subject other than force” (Dellows, 1987: p. 77), which means, according to Foucault, that violence affects objects and does not interfere with another being, but with other forces.

The problem of power and democracy is among the most important problems of political and social thought, as it is a dialectical problem whose roots extend to the depth of human society, which made the person of this age live in one dimension in his culture and civilization, thinking only of what the authority produces.

Today’s societies live on the reality of what is called the spread of the phenomenon of unfairness and the spread of violence due to a loss of trust between the governed and the rulers, as the authority has become controlling justice and justice has become within the contents of the authority, and given that the dialectic of power and justice is a philosophical, political and social issue, and justice is fairness and equity and giving all The one who has the right has his right without injustice, injustice, exaggeration or negligence, and he also puts things in their correct places and settles them. Therefore, the dialectic between justice and power is in fact a social, political and economic dialectic, and this dialectic can only be understood with a correct understanding of the truth of both justice and power, and this The dialectic before it appears and intensifies in contemporary society, we find that it is rooted deep in the old society.” Authority indicates the ability of individuals and groups to highlight their interests or concerns, even in cases where other individuals or groups face opposition, and authority sometimes includes the use of force, which is an essential element in All human relations, including the relations between employers and employees, and power on the other hand, means the legitimate use of force by the government.” (Gadens, 1997: p. 106) In this case, evil Atheism means that those who are subject to the authority of the state show their conviction and satisfaction with the authority of the government. So every citizen in the modern world is a subject of a state, and he is legally bound to obey its orders, and the standards set by the state determine the features of his life, and these standards are the law, and the state according to that is a means of regulating human behavior, and this means that in every state there is a will that is superior to the rule of law over All other wills.

Max Weber defined power as: the opportunity available to an individual or group to implement their demands in a society in the face of those who stand in the way of their realization or it is the ability to impose the will of an individual on the behavior of others. In this regard, Morgenthau believes that: From political power it refers to the existence of control in the corresponding relations with the owners of public power and between public power and the general public, and despite the multiple definitions of power, it seems that the most accurate definition of power is the intellectual and practical ability to create the desired conditions and results (Belkeziz, 2013: p. 57 Thus, the future of any authority depends on its ability to achieve the goals of its intellectual, social and economic construction.

Hence, the critical reading by the theatrical texts of the discourse of power depends on the cultural awareness, of the writer on the one hand and on the other hand of the recipient. A good contemplator of this reading shows us the dialectical interdependence between the two sides, i.e. the issue of defining the audience, which in one way or another includes the writer’s intellectual and political position on it. Presenting it and highlighting its dynamism, and therefore the theatrical experience is a reflection of the world and its variables, which brings the meaning of the self in it and is shaped by visions that may be intentional or imaginary contemporary cultural.

**Cultural transformations of power in theatrical text**

The issue of the intellectual and its relationship to power has constituted an insignificant part of the concerns of human thought in general and Arab in particular, because of its great importance in revealing the political, social and cultural reality, and because of its role in encompassing this reality. A dialectical relationship, until many believed that it was a problem that had no solution. The focus on the part of the intellectuals on political factors exacerbated, and the faces of imbalance and turmoil, and therefore many studies appeared that tried to explain the nature of the relationship of the intellectual with power, and many attempts emerged that tried to clarify this relationship And the problematic surrounding it, and since the relationship of the intellectual in power is the focus of this research, the problem that he addresses, especially in the Iraqi theatrical texts, is determined by a set of questions, namely: What is the relationship of the intellectual to power? And what positions should be taken? These and other questions invite us to review theatrical texts and explain how they contained this thorny subject.

There are many terms about creating a special concept of cultural transformation, as many researchers saw the comprehensiveness of this term, which is based on many transformations such as political, economic and social transformation, which created a transformation for us at the level of culture and thought. This transformation, through its embodiment of reality, where this transformation was formed to achieve goals that would monitor the nature of society’s culture and produce cultural and intellectual diversity for us, and from here we realize the reality of transformations that contributed to the theater in adopting modern values ​​and propositions, which achieved a qualitative leap in theatrical performance that was revealed in its turn On the nature of power and the essence of its discourse.

Society’s culture is a social product in the main, and this product consists of several components, the most important of which are language, values, customs, traditions, art and literature, and because these components have been subjected to change and transformation, so culture is also subject to change and transformation, and cultural transformation affects our position on some issues, and that According to a change in standards as well, and one of the most important of these criteria in cultural transformations, and the most important of which is the transformation in the discourses of power and its concepts, and thus the path of transformations is achieved only when there are discourses that take responsibility for cultural transformations. In adopting these discourses for reasons we see as positive, the most important is that the theatrical text is no longer a readable text, but a visual text targeting a group of audience, which affects them directly.

 There are many terms about creating a special concept of cultural transformation. Many researchers believe that this concept is related to the reasons that prepared the fertile ground for its creation, through which the concept of this transformation, its causes and consequences, and thus finding its cultural and intellectual value due to the comprehensiveness of the term, which is built on other transformations such as economic, political and social transformation, is understood, so what is meant by (transformations). Cultural)

The cultural difference continues to perpetuate the contrast between the two parties to the conflict in making the cultural identity one of the justifications that call for the lack of cultural integration of the ego and its authority in the formation of the altruistic other, which makes its presence in the egotistic cultural system a cause for concern and inconsistency with the new visions that seek in its formation the dominant culture, Thus, it will be a factor in the deviation of the new formation line of higher culture” (Al-Saadi, 2018: p. 146). Determining the nature and dimensions of cultural transformations is an important and necessary issue as long as it has become clear that cultural change is the entrance to dealing with the educated, and that cultural transformation can only be invested through development The cultural itself, which depends on difference and transformation. “Since societies cannot live in closed units, there are other cultures that penetrate into the national culture, and affect systems, ideas, customs and traditions, especially if the incoming culture belongs to a developed and advanced society, and the technological factor has helped – By creating convergent patterns of behavior and thinking and narrowing the entire world – to bring the national culture closer to the immigrant culture. Thus, national culture does not mean isolation in oneself and lack of mutual communication, but rather it is the result of communication between the past and the present together” (Watar, 1999: p. previously social, especially post-structuralism and many forms of linguistic analysis, which emphasized the usual and social-structural role of cultural processes and systems of signification.” (Kush, 2007: p. Shift to the analysis of cultural forms and facilitates this.

It has become difficult for the intellectual while facing the authority to exercise his role in the overall cultural transformations due to the danger of “interests and purposes in this field, to escape from the logic that controls the conflicts that revolve around the truth. From the rhythms and the rules that organize them, and the purposes and ambitions that result from them, and the interests that achieve” (Bourdieu, 2007: p. 14) and based on the previous perception, the theater was not far from these cultural propositions and monitoring their transformations with an indication of the nature of the authority that controls these propositions, as the effectiveness of the Iraqi theater is taking shape in particular through the propositions of a number of playwrights, which coincide with cultural transformations.

 The political, economic and social transformations that affect each of the societies are necessarily followed by cultural transformations in which the nature of the social movement is translated, which results in a group of discourses that have become the focus of other transformations that begin with the completion of the cultural transformation in society or are consistent with it, and thus culture becomes a social behavior and a standard found in Human societies, and what is meant here by cultural transformation, is how a person thinks, and this matter calls us to understand the essence of cultural action, and the extent of its impact on making the discourses that follow.

 Here it is necessary to contemplate the new social, cultural and value transformations and their political repercussions that led to new secretions that reinforced the importance of the theatrical text, as a new cultural phenomenon. Accordingly, the theatrical text turned into a laboratory for experimenting with new artistic formulas, appropriate to the nature of the transformation that marked the stage in the form of its expressions and transformations.

 The discourse, according to Michel Foucault, is a wide field, “as it is not only what translates conflicts or regimes of control, but it is what we struggle for, what we struggle with, and it is the power we are trying to seize. It is well that she has no right to say everything, and that she cannot speak of everything in every circumstance, and made people know at last that no one can talk about anything whatsoever, there is the subject that is not allowed to talk about, and there are rituals for every circumstance. And there is the right of privilege or privacy granted to the speaking self. (Foucault, 2012: p. 98). Undoubtedly, the theatrical discourse that emerged from a specific environment with certain cultural influences, will realize that culture has an influential force that makes it walk within the boundaries of a highly complex cultural network, Which leads him to interact with and through them, in order to meet the requirements of society and art, and thus the playwright found himself in following a series of procedures within the system of the society that found himself part of its members and one of the basic components of its culture.

 The discourse has a kind of presence, it is an act related to the nature of the event, and therefore (Gerald Prince) asserts that the discourse “has two separate meanings within the framework of narrative theory: the first is the expressive level of the novel, not the level of content, that is, the process of narration not its subject, and the second includes the distinction between discourse And the story” (Prince, 2003: p. 123), meaning that the definition of (Prince) is based on the distinction between news and news, or between the incident and news about it, and in such analysis “the structures of polarized discourse play a role in social inequality and inequality, building and strengthening them, And then to reproduce them, however, it must be noted that such a relationship or connection, between the structures of discourse and social structures is not a simple connection or a causal relationship, but rather we must take into account the complex process of social cognition” (Dolls, 1987: p. 77), and these criteria show Researchers in the field of discourse studies, and exclusively the discourse of power, are committed to cultural propositions and the scope of their transformations. Rather, they are aware of the social and political role of them.

 The discourse of power remains a key role in shaping the cultural awareness of the personality of the individual, as well as the society, which applies to literary and artistic productions, including the theatrical text and exclusively the Iraqi theatrical text, which is still facing rapid transformations at the level of artistic and cultural construction, as well as being subject to many cultural currents that attract and affect it Among the most important of them are the cultural transformations that the Iraqi society is going through. What I would like to emphasize through these indicators and data is that the playwright in his society interacts with the different aspects of life according to what is dictated by the nature of cultural transformations and the discourses resulting from them, this influence of the different aspects of culture and the harbingers of transformation and change It also made the theatrical text in the face of cultural transformations and exclusively the discourse of authority. From the point of view of authority, the intellectual is the one who knows more than he should, and is a reliable figure in literary work when it fuels conflict internally and externally.

Theatrical discourse occupied a distinguished position in the aesthetic product, necessitating the creation of a new technology that follows the development of society and its cultural movement, in proportion to the human experience, its transformations and the course of its life. In building the theatrical text with the inevitability of cultural transformations and the resulting discourse of power, and from here every theatrical text is based on a main idea that is the general premise of the play, and therefore the overall transformations have become the authors’ obsession, as the playwright derives his material from the transformations of society and the changes that befall it In all respects, the most important of which is the cultural variable.

At a time when we note that many Iraqi theatrical experiences have become more involved in the issues of society and its political, cultural and social transformations, and because theater is a symbolic given and part of the symbolic authority that has the ability to “form the given through expressions, and in terms of the ability to demonstrate and persuade, and to establish a vision From the world or transforming it, and there is an ability to transform the influence in the world and thus transform the world itself” (Bourdieu, 2007: p. 14). Therefore, Iraqi society has suffered from radical economic, political and cultural changes that have greatly affected the theatrical movement, as the last twenty years have been full of its extended effects. On all cultural transformations, including the discourse of power, theatrical texts has monitored many exceptional phenomena.

All these transformations in the life of the global human being, and the Iraqi as a part of the world, is no longer accepting some theatrical texts that did not mimic his reality and the accompanying transformations at all levels. Purification or change, and in the face of this situation, the theatrical text has been marginalized or vanished, thus negating the artistic constants with the absence of theatrical text in the experiences of the majority of playwrights, or marginalized by some, who strive in attempts to achieve a state of natural transformation of culture, and its renewals for the purpose of consolidating the idea of ​​an Iraqi theatrical identity. From following up on some of the titles and themes of the plays that were written during the last period, there is no philosophy or commitment to the goals, nor the criteria for revealing the circumstances of the discourse of power and the transformations that accompany it, and the absence of the pioneering playwrights for the many reasons mentioned above, critics are absent with them, as the critical movement is no longer as before. Its era in the past decades and after criticism was addressed by senior professors, or even conscious youth, and the uniqueness of criticism on the pages of newspapers and magazines.

Art is a cultural entity, its load is based on semantic and intellectual plurality, and its tools are based on diversity and difference, from here, the artistic work is based on the blending between the authority of art and the power of knowledge, so that culture juxtaposes in its existence within its own limits, associated with the creator and artistic type, and culture in its general existence In this sense, the artistic work, with its various qualitative extensions, appears as a cultural form.” (Said, 1998: p. 58), for this reason it includes art, especially theatrical works that are on the cultural side, clarifying all its transformations and revealing all the discourses of power. The playwright puts all his experiences and experiences in the field of historical and cultural context.

The concept of cultural transformations of power is one of the problematic concepts that have attracted the attention of many researchers and critics in fields related to social research in general, and cultural studies in particular. The cultural transformations that Iraq witnessed in theatrical art, and what it knew of interaction and openness with theatrical culture and exclusively the distinguished Western experiences in this approach, and therefore the phenomenon of cultural openness to the West contributed, this phenomenon in turn contributed to influencing culture in general, and theatrical culture in particular, and accordingly formed The phenomenon of cultural transformations is not only at the level of authority discourses, but has become a total social phenomenon, and it affects all levels of social and cultural reality. Therefore, cultural change cannot be limited to the limits of authority, its discourses and concepts, and from this cultural point of view, the value of theatrical experimentation and the need for theater are clearly evident to openness and renewal in its creative paths.

Theater is an integrated system and not only a visual show, nor is it a means of entertainment, but has become a cultural industry that monitors the transformations that occur in the structure of society and its orientations. The avenue has the cultural ability to change in the modern sense of the concept of change, so every theatrical text has a basic idea that the writer chooses according to the theme of the play. Focusing on the discourse of power and its cultural transformations.

**Procedures**

**The Freedom Monument by Khazal Al-Majidi (Al-Majidi, 2005)**

The text was based on a basic theme in the lives of Iraqis in general and Baghdadis in particular, and this legitimacy would not have existed had it not been for the social and economic conditions that were created and established by the political circumstances surrounding the Iraqi atmosphere. Therefore, the text is full of vocabulary that hides implicit meanings. It is not public, but it is read between the lines, since the man in this text is the only character, he can manipulate the words and make them have two parts or two parts, one of these two parts is announced and read by the ordinary recipient in an easy and fast way without being stopped by the secrets of The ideas advocated by the author, and the other part is hidden and implicit, and this is necessitated by the nature of the relationship that circumstances control with the people who live in the center of Baghdad and a number of other provinces incursion into the labyrinths of the dire situation in Iraq after the last war.

**The writer says**

**Your orchard has turned into a corral in which the eyes of wolves shine (Al-Majidi, 2005: p. 1)**

The man descends from the Freedom Monument, why does he come down? This question, which must be safe, comes to the mind of the recipient while he reads the theatrical text. The implicit in this sentence is strong and influential and determines what is the benefit that the coming to Iraq derives from being an orchard full of fruits and bounties that he wants to harvest, hence the title chosen by the author for his play, the man as a main and central character forms his presence in the expression of an implicit cultural formation that takes his basic identity as an attempt to undermine other discourses resulting from the movement of implicit characters is the hereafter, which emerges from the complex event as a bilateral relationship between the monument of freedom and the perceptions that unfold later and this title is implicit a lot of connotations and meanings, freedom is a word burdened and full of meanings, it refers to freedom as the basis of human existence, so the author was keen, by choosing the title of his play, freedom Monument, to deliver an idea or a message to the recipients. The characters clash with each other in the world of daily discourse due to the suffering they are going through, so the dialogue with the recipient is a secret, undeclared dialogue, and thus the dialogue is implicit, and it is in continuous communication in the world of imagination, so There will be a mirror in front of which a dialogue is held, and the main concern for the Iraqi is the freedom that he lost in previous times and the feeling of losing it in his contemporary time, he tries by looking at the monument of freedom to defend the meaning of losing freedom in times of wars:

**"Enough of wars...**

**Our children told their parents**

**We want a dawn without planes**

**Why are you doing this to us?**

**We want a safe homeland” (Al-Majidi, 2005: p. 3)**

**We want fathers of poets, scientists, doctors and painters; we do not want fathers of warriors.”**

These are multi-faceted illuminations of the inner man (the man), which, while reading this passage, refer us to a review of the multiplicity of time distances that the Iraqi people have traveled under regimes that believe only in the language of war, the war that makes obtaining freedoms difficult to achieve, because the slogan raised in such cases No voice is louder than the sound of battle, until wars restrict the freedoms of peoples and allow them to express their opinions. They suffer from pain and grief because of the scourges that the members of society suffer, which resulted from the large number of these wars as a result of the policies that prevailed at the time.

The play begins with the appearance of the Freedom Monument mural and the only actor in the play has replaced the statue of the man, with the sound of the violin rising with smoke and incense and the sounds of the heartbeat that gradually decrease to show a deep voice. Many implicit paragraphs, especially addressing the basic nature of the intellectual pattern of man in the general places in which he is exposed to many wars, and the world in which we live pushes us towards thinking about what we are in a life in which there are ontological and cognitive extensions in the collective imagination, that the writer tries to draw For himself and for the recipient a roadmap for mutual understanding between them, and it does not matter that the world is closed to itself, surrounded by secrecy, and there is no indication of communication with the other, which constitutes an intersection with the first assumption as a societal dialogue, so it derives its permanence that lies in communication and not in closing, To say the following dialogue:

**Seven times I lit a candle**

**Seven times extinguished**

**Seven times I expelled evil from my house**

**Seven times, evil has returned**

**Iraq's night is still long**

**And his day is still under the ashes.” (Al-Majidi, 2005: pg. 4)**

The sound of the violin and the smoke behind it lies sadness, injustice and pain. All of this leads to the death and destruction of man and his elimination, represented by the heartbeat that gradually decreases. All this led to the playwright Khazal Al-Majidi investing No. 7 to expel evil and the author’s use of this social proverb. According to the Iraqis’ belief, they use Roqyah which is seven eyes to expel evil, envy and evil spirits from their homes, human, but death is coming. Its wings are all kinds of painful doom. The word “wheel” in itself establishes a spacious field and wide spaces for factors of joy and pleasure, but when it is accompanied by the word death, the title changes and the implicit becomes a main title for the dialogue that shows that black fate surrounds all Iraqis, and all this does not pay all These evils in Iraq are still buried today under the ashes, generation after generation:

 “**Do you not curse the wheel of death while it counts us one by one every night?**

**Don't you curse the habits of blood and ruin that walk in us without knowing it to get lost?**

**Do not curse ourselves for what you have done to us.” (Al-Majidi, 2005: pg. 4)**

The author's use of the wheel image is to denote endless death. What is known about the wheel is the continuous, non-stop rotational movement. The author of the play, in more than one section of the play, emphasizes his intellectual and cognitive interests and uses them to create a system of connotations. The man's personality when descending from the monument to the stage is as if it descends from the monument to Tahrir Square itself, calling for change.

**"Eternal poisonous smoke they inhale as they go to Hell**

**He moves as if he is searching for something**

**Instead of flowers and twigs**

**Clouds of smoke appeared and bloated us**

**As if Baghdad came out of the swaths of magic**

**As if its fishermen are trying to catch the sun**

**It is as if they are setting up traps for rain.” (Al-Majidi, 2005: pg. 6)**

In this dialogue there is a wide semantic repertoire, as smoke denotes injustice and intolerance. On the interpretation of meanings to distance himself from declaring the meanings of frustration and despair. That despair resulting from the Iraqi recipient's knowledge of the reality of their homeland, which is targeted by the enemies at any moment and from anywhere:

“**How many crows will come to this country**

**With a beard, a short dress, and a black jurisprudence book?**

**How many cups of poison will he carry with him?**

**How many children will eat?**

**How many servants are they going to lay carpets for?**

**And they give him water?**

**The lost herds came from the east and stabbed the Tigris**

**It came from the west and dug the side of the Euphrates**

**She came from the north and ate the mountains**

**It came from the south and hit the cities**

**Your garden, Iraq, has turned into a zabiyah**

**The eyes of wolves shine in it (Al-Majidi, 2005: pg. 7)**

 The crow in the Iraqi heritage is a bad omen. The crow suggests doom and destruction, and the advent of the crow is a warning to declare wars in all of the country, and this fact is religiously proven because the crow was hated by the Prophet Noah (peace be upon him) when he betrayed him when he sent him after the flood to search for the land, so he started eating what He found and forgot his mission. The crow is an analogy to the down, which has long beards and short robe, and their jurisprudential instructions that have no validity and do not exist in all religions and all heavenly books. Even the children and their innocence did not escape from them and their oppression. These unjust groups were likened by the author to stray herds. They came to Iraq from all the Western and Arab countries, they came for destruction, devastation, killing and bloodshed. This Iraq (the land of blackness), which was a single piece of plantation and green orchards, has turned into a corral or a shelter for the nests who prey on the blood of Iraqis, and it does not differentiate between big or small, woman, man and children. These stray herds carried with them darkness and ruin for the Iraqis, and this is what the author expressed in the following dialogue:

**"Oh my love... Where are you now? Today is your birthday... your sunrise...**

**How do you celebrate your birthday?**

**And sorrows dripping on the leaves**

**How do you light your candles?**

**And darkness is our eternal fire?**

**And what will I give you?**

**Gold turns into a tank**

**Silver turned to dust**

**It is enough to look at you with sad eyes**

**It is enough to save me for my four children**

**From the sparks flying in the country**

**Otherwise, I will return them to your womb.” (Al-Majidi, 2005: p. 8)**

 In this dialogue, the character reveals his failure to reach freedom and deliverance from injustice. The devastation, destruction, and darkness brought by these stray and savage groups turned into eternal fire inside Iraq. Even the most valuable things, gold turned into tin and silver turned into dust, indicating the losses inflicted on the country. Parts of what it is doing these groups are destroying, killing and losing security and safety, and thus the man resorts to returning his children to their mother’s womb, where they are safe and secure.

The conditions of the Iraqi society, Cairo, and through a poetic language that rise to the level of a narrative and constitute a level of imagination with images in the mind, we notice through the internal dialogues in giving the implicit a wide space, so there will be a dialogue with connotations at many levels representing a number of recipients who can read through the lines In public and self-disclosure to reveal the tragedies and scourges that have passed and are passing by on the Iraqi people, with the crimes committed by terrorists, which shame humanity, to form another manifestation of the implicit in the theatrical text that appears according to a pun-based rhetorical system that presents the silent issues in its lining. About it, whether political or social, and between forcible leaving the country, and between or death, injustice, tyranny and oppression, made the Iraqis silent and not daring to speak about their lives so that this would not turn into calamities that would turn into a crisis or an ordeal for him, until the matter turned into a horror that was less than dignity. The Iraqi man made him find no way to salvation except by drinking water with the horse so that he calls himself and sleeps. This is the author's body in the following dialogue:

**On my hands grows weed.. On my mouth grows chains**

**The mirror barks, wolves come out of it**

**Wrapped blue day**

**Horse, I want to drink water with you and sleep**

**I want to spin you around like a child goes around his house.” (Al-Majidi, 2005: p. 10)**

**Conclusion**

After we reviewed what reveals to us about the cultural transformations in the discourses of authority in the contemporary Iraqi theatrical text by addressing the concept of authority and intellectual theorizations in the first section and the cultural transformations of authority in the theatrical text in the second topic, we reached things that can be put forward in the form of successive points:

Theatrical texts of all kinds and orientations are the most effective in adopting the transformations of the discourses of power, because the theatrical text is no longer a readable text, but rather a visual text targeting a group of audience, which affects them directly.

The adoption of theatrical texts cultural transformations in the discourses of power comes from the fact that the relationship is dialectical or a conflict exists between the two sides of these transformations, the intellectual (the playwright) and those in authority, or in other words, a relationship between the critic and the money.

The cultural transformations in the Iraqi theatrical text come from the political, economic and social transformations that affect every society, and this explains the flexibility of the theatrical discourse method represented by the text and the flexibility of the writer who was able to translate these transformations in the form of symbols directly or indirectly through the behavioral act of the theater.

These cultural shifts in the discourses of power reinforced the importance of the theatrical text, as a new cultural phenomenon, and this tendency towards transgression and experimentation crystallized, in the context of a set of factors, in which the subjective intersects with the objective and the cultural with the political. This confirms movement and progress over societal stagnation or stagnation

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